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David G. Hebert and Sidsel Karlsen

Editorial Introduction: Multiculturalism and Music Education

Introduction

As guest editors, we are pleased to offer this special issue of the *Finnish Journal of Music Education* on the theme of multiculturalism and music education. Multicultural education, as James Banks explains in *Routledge International Companion to Multicultural Education*, is "a concept, an educational reform movement, and a process" that "incorporates the idea that all students—regardless of their ethnic, racial, cultural, or linguistic characteristics—should have an equal opportunity to learn in school" (Banks, 2009, p. 1). From such a perspective, multiculturalist educators have focused their efforts on redeveloping curriculum and instruction to more equitably meet the needs and interests of diverse students and to more effectively represent global human diversity. For many young people today, it probably goes without question that educators should strive to offer learning opportunities as equitably as possible, regardless of the diversity of students. However, when viewed historically, it becomes clear that this way of thinking about education has only become quite widespread in recent generations, and in most nations both the contents and methods of education have tended to alienate students whose identities differ from the dominant culture.

Multicultural Education as a Progressive or Mainstream Approach

Although multiculturalism may appear to have recently become a widely accepted and even "mainstream" idea in the educational systems of various nations, it has sometimes faced criticism from both the political "far right" and "far left". In her oft-cited chapter "An Analysis of the Critiques of Multicultural Education," Christine Sleeter (1995) offered a systematic treatment of the kinds of assumptions and naïve apprehensions most commonly encountered among those lacking practical familiarity with multicultural education. Carl Grant (2008), an editor of the multivolume *History of Multicultural Education* similarly observed that "Both radical and conservative critics of multicultural education often leave their research skills, scholarship, and willingness to conduct a thorough review of educational literature at the academy door" when writing disparagingly of educators' imperfect efforts to more effectively teach students from culturally diverse backgrounds (p. 318). Grant reserves most of his criticism for what he sees as seemingly well-intentioned but ill-informed critiques advanced by "radical scholars," whose work, he claims, suffers from "ignoring the more recent essays on multicultural education," and who tend to "read what they wish into the writings on multicultural education" (p. 319). Indeed, some of the critiques of multicultural education may be identified as aligned with neoconservative and elitist perspectives when emerging from the right, yet when coming from the left more often seem to qualify as a kind of fashionable argument for the sake of argumentation itself that is (ironically) most often advanced by privileged writers—allegedly on behalf of the disadvantaged

—as an intellectual exercise far removed from the reality of school classrooms. As philosopher and musician Edward Said (1993) remarked in his incisive discussion of the challenges of multiculturalism, despite the "tiresome playfulness of 'post-modern' criticism, with its repeated disclaimers of anything but local games and pastiches," we are living "still in the era of large narratives, of horrendous cultural clashes, and of appallingly destructive war—as witness the recent conflagration in the Gulf—and to say that we are against theory, or beyond literature, is to be blind and trivial" (p. 313). Indeed, the dizzying array of complex inequalities and diverse identities encountered across the globe today may even justify adopting the perspective that any education which is *not* to some extent multicultural in orientation essentially fails to offer students sufficient opportunities to become meaningfully attuned to the reality of the human condition outside their immediate experience. These kinds of concerns which spawned multicultural education are often misunderstood by both novices, who are frequently guided by misinformation, and intellectuals, who have either cynically distanced themselves from the contemporary reality of schools or failed to carefully examine the specialized research in this area.

Multicultural Music Education: Definitions and Challenges

Turning to the field of multicultural *music* education (MME), it seems important to acknowledge that the intellectual antecedents of work in this area are traceable to three distinct fields: music education (of which it is merely an extension), multicultural education (which contributes additional conceptual foundations and approaches) and ethnomusicology (which offers specialized knowledge of the subject matter). Since its very inception, the field of ethnomusicology has examined the social role of music in human life, including all forms of music making within its sphere of interest (Nettl, 2005). It follows that MME would rely upon the specialized expertise of ethnomusicologists in the development of curricular content appropriate for the teaching of music from diverse ethnic backgrounds, and there have now been several decades of this kind of fruitful collaboration between ethnomusicologists and music teacher educators, particularly through such organizations as the International Society for Music Education (ISME) and the Education Section of the Society for Ethnomusicology (SEM). Sceptics of multicultural music education tend to suggest that it is either undesirable or too difficult to effectively teach the music of diverse cultures (Campbell, 2004). Others have claimed that the difficulty of meaningfully defining key terms such as "culture" (and the related challenge of precisely identifying the people to whom a music tradition putatively "belongs") make multiculturalism too problematic a concept to be of use for music education. However, across recent decades, voices explicitly calling for MME's antithesis—a monocultural (typically, Eurocentric) approach to curriculum—are rapidly disappearing due to the convincingness of pluralistic philosophies bolstered by an ever growing corpus of research studies that demonstrate the effectiveness of multicultural approaches in education (Nieto, Bode, Kang & Raible, 2008; Sleeter & Bernal, 2004), including studies in the specialized field of music teaching (Abril, 2006; Hebert, in press). Those clinging to the aforementioned anti-MME arguments have also reluctantly admitted that it is actually no more difficult to define "culture" than to define "music" or "education," terms that also cover a considerable conceptual breadth (Carrithers, 1992; Langness, 2004; Nettl, 2005). Despite such definitional issues, the need for music education has often been convincingly argued and is widely recognized in many parts of the world. Moreover, music has also been frequently acknowledged within the field of international law as a form of cultural heritage that—despite such widespread

phenomena as cultural hybridity and so-cial identities that are both malleable and multi-faceted—maintains relevance in the contemporary world as a distinct expres-sion commonly associated with particular ethnicities (Heimonen & Hebert, 2010). Because multicultural music education (MME) is a phrase used to describe both the teaching of music from diverse cul-tural origins and the teaching of music to students from diverse cultural back-grounds, many of the practices now often seen in schools throughout the world would arguably qualify as MME, yet con-siderable challenges remain as scholars and visionary teachers seek effective ways of improving the quality of curriculum and instruction in this field. Specifically, mul-ticultural music teacher educators have grappled with the challenge of guiding music teachers toward effective teaching of diverse genres and practices in collabo-ration with "culture bearers," or expert musicians who specialize in the traditions to be learned. Campbell and Schippers (2005, p. vi) have observed that as MME curriculum and instructional practices have been refined across recent decades, "A hesitation to perform or even participate in music 'outside one's own culture' has given way to a more sensible and sensi-tive approach to performing world music, taking into account the origin of the tra-dition and its new circumstances in each musical event."

Authenticity in Multicultural Music Education

Authenticity has tended to be the issue most frequently raised by those music teachers and scholars who continue to resist the very idea of multicultural music education. Their concerns essentially lie in the conviction that music teachers can only teach music they know very deeply, and that they are obligated to accurately represent musical traditions within schools in an "authentic" way, meaning consistent to how the music is used outside a school context. What adherents to this musical

authenticist view fail to recognize is that their view of authenticity—based on a perceived need to perfectly represent un-familiar music cultures via accurate per-formances in school classrooms—is an essentially impossible objective to which many whose work might be described as MME do not actually subscribe (Hebert, 2010; Klinger, 2002). We would do well to recognize that music—like science, for-eign languages, and most other school subjects—can never be taught in a per-fectly "authentic" way in schools, for school classrooms are an artificial envi-ronment to which teachers inevitably must adjust their lessons. Moreover, perform-ances of music by classical European com-posers in schools also cannot credibly stake claim to such musical authenticity, since compromises are required for music les-sons to be sufficiently simplified and struc-tured to work well among children who typically lack the deep understanding of European cultural history necessary to interpret "correct" musical "meanings", as well as the technique necessary to per-form pieces as originally conceived for professional court orchestras of the dis-tant past. If those committed to the musi-cal authenticist position would allow it to be taken to its logical conclusion, the re-sult would be a conviction that only mu-sic composed specifically for the purpose of performance by children in schools should be performed by children in schools, with the exception of music im-provised or composed at school by the children themselves. Musical authenticism therefore entails a circular and self-con-tradictory argument, since authenticists actually want students to have more of a real world experience in classrooms, yet fear that the simplification necessary for unfamiliar music to be effectively taught to children results in such a distorted and decontextualized representation that the results of such teaching will lead to more harm than good, particularly by reinforc-ing negative stereotypes. We must consid-er that if such an authenticist approach were applied to the teaching of foreign

languages in schools, only native speakers would be permitted to teach, and they would not be allowed to slow the pace of their speech nor explain grammatical structures to students. Although authenticists pose valid concerns that merit the careful attention of music teacher educators and multicultural music curriculum designers, research studies have concluded that the prospective negative effects of MME are actually negligible relative to desirable outcomes (Abril, 2006). Moreover, questions of authenticity should be considered with an understanding of the broader context: that many forms of music in schools are inevitably transformed through processes of institutionalization and hybridity (Hebert, 2009).

Multiculturalism and Music Education in a Finnish and Nordic Context

During the last decades, the Nordic countries have gone from being (and perceiving of themselves as) largely mono-cultural and culturally coherent to becoming multicultural societies. While old ethnic minorities, such as the Sami people in the North, the Roma and Jewish populations and the Swedish-speaking Finns or Russians in Finland, have always existed within the boundaries of our nation-states, the establishing of our countries as multicultural has become more evident along with the steadily increasing number of immigrants arriving from Asia, Africa, Latin-America and the former Eastern European countries. Even if there are still quite large differences between for example Finland, Norway and Sweden when it comes to the actual percentage of first generation immigrant inhabitants, all the Nordic countries have that in common that the ethnic and cultural composition of their population is rapidly changing and that they strive to capture the benefits and meet the demands and challenges of this transformation. The changing cultural landscape naturally also profoundly affects the field of music education and the everyday prac-

tices of music teachers, whose challenges are not only connected to an increased responsibility towards including different kinds of world musics as part of the curricula, but also to making music education meaningful for students with a very wide range of social and cultural backgrounds. These new demands on the profession have previously been discussed and lifted to the fore within the Nordic music education community by writers such as Nerland (2004), Ruud (2007), Sæther (2008) and Westerlund (1998, 2002). Among other things, they have problematized, in different ways, the often-held belief that the musical identity of immigrant children can automatically and without consideration be associated to the ethnic, racial, religious, national-geographical, or linguistic background of the students or their families (see e.g. Ruud, 2007; Sæther, 2008; Westerlund, 1998, 2002) as well as discussed the continuous reflexivity needed of music educators who must navigate within a prosperity of musical cultures (Nerland, 2004). An ongoing Nordic research study also investigates teachers' and students' conceptions of immigrant students' development of musical agency (Karlsen & Westerlund, in press). As a contribution to the Nordic body of works that discuss matters of multiculturalism and music education, we are happy to offer this issue of the *Finnish Journal of Music Education* which features articles, reports and discussions valuable to music educators who find interest in these matters.

Contents of this Issue

We begin with Rauni Räsänen's insightful discussion of "Intercultural Education and Education for Global Responsibility in Teacher Education," which examines the conditions and implications of cultural pluralism to which music educators are obligated to respond. This is followed by Ylva Hofvander Trulsson's article entitled "Musical Upbringing in the Eyes of Immigrant Parents," which discusses data from her ongoing doctoral research that

examines perceptions of non-Swedish parents regarding their children's experiences with music schools and private music teaching in Sweden. Next is an article by Huib Schippers, which introduces seven conceptual shifts and twelve continua, in relation to both historical events and personal experience, as a theoretical model for conceptualizing issues and processes associated with cultural diversity in music education. This is followed by Eva Sæther's article "Music Education and the Other," which is based on her fieldwork with the Iranian-Swedish Association's music school in Malmö. Next, Michaela Schwarzbauer reports on two teaching projects for children and adolescents involving Persian music culture that were offered as part of the "Salzburger Biennale 2009" in Austria. This is followed by "Thăng long ca trù club—new ways for old music," an original article based on new research in which Esbjörn Wettermark describes recent innovations in the teaching of music in Vietnam.

A report entitled "Launching the Nordic Master of Global Music Program" (by David Hebert, Tuovi Martinsen, and Keld Hosbond) comes next, which describes a new joint-degree program in multicultural music. It is followed by Laura Miettinen's report on a project aiming to identify the current minority group situation and needs within Finnish music education. Later, Tom Regelski raises his concerns about the dangers of accepting an uncritical approach to multiculturalism in his philosophical essay "Culturalism, Multi-Culturalism, and Multi-Musical Prosperity," and next we have an announcement of a dissertation by the latest student to complete all requirements for a doctoral degree in music education from Sibelius Academy: Dr. Minna Muukkonen. Finally, in the review section Petter Dyndahl puts on his "(deconstructive) hat" to discuss the recent book *De-Canonizing Music History* and Marja Heimonen reviews the book *Portaat Parnassolle. Nuorisokoulutusta Sibelius-Akatemiassa 125 vuotta.*

As we reflect more broadly on the contents of this special issue, it seems clear that the present era is a time of transition in music education within not only Finland and the Nordic region, but across Europe and beyond, as music educators forge various responses to the conditions of globalization. For some music educators, multiculturalism is a somewhat unsettling theme, since it appears to open additional needs and expectations in a complex field for which it was already quite difficult to cultivate expertise. At the same time, multiculturalism offers stimulation with its array of possibilities for expanding and improving the field, including new developments and fascinating questions that promise to occupy researchers for many years to come. ■

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Rauni Räsänen

Intercultural Education and Education for Global Responsibility in Teacher Education

1. Introduction

Definitions of multicultural or intercultural education have varied depending on the context and time. Most often redefinitions have been connected to the recent societal changes such as migrations, international cooperation and effects of globalization particularly on the cultural aspects of life. However, increasing awareness of cultural diversity and minority cultures within nation states as well as richer conceptions of culture and its various dimensions have expanded the discussion beyond ethnicity into such aspects as for example language, religion, social class, age, gender and rural and urban cultures. Cultures and cultural identities are mostly discussed as multileveled, changing and dynamic phenomena. However, such changes in societies and conceptions do not necessarily mean that intercultural education has become less important; to the contrary, it has become more vital although maybe more complicated.

The initial emphasis on multicultural education emerged as a part of the human rights process as a consequence from the tragedies of the world wars. Education was regarded as an essential means to avoid such future crises, and UNESCO took the lead in developing what was called International Education and which consisted of such sub-areas as human rights education, education for intercultural relations, peace and conflict prevention and education for sustainable development (UNESCO, 1974 and 1995). In many countries, 'international education' was replaced later by the term 'global education' because it more specifically reminds of global citizenship, globalization and the increasing role of global agencies as education policy directors. The latest term launched in Finnish strategies and projects (e.g. Kaivola & Melen-Paaso, 2007; Lampinen & Melen-Paaso, 2009) is Education for Global Responsibility, which draws attention to the ethical principles and responsibilities underpinning the United Nations documents concerning international education.

In the same way, the term 'multicultural education' has been changed into 'intercultural education' in order to point out that the aim is not merely co-existence, but rather, fruitful and equal cooperation and learning between cultures. The term has referred to cultural interaction both within nation states and between countries. In Finland it has included discussion e. g. about Finland's cooperation with other nation states, about the relations between North and South, East and West, the mainstream culture in the country, old ethnic minorities (such as Swedish speaking Finns, the Sami and Roma people) and the newly immigrated minorities, religious minorities, cultures of social classes and youth cultures.

The relation between education and culture is very special. Teachers work in

the middle of many kinds of human relations together with children, parents, colleagues and many other stakeholders from local communities to national and international institutions. Pedagogical relationships with children are always demanding and require sensitivity to power issues, and cooperation with people of diverse cultural backgrounds makes the relationships even more complex. But intercultural challenges do not derive only from human relations but especially from the special nature of the profession: culture is also within the contents of the work, which raises such questions as what kind of a worldview are we transmitting, whose cultures are we teaching about, and who decides about the range of cultures and cultural relations included in the curricula. The arts are a powerful means of teaching about cultures. For instance, songs, novels, poems and visual arts have been used both for building national identities (even nationalism) and for international understanding. Teachers have an important role in intercultural education both through interpersonal relations and through choosing the contents and means of education for future citizens in various parts of the globe.

This article first discusses the obstacles to fruitful intercultural cooperation and the need and conditions for cultural interaction and mutual learning. It then focuses on the relation between culture, education and teaching profession and teachers' competences in multicultural settings. Finally it introduces various approaches for multicultural education, particularly focusing on the holistic transformative approaches and the need for considering the value basis of intercultural education and global education.

2. Need and conditions for intercultural cooperation

The need for intercultural understanding and cooperation seems obvious when looking at the world situation and our everyday activities. Countries are dependent on each other's products, such as food, drink, clothes, vehicles, fuel, and machines both at home and at work. Even a glance at the products at our breakfast table makes us conscious of that everyday interdependency. However, we are not dependent on each other only through economics, trade and material products. Artists and researchers, for example, have always been inspired by their colleagues overseas, and great movements like humanism, civil rights, and the ideas of democracy have travelled from one country to another. The mass media and electronic communication have made the flow of information fast and efficient for those to whom it is accessible. Similarly, many global problems and challenges bind us together. Environmental threats and pollution do not recognize state borders, and the prevention of international crime and terrorism is a joint task. We are bound to each other with so many ties that international connections are not only natural, but also necessary.

International and intercultural relations are not only an ideal to be aimed at, but rather can be a very fruitful reality and learning context as well. This is acknowledged mostly in economy and trade connections. However, national cultures have also been enriched by intercultural influences, and, as discussed above, societal movements have spread from one continent to another. There is also plenty of research that proves that differences and new situations inspire learning. At its best, intercultural cooperation provides possibilities for new perspectives, and, through the tension created by difference, forces people to become engaged into processes of perspective shifts and many-sided reflection (Mezirov, 1991; Taylor, 1994). Dialogue with representatives of other cultures can lead to new, creative solutions. Contacts and peaceful encounters may also add to mutual understanding, and can consequently decrease tensions between groups, cultures and nation states.

However, challenges have been encountered in intercultural relations as well, and research about these problem areas is

abundant. Some of the challenges stem from lack of knowledge, biased knowledge, stereotypes, ethnocentrism or an inability to take another person's or group's point of view. In addition, there are barriers that are mostly emotional and are based on earlier negative experiences, history, and primary socialization to certain attitudes and ways of thinking, Changes on the emotional level are often more difficult to reach, and mere additional knowledge is not necessarily enough: prejudices, fear, and negative emotions need to be recognized and reflected on, and as a result, positive experiences need to be constructed (Jokikokko et al., 2004, pp. 334–336).

There are several attitudes and skills which are necessary for intercultural co-operation. Some of them are connected to communication skills (listening, dialogue, language skills, the ability to analyze one's own history and biases, the ability to take another person's perspective) while others are closer to attitudes (respect, empathy, principles of non-violence and equity). Action is also an important dimension of intercultural cooperation, and includes a willingness to communicate with other cultures and their representatives, and the courage to defend those in a weaker or marginalized position (Jokikokko, 2005).

Cooperation is still relatively easy as far as cultural surface structures such as food, drink and clothing are discussed, but as soon as we go into differences which touch cultural deep structures such as values, beliefs and worldviews, communication tends to become more difficult. Changes are painful for everyone if they concern aspects which are considered valuable, that are rooted in the emotional deep structures or are fundamental parts of people's personality, faith system, and worldview. Besides, cultural encounters most often do not involve only individuals but people represent cultural groups with their histories, collective memories and legacies as well. That is why equity is such a vital condition for cooperation; people must have trust in others and be convinced that,

in spite of differences, their culture and integrity is not threatened. Such aspects as power structures, cultural hegemonies, economic and social inequities, and feelings of injustice must not be ignored in discussions of intercultural and international relations (Räsänen, 2007a, p. 19).

When discussing the obstacles and conditions for intercultural co-operation, one has to consider them from an individual, institutional, and structural point of view. Very often the obstacles and conditions are considered as individual features or phenomena, and structural aspects are neglected. Still, the political and cultural climate and society's structures can either favor or hinder, for example, the inclusion of immigrants. Intercultural cooperation, immigration and development co-operation can be seen as a burden or as a source of innovative learning depending on our values, worldviews and societal traditions. We can also restrict our intercultural cooperation to certain favored and valued groups and exclude others. In addition, there is a long history of international 'cooperation' that is far from the ideal of equal partnerships and has been based on egoism, ethnocentrism, cultural hegemony and a sense of superiority, particularly in North-South and East-West connections. Mutual intercultural learning presupposes critical reflection on both one's own background and its biases, and knowledge of other cultures and diverse ways of perceiving things. Above all, fruitful learning processes require willingness to learn from each other, and conditions where there is mutual respect and exchange of ideas and recognition of others as valuable and equal partners in the cooperation (Räsänen & San, 2005, pp. 19–21).

3. Cultural diversity, globalisation and teachers' competencies

Multicultural societies set special challenges for educational planners and teachers as schools reflect (or at least should reflect) the changing demographic context.

In a way, schools are microcosms of society, with representatives from different professional, social and cultural groups. Teachers are working at the crossroads of cultures and hopefully constructing bridges between children and parents but also between the past and future. They are supposed to provide students with competences for the present, but also for creating the future. They can prepare the next generations to encounter difference, to cherish it and to learn from it. As educators they should also challenge students to evaluate the past and present socio-cultural changes. Globalisation and internationalisation are a part of our reality, but people give the phenomena meanings, contents and direction. They decide whether the phenomena turn into sources of creativity and learning or harsh competition and inequity. They decide whether these phenomena offer hope and have human faces. The substance of education consists of the ideas of civilization, development, learning and human growth. Education is a reflection of what is meant by development or what is considered valuable for future generations (Räsänen, 2007b, pp. 58–59).

The teacher's job has been understood slightly differently at different times and in different contexts. It has been described for instance as a combination of skills, a form of art, applied science and an ethical profession (e.g. Liston & Zeichner, 1991; Tom, 1984; Niemi, 1998). Writers have asked whether teacher training should concentrate purely on imparting necessary didactic skills or on the nurturing of autonomous, reflective professionals who evaluate and develop both themselves and their work (Beyer, 1986, pp. 37–41; Case et al., 1986, p. 39). It has been questioned whether a teacher (or an educator) is merely a transmitter or maintainer of the prevailing culture or also its interpreter, evaluator and transformer. Is the teacher only a civil servant realising what books, curricula and authorities state or should he/she have a more active role in selecting and evaluating the aims and contents?

In both cases, culture and values are involved in the process. One has all the reason to inquire whose culture and values they are and how they are chosen or evaluated. In multicultural societies this question becomes even more relevant than before. Whose vision of the future is dominant in the curricula and whose viewpoints and cultural traditions are recognized in the discussion?

When planning and evaluating teacher education programmes that pay attention to changing environments, discussion about the permanent and new aspects of the profession is needed. The core tasks and responsibilities of the profession largely remain the same, but new competence areas emerge or become more significant in new environments. That is why it is important to analyse what is essential in one's work and what are the requirements that need more attention in the changed context. Such qualifications as caring for students (other people), interest in learning and life, creativity, innovativeness, reflection and basic teaching skills are required in all teaching posts. In addition, special criteria for working in multicultural contexts must be added to the competences of future teachers, and their development should be observed in the professional education as well (Räsänen, 2007c, pp. 232–234).

Research on the competences required in multicultural contexts has emerged internationally as well as in Finland (e.g. Jokikokko, 2005; Talib, 2004 and 2005). Many writers like Bennett and Noel emphasise that technical competence is not enough in a fast-changing, interconnected world but teacher education should also involve awareness of broader social and educational factors in addition to the pedagogue's skills (e.g. Bennett, 1995; Noel, 1995). They also point out that such issues as ethnocentrism, power, equality, stereotypes, prejudices, racism and oppression of minorities are rarely found in teacher education agendas. It is also seldom evaluated whether mono-acculturation and mainstream tendencies are justified and

how the whole study programmes would change if the perspectives were more diverse, using approaches that are more inquiry-based.

Both Bennett and Noel talk about the importance of being confronted by outside views in teacher education and of becoming aware of the relativity of knowledge and multiple perspectives (Bennett, 1995, p. 262; Noel, 1995, p. 270). This requirement is particularly important in a country like Finland, which is young as a nation, and where national unity and similarities have been emphasised instead of diversity and different voices. This historical legacy sometimes makes it difficult for teachers to put themselves into the position of minority students and to view the school institution from their perspectives and through their experiences. Further, it is vitally important to understand what it is like to study in a foreign language, about historical events that are new, about cultural heroes that have no apparent meaning, about animals that one has never seen or plants whose names are unknown even in one's own language. Confronting other views and becoming aware of multiple perspectives is particularly important for representatives of mainstream cultures, because they are seldom forced to question their views or have little experience about what it is like to be different or to belong to a group with low economic or social status. However, it is important to avoid stereotypes in cultural cooperation as well. It is essential to know people's histories, know where they come from and learn about their cultures. But it is equally important to remember that people are above all individuals—they belong to several cultural groups (e.g. ethnicity, religion, language, gender, social class) and differences within cultures are big both within our own groups and in other cultures. Similarly, it is important to point out that cultural borders are not the same as national borders, and there are many subgroups within the nation states that might identify themselves cross-nationally.

The second important requirement for culturally sensitive teacher education is awareness of how our communities and background have affected us (Bennett, 1995, p. 261; Noel, 1995, pp. 269–270). That is difficult unless we have personally encountered others who think differently and have directly experienced other cultures as a mirror for our assumptions. On the other hand, understanding one's own, historically constructed biases and ethnocentrism enables one to become more open to others' meaning making efforts and to look at one's own culture through the other's eyes. In addition to understanding one's personal history and its effects, collective memories and histories of nations and cultural groups are vital in consciousness-raising as well. In that process we sometimes must go beyond names and birthplaces, habits and customs to cultural deep structures—to the beliefs, attitudes, values and traditions that have shaped us. Bennett compares cultural consciousness-raising to cultural therapy, which is a process of bringing one's own culture to the level of awareness, which makes it possible to perceive it as a potential bias in social interaction. Understanding this helps one to realize that things are seldom black or white, but mostly historically and culturally developed phenomena. It is generally claimed that one's own culture forms a solid foundation for one's development and growth. That is partly true, but it can also become a mental prison if one never dares to go outside its walls or look beyond its boundaries.

The third criterion in intercultural teacher education is developing special intercultural skills and sensitivity. Bennett (1995, p. 263) quotes Kim and Ruben (1984) stating that intercultural competence includes intellectual and emotional commitment to the fundamental unity of all humans, but at the same time, acceptance and appreciation of the differences between people of different cultures. Interculturally competent teachers are aware of the diversity of cultures, but they know that cultures are not static but dynamic,

and they are conscious of the dangers of stereotyping. They know that if they do not make constant efforts to see the cultural attributes of others and to consider cultures from their perspectives, their own limited cultural lenses will guide them. Bennett emphasises that key elements in intercultural competences are informed empathy and various communication skills. Sufficient linguistic competence is important in intercultural communication, but in the long run, attitudes are even more crucial. Without mutual respect, genuine listening and equal dialogue, even the most perfect linguistic skills prove insufficient. Intercultural dialogue, which is based on equity and respect, increases intercultural learning—both understanding of one's own background and that of the representatives of other cultures.

Educators committed to the notion of critical pedagogy particularly distinguish also a fourth demand for a teacher of a global village: to develop a commitment to combat inequality, racism, as well as sexism, and all other forms of prejudice, oppression and discrimination through development of understanding, attitudes and social action skills. Bennett (1995, p. 263) argues that acquiring multicultural literacy and appreciation of cultural diversity is not enough to put an end to prejudice, but the emphasis should also be on clearing up myths that foster destructive beliefs about the evilness and inferiority of certain races, cultures or cultural areas. This should include an awareness of institutional and cultural racism and power structures in the world, and one should stress basic human connections and similarities in addition to differences. Also Stephen May (1999, pp. 11–45) reminds us that education is seldom neutral and emphasises that we should always situate cultural differences within the wider discussion about power relations and remember that the knowledge and values of educational institutions or their practices are not universal or necessarily even available to all.

In addition to the above-mentioned

criteria, there are special pedagogical skills that experts in intercultural and international education need. They should be aware of the various approaches to intercultural education, and of how the approaches could be implemented in schools and education. They should be conscious of the basic values, aims, contents, methods, curricula and the requirements set by the environment. They should realise that intercultural education and education for global awareness is not a technique or a set of methods but a perspective or a philosophy that influences all aspects of education and school life (Nieto, 2000, p. 313). Developing societal consciousness, cultural sensitivity and awareness, special pedagogical expertise and courage to act against inequity, stereotypes and discrimination requires cultivation of intellect and attitudes, skills and courage. Teachers should have practice in transforming their knowledge and philosophies about cultural diversity and similarity into comprehensive plans of education (Räsänen, 2009b, pp. 35–38).

4. Approaches of intercultural education

Approaches to consideration of cultural diversity in education have differed and the methods have been divided into several categories accordingly (e.g. Grant & Sleeter, 1997, pp. 65–73; Banks, 1997a, pp. 232–249). In some approaches, individual development and intercultural competences are the focus of education, while in others societal problems and structural inequities are the starting point (James, 2005, pp. 313–317). Banks (1997a, pp. 232–249) talks about the following main approaches:

1. Approaches where minority cultures are regarded as a deviance to be 'cured' and normalised.

2. Approaches where other cultures are recognised, but are included in the curriculum as separate courses or content areas, as exceptions from the 'normal' and mainstream teaching.

3. Approaches where the entire curriculum is constructed in a new way acknowledging various perspectives and viewpoints, and thus making students aware of the tendencies of mono-acculturation and ethnocentrism in schools.

According to the first approach, particularly at the times when assimilation policies have been applied, states and schools have taken cultural difference as a handicap. The majority has been considered the norm to which immigrants should catch up through special education and other remedial arrangements. In the second alternative, the presence of other cultures is recognised as such, but not necessarily as an integral part of school activities. The school curriculum can still be ethnocentric and monocultural, and other cultures are introduced as separate courses, books and theme weeks or through celebrating certain festivals, heroes or significant incidents of the respective groups. After these celebrations and special courses, teaching continues according to the mainstream culture. A major problem in such mainstream-centric education is that it provides pupils with only one way of seeing the world, a way which is usually taken for granted.

The third alternative represents more comprehensive approaches where the aim is to provide various perspectives and show the constructive nature of knowledge. The aim is also to break mono-acculturation and make students conscious of the possible hegemony of mainstream culture and power structures in the society. The goal is to work towards an equal and just society through care, consciousness-raising, critical thinking and democratic societal action. In these approaches, it is acknowledged that a truly intercultural approach to education, which recognises diversity as a starting point, requires a holistic reform, which includes policy, contents, curricula, methods, school material and the entire school ethos.

The comprehensive approach means

that intercultural education forms a logical continuum, which starts from early childhood and continues through the whole educational path to higher education and adult education. In addition to formal education, it includes free-time activities, informal education and work places. Higher education institutions need special attention in intercultural and global education, as it is their responsibility to develop both teaching and research in the respective areas. Intercultural education poses such serious questions as: which cultures are involved in the academic discussion, in knowledge formation and in the construction of worldviews. One can also ask whether academic cultures are Western-centric and presuppose that Western theories are always universal. Equal intercultural dialogue is needed also about academic knowledge and pedagogical cultures.

In Finland, intercultural education is often realised through theme weeks and separate projects. Nieto (2000, pp. 305–320) has criticised this approach and has discussed guidelines for a more thorough and pervasive approach. She emphasises that intercultural education is not a question of methods and projects but a philosophy, a way of looking at the world from several perspectives, and that is why it should be present throughout education and would require changes in the entire curriculum (cf. Banks, 1997b, pp. 20–26). She also states that intercultural education is not only for minority students or ethnically mixed groups, but it is pervasive basic education about all people and for all.

Nieto (2000, p. 310) remarks that monocultural education deprives all students of the enriching diversity that is characteristic of the human species and its range of cultures. It constructs ethnocentrism and makes perspective transformation and mental border crossing increasingly difficult, which is harmful for the citizens of the multicultural and international world. Intercultural education is not a neutral approach but a strongly value-

laden activity, with cultural richness, equity, social justice, non-violence and human rights being its core values. In comprehensive educational processes, active participation and open discussion about social justice, poverty, discrimination, and gender issues is needed in schools and in society. When knowledge is informed by cultural and social awareness, it enforces action towards these goals on local as well as national, regional and global arenas (Räsänen, 2009b, pp. 38–40).

5. Transformative, critical intercultural learning

Representatives of critical pedagogy have particularly emphasised the teacher's role as both social actor and 'transformative intellectual' (Giroux, 1985; Raivola, 1993). The influence of critical theorists has been prominent in linking intercultural education with wider issues of socioeconomic and political inequity and ethical considerations. As stated before, Bennett (1995, p. 263) argues that acquiring intercultural literacy and appreciation of cultural diversity is not enough to put an end to prejudice and inequity, and that is why education should include awareness-raising of institutional and cultural racism and economical and political power structures in the world. It is also important to point out that global education and tolerance do not mean putting up with anything and everything; war, discrimination, injustice and violations of human rights are issues that one should be sensitized to, but they are also issues one should fight against.

Stephen May (1999, pp. 11–45) has further discussed the conditions for critical pedagogy in multicultural contexts and has developed three key principles for its success:

1. to become aware of and deconstruct the apparent neutrality of education—and particularly citizenship education—and realize that knowledge and values that often are pre-

sented as universal are neither common nor available to all,

2. to situate cultural differences within the wider nexus of power relations of which they form a part of and to interrogate the normalization and universalisation of the cultural knowledge of majority groups and its juxtaposition with other knowledges and practices,

3. to maintain a reflexive critique of specific cultural practices that avoids the vacuity of cultural relativism and allows for criticism (both internal and external), transformations, and change.

In addition to the above-mentioned principles, McLaren and Torres (1999, p. 71) caution that critical intercultural ethics must be performed and not be reduced to reading texts. Such ethics requires educators informed by ethics of compassion and social justice, ethos based on solidarity and interdependence and practical engagement in activities where these principles are practiced. They remind us of the importance of students' lived experiences in their learning and engaging their minds, bodies and affections in the learning processes. They also point out the importance of practice and opportunities to work in various communities and for other people.

McLaren and Torres remind us of the importance of ethics in education and other multicultural contexts. The ethical principles that bind cultures and societies together have been discussed at length, as can be seen from the United Nations' Human Rights process, which emerged from the experiences of the world wars and the conviction that similar catastrophes must be avoided in the future. One of the crucial dilemmas in this discussion seems to be the question of how should specific cultural values and general ethical principles be combined in order to safeguard the human rights process for peaceful cooperation in the world (Gylling, 2004, pp. 15–26; Sihvola, 2004, p. 222). Anoth-

er ethical challenge in our multicultural globalised world is how to expand the scope of caring and responsibility beyond the immediate environment and one's own socio-cultural and political context (Noddings, 1988).

UNESCO's report on culture and development, *Our Creative Diversity* (1995), singles out global ethics as the main starting point for its discussion about challenges across the globe. It emphasizes that the Golden Rule, equality, human vulnerability and attention to the human impulse to alleviate suffering are the central sources of inspiration for the core of global ethics. *Our Creative Diversity* argues that human rights are, at present, widely regarded as the standard of international conduct. It states that protecting individual, physical and emotional integrity against intrusion from society; providing the minimal social and economic conditions for a decent life; fair treatment; and equal access to remedying injustices are key concerns in global ethics. It adds that because of fundamental threats to the ecosystem, it is essential that certain new human rights be included in the existing codes, such as the right to a healthy environment, not only for the present but also for future generations. The report emphasizes that the rights must always be combined with duties (Our Creative Diversity, 1995, pp. 40–41).

The above discussion presents clear requirements for educational reforms. In the reforms, teacher education, particularly for basic education, is vital, because through institutions of basic education it is possible to gather all the future citizens to learn together for the common future. This does not mean to neglect vocational and higher education or the non-formal and informal sectors. Professionals for these sectors deserve equally good training and, in any case, cooperation between the different experts in global education is very important. In addition, educators should not be left alone in their tasks—they need professional networks and supportive principals, curricula, material, educational pol-

icies and practices (Räsänen, 2009a, pp. 25–40).

6. Intercultural education, diversity and Finland

Finland has often been described as a monocultural country. This is maybe true if we only look at religion and ethnicity, but considering the whole range of languages, dialects, socio-economic groups and particularly forms of living in different areas and parts of the country, the country is culturally heterogeneous. Finland has its old ethnic minorities, but the rights of cultural minorities did not really become an issue (maybe with the exception of Swedish speaking Finns) until the new minorities started to enter the country in the 1970's. The immigration policy has been rather strict, although the newest national strategies encourage work-based immigration. It is worth remembering that Finland has only recently become a country of immigration. In the past, emigration was characteristic of the country particularly at difficult times—about half a million Finns have emigrated to Sweden, and hundreds of thousands to the United States and Australia. In addition to ethnicity, there are many other aspects of culture and diversity which have not been easy for Finns to recognize. Some examples of these are: various religions (partly due to a very special bond between the state and the Lutheran church), political views and rights of sexual minorities. Divisions between social classes were wide before the civil war but were rapidly narrowed down after the world wars. Very recently, they are starting to increase again. Conscious educational policy and comprehensive school reform have had a decisive role in increasing social equity in Finland, and may also play a role in sustaining it.

The 1990's has been considered a very different era in Finland's history compared to earlier decades. Finland recovered relatively quickly from the deep economic recession in the early 1990's, which was

deeper in Finland than in most other countries. Finland joined the Nordic Council and United Nations in 1955 and became a member of the European Union in 1995. In several evaluations, it has been stated that one of the key drivers in Finland's success has been and will be a uniformly high-quality education system which has helped speed the country's social and economic internationalisation in the 1990's (Aho et al., 2006, pp. 17–18). Presently, all political documents (e.g. National Core Curricula of 2003 and 2004, Global education 2010, Education for global responsibility project launched in 2007) emphasize the vital importance of intercultural understanding and of participating in the discussion about development on the European and global levels. Education is expected to respond to the challenges of an increasing diversity in its population, international migration, and the changes caused by globalisation in terms of economic, social, cultural and ecological aspects. The challenges for the whole educational system are major, considering the short history of taking cultural diversity into account in educational planning and implementation.

In spite of the many positive national reforms and efforts in recent years, the state of intercultural education – in schools or teacher education institutions – is not yet satisfactory. Many aspects need to be changed as a consequence of global transitions, and these changes are particularly urgent in the sphere of teacher education. Teacher education programmes have long and strong traditions, and they are, at least in Finland, tight, versatile and fragmented into many small content areas. To introduce any new contents—or perspectives, for that matter—into the old structures seems difficult; the usual result has been that schedules have become even more hectic as few of the former elements have changed, but the new substance has been added up on top of the old ones. Besides, Finnish teacher education programmes have traditionally been very ethnocentric and based on monocultural views of Finns

and Finnish culture (Räsänen, 2007a, pp. 20–21). As a consequence, with the exception of very few teacher education institutions, intercultural and international education have remained marginal areas in curricula, mainly consisting of separate courses which have had only minor influence on the mainstream thinking and failed to produce major perspective change. Even acceptance to teacher education programmes appears to remain very difficult for non-native Finns.

7. Concluding words

Intercultural education is teaching which takes seriously the demands that schools should be everybody's schools and education should be targeted for all the students and their needs in the interconnected world on the globe that must be protected. It means designing learning spaces where we learn from each other, enrich our cultures and worldviews and gain competences for sustainable development, fruitful cooperation and for solving joint dilemmas. In this process value clarification is needed—to stop to think what is essential in human life and what kind of a world we construct for our children and grandchildren to live in. Particularly when changes are fast, values could provide compasses for our navigation (Räsänen, 2009b, pp. 43–47).

The Council of Europe (Maastricht Declaration 2002) has defined education for global responsibility in the following way: *Global Education is education that opens people's eyes and minds to the realities of the world, and awakens them to bring about a world of greater justice, equity and human rights for all. Global Education is understood to encompass Development Education, Human Rights Education, Education for Sustainability, Education for Peace Education and Conflict Prevention and Intercultural Education, being the global dimensions of Education for Citizenship.* Arts education and music, due to their nature, should be able to 'open both eyes and minds and to awaken people', to combine both intellect and emotions—heart

and mind—in the culturally enriching experiences and ethically conscious learning processes.

The report *Our Creative Diversity*, which has defined the principles of global ethics for multicultural interaction, has paid special attention to the rights of cultural minorities to maintain their cultures and have their voices heard in cultural cooperation and educational decisions. The same principle has been pointed out by many of the human rights documents. For example The Convention on the Rights of the Child (articles 29 and 30) states that the child shall be directed to the development of respect for his or her own cultural identity, language and values and for civilizations different from his or her own. It further confirms that states with ethnic, religious or linguistic minorities shall not deny the child's right to enjoy his/her culture, and defines that education should prepare children for responsible life in a free society, in the spirit of understanding, peace, tolerance, equality of sexes, and friendship among all peoples, ethnic, national and religious groups and persons of indigenous origin. The human rights documents emphasize that children's rights are statements about adults' responsibilities. It is adults'—and particularly educators'—duty to see that cultural equity is considered and cultural richness becomes a source of fruitful mutual learning.

Various forms of culture—including language, religion, arts and music—have been used both for separating and uniting people and nations. They can be used for cooperation and enriching experiences, but also for drawing borders and constructing nationalism or cultural superiority. This is the lesson I personally learnt when I stayed in Bosnia-Herzegovina after the war in the 1990's in order to discuss the curricula changes for the increase of tolerance between the ethnic groups. Music played a significant role in the efforts to build understanding and trust for the future. Like in many similar cases, musicians from close by and far away arrived in Sarajevo to play together on the ruins of the destroyed buildings, organized exchanges of musicians and choirs between the areas and groups. At the same time, it was obvious that art had been efficiently misused in the schools, curricula and teaching material to construct prejudices and fear between the cultural groups: each group had their national interpretation of history, heroes, poets, composers and songs to be studied. Music with its words, melodies and rhythm has a very holistic effect on people's attitudes and values. Still, if these methods can be used to build prejudices they are equally efficient when deconstructing them. Music is a powerful means in this deconstruction process and in building peace between people and groups. It is also effective because it is a means of communication, a kind of language, which can be understood by representatives from various linguistic groups. It is a language that deserves more attention in teacher education and it requires teachers who are sensitive to the language and have competences to share and practice it among their pupils.

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Abstrakti

Rauni Räsänen

"Interkulttuurinen kasvatus ja kasvatus globaaliin vastuuseen opettajankoulutuksessa"

Artikkeli tarkastelee tarvetta interkulttuuriseen yhteistyöhön ja interkulttuurisen kasvatuksen määritelmiä verrattuna muihin läheisiin käsitteisiin. Se esittelee erilaisia lähestymistapoja interkulttuuriseen kasvatukseen ja keskittyy kriittiseen lähestymistapaan ja interkulttuurisen kasvatuksen eettisiin näkökulmiin. Artikkeli painottaa kasvatuksen ja erityisesti opettajankoulutuksen tärkeää roolia valmennettaessa tulevia sukupolvia kasvavaan moninaisuuteen, ja se tarkastee kompetensseja, joita opettajat tarvitsevat tärkeässä tehtävässään. Lopuksi artikkeli analysoi interkulttuurisen ja globaalin kasvatuksen nykytilaa Suomessa ja vetää johtopäätöksiä tulevalle kehittämistyölle.

Ylva Hofvander-Trulsson

Musical Upbringing in the Eyes of Immigrant Parents

Yes, she doesn't want to give up the piano and she wants to continue with ballet. She dreams of getting into Stockholm or Copenhagen (academy of arts). I don't know where she will end up. I hope that she doesn't come home and say that she wants to try for another profession. My father always wanted her to be a doctor and get a decent salary and a good life, but what does that mean? She dreams only of dancing. (Markku from Estonia)

Introduction

Since the beginning of the 1990s, Swedish society has been transformed as a result of financial crises and recessions. War in Europe and the Middle East has considerably increased the numbers of asylum-seekers. Sweden has historically had a very open and generous asylum policy. However, the opportunities for quickly building up a stable life in Sweden have become considerably harder for recent immigrants in comparison to the 1960s and the 1970s when Sweden had high levels of labour immigration and was booming economically.

At higher levels of formal aesthetic education in Sweden, students from ethnic minorities are significantly underrepresented (HSV, 2005). In a former quantitative study the author found this true also for younger children in music schools, despite a wide range of courses on nonwestern music (Hofvander Trulsson, 2004). For Swedish children the education offered by music schools is a recreational activity outside of compulsory school. The

pupils in these schools have an age span of between 5 and 19. In Malmö—a multiethnic, metropolitan area of Sweden—nine out of ten children who participate in state-financed music schools had Swedish parents, mainly from middle-class backgrounds. Furthermore, it was found that recruitment of pupils was as a rule determined by consistent criteria and characteristics among both immigrant and nonimmigrant pupils. The variable determined to be the most significant predictor was location of residence. The pupils, irrespective of origin, lived in areas with few immigrants. Gender distribution was unequal in both groups, with girls as a clear majority. In the group with a Swedish background, parental income had a significant effect. This was not the case in pupils with a non-Swedish background.

The focus of my thesis has been to study parents with non-Swedish backgrounds and how they describe their children's musical interest, their own backgrounds, and daily life in Sweden. The study gives prominence to the parents' voice, their view of themselves as parents, their own childhood, which has directly and indirectly impacted on the daily lives of their children, and on decisions large and small (Berg & Johansson, 1999). This article illustrates first and foremost different perspectives on the practise of music as a decisive tool for the social integration of the children. The article also illustrates the emotional importance of music to these parents who live and exist in a country away from where they grew up and which shaped them. Music as a tool for social reconstruction is a central theme of this study, as well as how it can impact

on the upbringing of the child. Analysis of the interviews will, with the help of theoretical concepts, seek to demonstrate what can happen within and around individuals and groups which live as minorities. It is a question of an emotional struggle for survival and rehabilitation both in regard to their own group and relatives, in terms of acceptance, and also seen as an asset by the majority society.

In this study I am investigating the narratives of music in families which live and work in a new country of residence, and how the parents describe their investment in their children's musical development.

Method

The study involved 12 parents—six women and six men—whose life stories form the results of the thesis. The parents came from Iran (3), Germany, Serbia, Bosnia, Uruguay, Hungary (3), Estonia and Vietnam. Altogether they had 25 children and young adults. 19 of them were musically active—11 boys and 8 girls.

It was difficult to attract participants for the study, however women were more easily recruited than men. My professional and personal contacts, among principals, music teachers and colleagues, proved useful as "door openers" since they legitimated the research project and facilitated my contacts with the parents. Sarner (2003) describes how people with foreign backgrounds are sometimes suspicious of authorities, both in their home countries and in Sweden. Many of them have had bad experiences with authorities during their refugee processes. The interviews took place in the informants' homes or at my office at the Music Academy. Audiotape recordings from the interviews amounted to about 26 hours, all of which was transcribed.

Inspiration for the analysis for this descriptive interview study is drawn from hermeneutics (Ödman, 2007). The intention is to develop a descriptive, multifaceted picture based more on listening than

on leading questions (Kvale, 1997). Relevant interview questions emerged as a result of initial pilot studies. The prepared questions have supported the execution of the interviews which centred on four central themes within the context of the musical discussion: the parents' background, the family's current situation, the children's school and extra-curricular activities, and the child's future. Riessman (2007) writes that while interview subjects offer their information and opinions, it is up to the researcher to construct the interview and develop the final interpretations. I have used the interviews to listen to and analyse that which is being said, how it has been articulated, and sometimes that which has been left unsaid. This has been done on several levels of linguistic interpretation and analysis, which together with the theory and prior research has deepened and broadened my understanding of the field.

The children of the participating parents play or have played at either music schools in their home municipalities, in various forms of private teaching, at an Iranian-Swedish music school, or at the Malmö Academy of Music's "Piano Forum" programme for talented pianists. Some of the children take part in several of these teaching situations simultaneously. The majority of children play the piano. This was not a selection criterion for the study, but the children's choice of instrument first became clear during the interviews (aside from the three parents whose children had taken part in the "Piano Forum").

Theoretical perspectives

To relocate to a new country represents a change in a person's life which has an enormous impact, both immediate, and in coming generations. The issues which emerged from the parents' statements focus on cultural identity, living in a minority group, and how the children in the family identify themselves in relation to different cultural forms and how various

types of music are used as tools in the respective rapprochement and alienation from the parents' origins.

The theoretical perspectives, which supported the analysis during the development of this thesis, have partly come to address traditional gender and class perspectives, having a foreign background, and living in a minority group. To understand the structural perspective between individuals and the society, as well as class identity, I have used Bourdieu (2000; Broady & Palme, 1986) and his thinking around various definitions of capital: *cultural, social, economic* and *symbolic capital*. Furthermore his concept of *habitus* has been useful to understand the upbringing applied by the parents and the impact of the music. *Field* and *location* have been applied to illustrate how different societal groups resist influences to family norms.

The gender perspective is further developed by Hirdman (2008) to describe the differences between women and men, and girls and boys, in various societies and cultures. Skeggs' concept of *respectability* (2006) provides a further tool for the interpretation of *class* and *gender*. Trondman (1993), who has exposed the dilemma of *class mobility*, is also of help in the analysis. Foucault's (1976, 1980, 1993) concept of *disciplinary power* shows the link between knowledge and power. These perspectives on how power operates emerged in the interviews between teachers, parents and children. Sartre (1971) problematises in various ways the determined subject and possible outcomes for change. Laclau and Mouffe (1985) have contributed theories for the development of an identity analysis where the position of subjects in relation to the dominant discourses are illustrated; the concepts of *overdetermination* and *antagonism* have become useful for this study. Goffman's (2001) labelling theories have demonstrated how a stigma can be expressed by a person. The parents' feelings and experiences of being stigmatised affects both their way of thinking, and patterns of behaviour in their daily lives, which has long term consequences for

some of the children. Goffman's (1974) dramaturgic theories of the *front* and *back stage* have illustrated the experience of cultural phenomena within the subject and within the cultural group, which do not always accord with each other.

DISCUSSION OF THE RESULTS

Music as a tool

The parents' testimony illustrates the significant role of music in bridging the emotional gap between life in Sweden and the cultural habitus which comes from one's upbringing (Broady & Palme, 1986). These two different worlds are for many of the parents difficult to integrate in an emotionally satisfactory way. Several of the parents describe themselves as determined by their origins (Sartre, 1971), as upbringing has occurred in another context and in another culture. Also, they feel stigmatised through the feeling of not fully belonging to Sweden and being surrounded by a society where, in all statistics, all individuals born in another country are classified as having "foreign backgrounds". Even their children who are born in Sweden to two foreign parents are categorised as "children with a foreign background" by Statistics Sweden. This is regarded by many of the parents as labelling, resulting in a stigma, which they can neither affect, nor control (Goffman, 2001).

Parents in exile experience that labelling occurs on several levels as the majority society repeatedly classifies and questions the individual according to, for example, appearance and accent (Althusser, 1976). "Here I am a foreigner, even if I have lived here for 30 years", a father from Serbia said. In his experience, being a "foreigner" in Sweden is a handicap as it provides greater obstacles to establishing oneself in society. Several of the parents have mentioned that the labour market is more limited for those with foreign backgrounds, that the children are given undeservedly low grades in school, and that the housing market is segregated (De

los Reyes, Molina & Mulinari, 2005).

According to Folkestad (2002) music from one's homeland strengthens national and cultural identity by evoking feelings and memories. This was repeatedly mentioned in the interviews with the parents. "Music awakens the memory", a mother from Uruguay said. Her father was a very well known musician and composer in Latin America. As a child, she began performing on television with him. During the Uruguayan dictatorship from 1973 and onwards the father was imprisoned and tortured. When he was released after several years the whole family fled to Sweden. By then she had studied biomedicine at university and trained to become a guitar teacher. She now lives with her husband and two children, both of whom are very active musicians. She has been unable to use her education in Sweden, working instead as an assistant nurse at a home for the elderly. Her husband is a journalist for a Spanish language newspaper.

The interviews also indicate the importance of music in making contact with memories from the country of origin. Music from home countries becomes a tool for understanding the inner self, in regard to childhood and upbringing. The interviews are divided in two parts, consisting of life in the country of origin, and in the adopted country. In the adopted country the music is pluralistic and influenced by all types of impressions from TV, radio, the Internet and so on. Stokes (1994) writes: "Music is clearly very much a part of modern life and our understanding of it, articulating our knowledge of other people, places, times and things, and ourselves in relation to them" (p. 3). The parents' explanations of their relation to music from their country of origin was however clearly limited to and presented as if determined by the context of childhood and of family, school and society. The expressed and practised discourse about the music of childhood is shown in how the interviewees speak about the musical upbringing of their own children. Plantin (2001) argues that we raise our children in relation to our own childhood.

There are parents who also distance themselves from their own experiences and adopt a counter-position. The parents from Iran stood out in this study, as they have chosen to allow their children to play and concentrate on music despite the fact that they themselves did not. The Iranian parents spoke about how music was forbidden:

> In my youth there was the revolution and we were not allowed, it was forbidden. There was no music anywhere and we listened in secret. I don't know for how many years, but it just died. So it feels great to be able to do it now. The early years were very tough. Now they have started to play, and young girls can perform in concerts down there, despite the veil and everything else, they are very talented. It wasn't like that when I lived there, it was forbidden. (Mariam)

Hassan explained that in several Muslim countries music has been banned by the regimes. Hassan, who comes from Iran, spoke repeatedly about the important role that culture and the arts plays and how it is engraved in a person's subconscious even if they live a secular life in Sweden.

> As I said, culture and the arts are important. It is such that in the areas from which we have fled—Turkey, Iraq, Iran, Pakistan, Afghanistan—it does not matter, it is all Muslim. According to Islamic law, one is not allowed to hear or play an instrument. It is forbidden. It is only in war, and then it is marching band music or something similar. (Hassan)

Hassan relates how it is difficult to stand for your decision in front of the relatives. Hassan is proud that his son plays music, but it is not as widely accepted by the extended family. "If my sister or father calls from Iran, should I say that my son plays guitar? God no, he is going to

be a doctor" (Hassan). This habitus, which the father illustrates (Broady & Palme, 1986) and from which he distances himself, I interpret as an antagonistic action (Laclau & Mouffe, 1985) in relation to the family's opinions and norms. The father chooses to deviate from the family's norms, but does so quietly as group pressure is apparently so strong that he cannot state his position and choices openly (Ouis, 2005). This type of statement can be interpreted as if the father wants to uphold the picture of the good father, which can be compared with Hirdman's (2008) reasoning about the good mother. The good father in this context is expected to follow the family's advice and norms so that damage is not done to the family's good reputation or "honour". The father's situation can be understood with the help of the term overdetermined (Laclau & Mouffe, 1985) which means that several different discourses compete for influence in the same person. These discourses can contradict each other. From the father's reasoning I interpret that the Swedish discourse—that children are encouraged to learn to play an instrument—clashes with the discourse that he wants to distance himself from, that which says that music has no higher value and distracts the child from concentrating on that which can give a solid income and future.

Music as the bridge binding two worlds

Music unites and does not respect borders; that I have noticed. There, people can meet with condition and limits (...) it does not matter which language one speaks. I have travelled a lot. I do not feel at home in all countries. I don't know why I didn't feel at home, if it was the music, the people or the place. (Anna)

This mother relates that the family's "roots" are in Hungary, but that the music connects and creates a feeling of home in more than one place. She describes how she feels at home in Sweden, but that it

has been a difficult and long journey to reach that feeling. The feeling of "home" is presented as something intuitive, a strong connection to the origins of youth which are engraved on the individual's consciousness (Broady & Palme, 1986). But the feeling of "home" which Anna speaks about is proof that it can be experienced in places other than one's origin. It is about contact with people, and the experience of nature and music. The music is included as an underlying artefact for this woman to be able to create the feeling of "home" around oneself and within.

Several of the parents who participated in the study have a broad experience of practising music in their childhoods. Five of them studied as musicians or music teachers in their countries of origin. In the interviews, knowledge about music was described as an asset when moving to a new country. As music is direct and limitless for the individual, it paves the way for new relationships. However, music is also described as governing and limiting for the individual. According to Frith (1996), it is not a question of how music reflects people but how music constructs people. Instead of supposing that the group has values which are expressed in music, it is music as an aesthetic practise, which in itself articulates an understanding of both group relations and individuality. The music constructs our feeling of identity through direct experiences. Music gives form to body, time and togetherness, and facilitates experiences which place us in imaginary cultural narratives (Sæther, 2007).

The results from my study indicate that music has both an intrinsic ability to define the individual and opens doors to a new range of feelings and situations. The parents' relationship to the practise of music and to listening is presented in this study as both complex and multifaceted. Some of the parents describe that music works as a trigger for difficult experiences and memories from the cultures of origin, and as an emotional space to reconnect and find peace among those living in

exile. The imaginary home country that Rushdie (2005) refers to concerns the recreation and formulation from the memory a body of a country as if it were for real. This fictional country provides the frame of reference, or the stage where the memories are played out.

Contemporary researchers regularly highlight how people without a coherent identity wander in and out of various discourses, or identities, in order to relate to the multifaceted daily life in which their life is conducted (cf. Giddens, 1991, 2003; Goldstein-Kyaga & Borgström, 2009; Howarth, 2007; Laclau & Mouffe, 1985; Wetherell & Potter, 1992). The development of identity in contemporary social science discourse has been deconstructed to a state where it concerns identities in a person, that is to say discourses which colonise the individual and become constituted in differing arenas. What is highlighted in this study does not contradict this conceptualization, although there is cause to problematize this understanding. There is a strong longing among the parents to belong, to have a history, to live in their history in a context which is distinct, with clear game rules and to develop from there. The multi-contextual resident seems to strive to create security in the historic. A mother from Bosnia who, together with her husband and their newly-born daughter, fled the war in the former Yugoslavia said the following:

If we had moved to Sweden because we wanted to, we wouldn't have forgotten then, either. But we no longer have our own country, so I can't say that it doesn't mean anything. I can't forget that I am born and lived there for so many years. I can't forget what has happened and my children won't either. They are my children. (Nejra)

One of the reasons why the parents in many cases want their children to connect to their origins is because I think that the parents actually experience themselves to have an identity which is con-structed of self-related stories, a habitus according to Bourdieu (Broady & Palme, 1986). The story of "who I am" is central for the parents' recreation of their past; this story is at least as important in their roles as parents of their children. In parenthood, a formulated identity is developed, in the roles of mother and father. Plantin (2001) speaks about the importance of one's own experiences in the parental role. In relation to our own experiences we create a parental role, consciously and sub-consciously. When it is communicated to the next generation, it can be called "the story of us", "the story of me". This story becomes even more important when one is forced to leave one's context to create a new existence somewhere else. The mother of Bosnian origin speaks in the following quotation about her son, who is a young, very promising pianist:

He should never forget, despite having been born in Sweden and living here, that he is not Swedish. He has his relatives there. He has his roots there, which should be remembered. He cannot forget his roots. He does not have a Swedish name. One should know where one comes from, and who one's parents, grand-parents and relatives are. (Nejra)

The interviews have made it clear to me that even if identity is created as narratives about ourselves—an imaginary picture—it is the basis in our understanding of ourselves, our identity.

Music runs like a common thread through the narratives addressing self-understanding. It is about a return to one's roots, a journey in the present, to travel through one's memories in the transcendental landscape, close to that which is described as "the story about us" and close to the dream of the permanent and the unchangeable.

To lose one's position

To be forced to leave one's country of origin can mean the loss of cultural, social and economic capital (Broady & Palme, 1986). The social field looks different in the new country and it requires the motivation to learn and adopt new norms and a new language. During the interviews there has existed an underlying inference in some of the parents' statements that indicates that they have not succeeded in Sweden to the extent that they would have liked. Their dreams about a new existence in the new country have in some cases not been realised. Their lost capital has not been recovered. Families that came to Sweden through their work have established themselves successfully and a father relates that they have been able to afford to both live here and keep a holiday home in their country of origin, closer to friends and relatives. The two worlds, of origin, and of daily existence in a new country, fuse together more easily and render the status as minority an asset, a cultural capital which creates advantages for them and their children (Berry & Sam, 1997).

The parents, who were forced to flee and live in exile, have in this study displayed the experience of more difficulty than those coming here through work. A mother told of how she was ashamed of not having been more successful in her working life, that her attempts to educate herself have not been of use. This mother explained that "I am always looking for work, always looking, there is never any stability" (Maria). When the mother and the daughter went on a ceramics course together, and the daughter displayed more talent, it was a further example of a raft of disappointments which have weakened her status. That the daughter was better, was taken as a personal affront by the mother, who was shown once again that she did not fit in Sweden. Maybe it is because the mother, who came from a clear position of higher status in Uruguay due to her father, is now reduced to some-thing with which she cannot identify.

Downward social mobility can levy a high price for women and men in front of their children, relatives and friends. The experience of losing face puts one's self-confidence to the test. It can thus limit the scope for an individual's development. One becomes locked in one's own self-picture (Goffman, 2001) where society's structures continually judge, both directly and indirectly, punish and reward groups of individuals with certain lifestyles and behaviour (Foucault, 1993). As a result of the often strong starting position of the parents in their countries of origin, the damage to this self-picture is often multiplied, the shame greater, and the fall harder to take. Trondman (1993) has with the development of the term *social mobility* clarified how the journey up through the social classes can appear. He underlines the advantages of upward social mobility, with new possibilities for ownership, the acquisition of status symbols, the adoption of new opinions on society, music tastes, individuality and so on. With the concept of social mobility, I would like to illustrate how the self-picture, in contrast to Trondman's study, declines. Possibilities decline with regard to employment and development, social networks contract, standard of living is affected, consumption habits change and so on. The coming generations can also be affected by the family's downward social mobility. This is a struggle which is played out on several levels within and around individuals in the private and public spheres, which can have profound consequences.

This study illustrates the hopes of the parents and the expectations they have on their children and their performance. The musical activities clearly demonstrate the demands they place on their children which in several cases have been tasked with restoring their family's reputation, position and future opportunities. Bearing in mind that in this case, music is a leisure activity for the children, and that school demands at least as much as their music teachers and their parents, the children's role as an

investment and resource is shown clearly. It is about recovering lost capital on several different levels. The parents reason that Western music, in which the majority of the children is being educated, is the right path to recover the cultural capital that is of the most use in Sweden and in the rest of the Western World.

Recovering lost capital

The concept of social mobility became an important theme in the analysis of this study, which determined that the participants invest fully in their children's lives. Their investments occur in several different areas depending on the family's situation. Based on the majority of these parents, one can see that the children are the focus in their everyday lives, for they simultaneously generate faith in the future as well as concern for their future lives in Sweden.

A father from Serbia said the following regarding his daughter's future: "I think that the children feel a lot of pressure from us, that to wander around and do nothing with one's life leaves them in the gutter, it is that simple" (Moltas). Maria from Uruguay said something similar: "With regards to my children, they are immigrants, so I have told them from the beginning that they have to continue to study. If you don't have your grades then your choices are limited". Li, who comes from Vietnam, told about how her son was no longer allowed to live at home if he did not go to adult education classes to improve his grades.

In some of the interviews there was an underlying theme of a "we"-orientated discourse. The primary goal is to create safety and security for the family, which differs from the typical Swedish norm of more of an "I"-orientated focus, with the individual at its core (Almqvist, 2006). It is important to underline that not all families are typified by this "we-discourse". It is my understanding that the level of integration into Swedish society determines the importance of the family. Some of the

parents are from a generation of immigrants which will most probably not regain the capital lost as a result of their migration. The interviews display a belief among the parents that the children however do have that possibility.

Exiled parents express the feeling of a great personal responsibility for their situation in relation to their children and relatives. Even if downward social mobility can also be a product of Swedish society and the common Swedish view of residents with immigrant backgrounds (Goffman, 2001), it remains a fact that many minorities blame themselves as much as any underlying structural factors. This could be interpreted as a product of the individualised society, which emerged as a result of the erosion of the welfare society, shifting responsibility to the individual to look after herself (Bauman, 2002).

Several of the mothers and fathers have completed new university degrees at Swedish universities, since the qualifications they had on arrival in Sweden were not approved here. When this education has not resulted in employment, they have landed in a situation of doubt towards themselves and the society. Faith in their own ability is damaged and this concern for the future is passed on to their children. According to their parents, the children who are supposed to recover the lost social status need certain tools to help them. First and foremost, these parents emphasised the importance of education. Despite the fact that they themselves have at times felt discriminated by the labour market due to their backgrounds, the parents argue that education is the best way to succeed in Sweden. Schoolwork therefore becomes of core importance. That which is not learned in school must be learned in children's free-time (Sæther & Hofvander Trulsson, 2010).

Musical upbringing—a trialectic contract

"When you have lost everything you also desire to give everything back because you

feel a debt", Nejra from Bosnia said. The debt can be a strong driving force behind the comprehensive commitment that many of the parents display for their children's musical activities. Naturally it is extremely likely that the parents first and foremost find it pleasing that their children take an interest in music, just as they themselves have done. The strength of this driving force can be illustrated by how two of the parents of students in the Piano Forum put in hours of their time every day to take the children to various lessons, following their practice to the extent that it became difficult for their sons to find the time to meet friends. The mothers also felt that if their sons were to succeed with playing the piano, extra commitment would be required of them as parents, meaning that it was difficult to leave enough time for work. A mother that comes from Hungary, who is a trained music teacher, put it like this:

> The weekdays were always a little sensitive for him. Most of his friends wanted to play football or play on the computer, but we said that he could do so on the weekend. During the week there is not much free time as he goes to music classes in another part of town and we travel back and forth, almost an hour, and then we went to Lund from Malmö and played for the piano teacher, it took up a lot of our time. In the beginning it was a little difficult, but then it got easier. He has to plan, always, we have to plan and prioritise. For example today we don't want him to practice this evening as he would bother the neighbours, but instead directly after school for three hours. (Magdi)

Another mother whose son was also given lessons in the Piano Forum explained as follows:

> Yes, they have to practice. They are concerned that they will not get any time for anything else. He is still small.

He says that if he is to practice this and this much then I can't meet my friends. Then we say, yes you can, we explain. As soon as he has done his practice, and sufficiently well, then he is free to do whatever he likes. I hope that when he gets a little older he will understand. He is actually pretty good; he knows what he has to do. He is often very tired in the evening, but in the evening he also practices at least two hours. His teacher thinks that he could play at a high level, so more work than normal is needed, not just twenty minutes per week. (Nejra)

It is difficult to gauge from this study whether the music project is mutual, since only the parents are given a chance to say their piece. It is probable that the children also love music and the practise of music, but to what extent is not known. In the interviews, the parents described how they encourage and push their children to play and focus on their music. Based on statements from five of the parents, it is clear that they, together with the music teacher, can persuade the children to prioritise, and also place restrictions on friends and other activities. "Friends just turn up, but we say no, you can play only at the end of the week" (Magdi). These restrictions are advantageous for their musical practise since it is given more time and attention. The parents proudly relate that the music teacher has pointed out that the child has a talent for music and should spend more time on it. According to Foucault (1980), disciplinary power has a significant role in the internalisation of behaviour which later becomes integrated in the self. For Foucault, there is close correlation between knowledge and power, where the truth is dictated by those with standing (compare with "symbolic capital", Broady & Palme, 1986). The teacher can use the parents as a proxy in relation to the student, to control and influence her at home (Rose, 1995). The parent can also use the teacher's professional status (Lindgren, 2006) as an alibi to control the child and limit

other influences from friends for example, and other distractions. The child who moves between these two poles is dependent on the encouragement and care of both parties, to ensure the receipt of praise and love. Interaction occurs when the child is given positive interpellations (Althusser, 1976).

Markku who comes from Estonia also has a daughter who is a talented pianist. The daughter also dances classical ballet and is committed to this as well as the piano. He says: "Yes my wife has danced and wants to dance herself. She knows all the steps. So she supports her, but also hassles her—have you played, you should play for at least an hour, she says. It is my wife who is on at her". Practicing, which often occurs in the home, is done openly since the instrument makes considerable noise. It opens up scope for control from one's surroundings and therefore offers little space for the child's private life, and unmonitored practice. The parents can easily follow up on what the child does when he or she plays at home.

Yes, it is really difficult to say, as he takes the bus twenty-five kilometres to and from school. Sometimes he travels again in the evening for lessons, but then I drive him so that we save time. Yes, it takes a lot of time. (Nejra)

The interviews show that it is primarily the mothers who correct and instruct the child during practice (compare with "disciplining", Foucault, 1976). By being continually under watch, little space is left to hide, which could lead to the child developing choreographies (Goffman, 1974) in relation to the parents to divert attention, create freedom, and enable resistance. Foucault (1976) shows that wherever power exists, there is always resistance to it.

Another strategy for the observed child, to react to the internalised eyes and ears of the parents and teachers, is to come closer and become attached, to court praise

and appreciation. This exposes them to demands and sanctions from those of standing in return. Foucault (1976) describes the liberating function of confession for the dominated. This example emphasizes a complex interaction between teacher and parent, parent and child, student and teacher, where three parties are the creators of a particular behaviour, like a contract which trialectically nourishes a teaching situation.

It has emerged from interviews with several of the parents, that the children have taken part in music competitions. In competitions, the progression and serious nature of musical learning is clearly demonstrated. The results of competitions are for the children a clear statement as to whether they have succeeded with their practice and if they have talent. At the competitions they stand alone and are themselves responsible for their performance. There is a fluctuation between success and failure. Winners and losers are created. This regime of knowledge that several of the children are dragged into, is like a high stakes game:

He knows that he is good; this is both positive and negative. He says: why do I have to practice so much when I can do this? He was a little on edge for a while. There is a lot to do, and he is tired, he doesn't manage and can't be bothered. But since he started on the syncope and played his first concert, and the girls started to come up to him, "oh, you are so talented" (…) then friends were impressed and that meant a lot to him. So it is going well now. When he is feeling down I try to cheer him up and then it usually works out. (Nejra)

The self-regulating punishment or praise associated with participation in music competitions can be both ruthless for the self-confidence and an incentive to work on and improve. The study shows that there exists competition between siblings in a family to be the most successful

musician. The competitions become the ultimate proof of who is the most successful in the family.

Views on school and the purpose of music teaching

The interviews have revealed a sceptical view regarding the Swedish schooling system. The parents have primarily commented on music teaching, but also on other subjects concerning children that have attended state-run schools, rather than those who have pursued classes with a music focus. The music classes have mostly generated positive opinions.

The parents regard music teaching in schools to be important, but they consider there to be an excess of popular music in the teaching. They regret the absence of music history and music theory in the curriculum. Some parents argue that music teaching is primarily focused on those that know nothing about music and that the existing approach does not challenge students with greater knowledge. School in general is considered by many to be rowdy and some perceive that the teachers do not keep the lessons under control. The parents want to see clearer guidelines and say that the teachers lack authority among the students. One mother argues that Swedish children do not learn to show respect for adults, which she thinks is wrong. Many parents relate that they had completely different experiences during their school years which were more authoritarian and directed. One mother explains that her school years, and music education, were boring as she learned knowledge by rote without placing it in a context. These experiences compare with her children's learning in school and in music classes, which she describes as much better. Despite negative school experiences held by many of the parents, they have adopted the authoritarian approach themselves as a habitus which affects their view of upbringing and education (Broady, 1990). A culture clash emerges with the Swedish school system, as minority par-

ents generally do not entirely trust the Swedish model, with its more egalitarian view of children and a looser setting of boundaries. At the same time many of them express pleasure that their children have a stable living situation in Sweden. There is an ambivalence which emerges (Bourdieu, 1999) in the view of their own backgrounds and the Swedish view of children. Concern over the children's future in the country dominates many conversations and manifests itself on occasion as contempt for what they consider to be a hegemony (Gramsci, 2007) and racism on the labour market (Wetherell & Potter, 1992). The school's teaching ideals do not fit in with the level of learning expected and valued by the parents. Swedish education becomes therefore uncertain which several try to compensate in their free-time by controlling their children (Rose, 1995).

A mother and father from the same family explained that their son could not have time to go to high school if he was to have sufficient time to practice the piano. School was limiting for their son, and furthermore, the parents argued it was taught inefficiently. They concluded that the school days were too long and the pace of learning too slow. Practice suffered as a result, since their son was tired when he came home. This family considered finding another alternative for their son's schooling.

Provision of a range of leisure activities can be interpreted as a means by which parents may control their children to socialise in the "correct" way (Foucault, 1980). By limiting and organising their free time after school it becomes easier to judge the results of these investments. What is the right choice for a child is subjective and difficult to gauge. The answer is given to the parents much later when the child is an adult, for then the results of all the efforts put in along the way begin to show. Are then the investments, from the parents in their leisure time, a prerequisite for the children to thrive in the society? Rose (1995) illustrates various control

mechanisms as a tool to create upstanding citizens. This discourse, which Rose talks about, is internalised by parents and includes elements of the exercise of power. If the children are successful in school and in their leisure activities then the parents have succeeded in their upbringing.

In these interviews it emerged that some parents would like to see a return on their investment (Plantin, 2001). This would occur through the child playing for the parents in private, or before an audience. There is, in other words, a contract which the parents have developed detailing the requirements which the children are expected to live up to in order for the parents to continue to pay and support them. A situation of indebtedness can also emerge, where the child is in debt for the investment made by their parents. Through the adoption of a learning ideology that music can be measured and valued, the parents become proxy teachers who apply the same methods to value the children's performances.

Conclusion

The present study has determined that some minority parents in Sweden deliberately make a strategic investment in their children's future, including music lessons. It is a question of both encouraging the children's activities, but also about filling gaps of various kinds. That which the school does not give the child in the form of knowledge for the future that parents consider needed, is compensated for in the form of free-time learning. For these families, learning music was an important goal since it grants both cultural capital (Broady & Palme, 1986) and gives the children a language which is not stigmatising (Goffman, 2001). All the children in this study were schooled primarily in the Western music tradition. Some of them have also learned the music of their own culture, on their own or with the help of their parents. It is important to add that in each case these families were not elitist in their plans for, and investments in, their chil-

dren, but the majority had a clear plan for what their children's free-time learning would achieve. The parents described music playing as free zone, where people have equal value and where one's difference, their habitus, becomes a cultural capital which can be valued highly (Bourdieu, 2000). Potentially, with musical knowledge comes respectability. From these interviews one may deduce that the parents feel that music can grant this respectability, and a cultural capital which can open doors for upwards social mobility and the social reconstruction of the family. The music is a tool that can both give the individual a passport to another life and also internally strengthen their own cultural group. The children's musical successes play an important role for the family's potential and reputation. The children become a testimony for parenthood. The question of whether the children share their parents' views on these matters or take a more antagonistic stance (Laclau & Mouffe, 1985) has not been the focus of this study. From the perspective of music education, probing of this issue is warranted in future studies. ■

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Abstrakti

Ylva Hofvander Trulsson

"Musiikillinen kasvatus maahanmuuttajavanhempien silmin"

Väitöskirjassani tarkastelen ei-ruotsalaisten vanhempien narratiiveja keskittyen musiikkikoulujen ja musiikin yksityisopetuksen rooliin lastensa kasvatuksessa. Haastattelujen tulokset osoittavat että musiikin opiskelun kanssa tekemisissä olevat ulkomaalaistaustaiset perheet ovat alun perin ylemmistä sosioekonomisista ryhmistä. Monet näistä perheistä eivät kuitenkin ole säilyttäneet aiempaa sosiaalista asemaansa uudessa maassa asettaen toivonsa sen vuoksi lastensa tulevaisuuteen. Haastatteluista paljastui useita ydindiskursseja: konfliktoivat kulttuuriset identiteetit perheiden sisällä, lapsen akkulturaatio, sukupuolittuneet odotukset eri etnisissä ryhmissä sekä pyrkimys statuksen ja henkisen pääoman saavuttamiseen.

Huib Schippers

Facing the music:

Three personal experiences, five historical snapshots, seven conceptual shifts and twelve continua as an accessible pathway to understand different approaches to cultural diversity in music education

Three vignettes

n 1975, when the worst clouds of hashish smoke and incense had lifted after the psychedelic 1960s, I embarked on what is now a 35-year profound relationship with the sitar and its repertoire of ragas and talas. While being privileged to study North Indian classical music for over twenty years with two of its highly accomplished masters, Jamaluddin Bhartiya and Ali Akbar Khan, I received surprisingly little explanation on how this very complex aural tradition actually 'works.' Most of the lessons consisted of getting material (not even repertoire), without much explanation about its role in this highly evolved tradition marrying age-old melodic and rhythmic patterns with spontaneous musicianship. As years went by, however, I found that my analytical skills got more and more attuned to this holistic way of learning, and discovered how it sharpened my learning abilities.

Two decades later, while observing and working with musicians from Africa, I found they prioritised very different aspects of musicianship than the ones I had been taught to look for in Western or Indian music. When I asked them about what mattered most to them in their music, it became clear that they judged excellence in their own performances by criteria like finding new variations in age-old rhythms, achieving a sense of togetherness (*ubuntu*), and their ability to make the women dance.

Such direct audience response was more difficult to gauge a few months after these interactions with African musicians, when I was witnessing a ceremony for the dead in a village in North Bali. I was the only breathing audience member (in the presence of over 100 urns) at a virtuoso *gamelan* performance, while the rest of the village was watching a shadow puppet play on the village square. The spiritual value of this performance was obviously of paramount importance. Speaking with several gamelan masters and scholars later, they claimed they never 'learned' music, they felt they just 'knew it' as a result of the total immersion in the music from an early age.

These—and many other—experiences made it clear to me that many of the preconceptions we have about 'how music education works' and ultimately 'how musicking works' may be much more culture-specific than we often assumed them to be. This is also reflected in our dealings with cultural diversity from an historical point of view.

Five historical snapshots

In 1822, the well-known music educator Lowell Mason advised, "We should see that the songs of your families are pure in sentiment and truthful in musical taste. Avoid negro melodies and comic songs for most of their tendencies is to corrupt both musically and morally" (quoted in Volk, 1998, p. 27). It would appear that in the first decades of the nineteenth century, music from other cultures was not ex-

actly *en vogue* yet.

Almost a hundred years later, just after the First World War, there was a strong —and somewhat naïve—idealistic longing for global harmony, which was very inclusive:

> When that great convention can sit together—Chinese, Hindu, Japanese, Celt, German, Czech, Italian, Hawaiian, Scandinavian, and Pole—all singing the national songs of each land, the home songs of each people, and listen as one mind and heart to great world music common to all and loved by all, then shall real world goodwill be felt and realized (Frances Elliot Clark, quoted in Volk, 1998, p. 49).

In the early 1930s, a couple from Kansas travelled to Africa to shoot the first ever film with sound to be produced on that continent. Martin and Osa Johnson documented the wildlife and extensively studied the local pygmies. A highlight in the interaction with what they call 'the little savages' is a scene where Osa places a gramophone on top of a traditional drum and teaches the pygmies to dance to a jazz record, unaware of the ironies of that situation. Martin observes: "It was remarkable the way they quickly caught the rhythm of our modern music; sometimes they got out of time, but they quickly came back to it again" (Johnson, 1932).

In the 1950s, on his return from The Netherlands, Ki Mantle Hood began actively developing bi-musicality in his US students, although his teacher Jaap Kunst had probably never actually played a gamelan (Hood, 1960; personal communication, 1995). In doing so, he laid the foundation for a substantial tradition of 'performing ethnomusicology' in American music departments (cf Solis, 2004). This opened the road to considering important factors in learning music across cultures, such as the institutional environment, the multiple role of the teacher, pedagogical approaches, cultural context, teacher identity, archetypes of instruction, and various percep-

tions of authenticity, including staged authenticity and idealized representation (Trimillos, 2004, pp. 26–37).

In 1967, the Tanglewood Declaration heralded the beginning of the current strands of thinking in culturally diverse music education:

> Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen-age music and avant-garde music, American folk music, and the music of other cultures (Choate, 1968).

This was followed by initiatives and policies of national and international organisations (including the Music Educators National Conference and College Music Society in the US, and the International Society for Music Education with its explicit 1996 *Policy on musics of the world's cultures*). From the mid-1970s to the mid-1980s, faced with growing influx from people from other cultures, governments also committed themselves increasingly to supporting what was usually referred to as multiculturalism. The challenges were on the table, but there were issues in the degree to which the various players were prepared for the conceptual and practical challenges associated with cultural diversity, and their impact on music education at large.

SEVEN CONCEPTUAL SHIFTS

Over the forty-odd years since Tanglewood, music education has witnessed a number of important conceptual developments, many of which are increasingly and importantly becoming part of global thinking on cultural diversity. These can be represented as shifts of focus in discussions and practices:

From individual traditions 'in context' to 'recontextualised' world music programs. Increasingly, ethnomusicology programs

and world music in the classroom have moved from single culture electives and one–off courses. Now, there is a wealth of dedicated practical degree courses, teacher training courses, preparations for community settings (within and outside cultures of origin), and studies of popular world musics in contemporary urban environments.

From 'world music as material' to appropriate 'world music pedagogies.' As insights and experiences expand, there is a reappraisal of transmission through aurality, emphasis on intangible elements, and on holistic learning. In the discourse, there is even some room for considering confusion as a pedagogical tool, deliberately applying cognitive dissonance to the learning process.

From mono-directional instructional didactics to acknowledging complex relationships. It is clear that within Western cultures—and even more when we consider all cultures of the world—there are vast differences in the relationships between learner and teacher (or facilitator), encompassing issues such as power distance, individuality/collectiveness, short/long term orientation, issues of gender, and varying degrees of tolerating uncertainty (cf Hofstede, 1998).

From a single sense of (reconstructed) authenticity to multiple authenticities and 'strategic inauthenticity'. While authentic music making was strongly associated with reproducing an ideal in the past or other cultures, there is a growing acceptance of the spectrum from striving to recreate contexts to acknowledging recontextualisation as a reality of most music practices today (cf Westerlund, 2002).

From static views of traditions to acknowledging living traditions. Early ethnomusicology has probably played a significant role in attributing 'ideal states' to musics from other cultures, thereby condemning all change to a representation of decline. More recent insights inform us that constant change is in fact the essence and lifeline of many living traditions. This creates significant space for recontextualising tradi-

tions in the classroom, acknowledging that they will have a new identity.

From socially constructed cultural identities to individually constructed ones. While the cultural background of children used to be the principal motivation for engaging with particular musics, music educators increasingly acknowledge that the relationship between ethnicity and musical tastes, skills and activities is increasingly fluid (with interesting differences between first, second and third generation immigrants).

From personal passions to global concerns. The early pioneers of world music education tended to be isolated and risked accusations of being the "mad professor who sits students on the floor and has them beating pots and pans in the name of music" (Hood, 1995, p. 56). Since then, greater concentrations of world music professionals in institutions, policies by organisations such as UNESCO, IMC, and ISME, as well as dedicated networks such as CDIME (Cultural Diversity in Music Education), have created greater acceptance of the relevance of cultural diversity in music education.

Twelve continua

There are many ways of dealing with the complex and interrelated range of issues raised above. At first encounter, many of these seem to be based on dichotomies: aural versus notated, static versus dynamic, individual versus collective, et cetera. On closer analysis, however, many turn out to be the extremities on continua, and the subtle intermediate positions help us understand and even plan the diversity of moments and trajectories of learning music across cultures. This can be represented succinctly in the framework on the next page.

Twelve Continuum Transmission Framework (TCTF)

Issues of context

static tradition	<———————>	constant flux
'reconstructed' authenticity	<———————>	'new identity' authenticity
'original' context	<———————>	recontextualisation

Modes of transmission

atomistic/analytical	<———————>	holistic
notation-based	<———————>	oral
tangible	<———————>	intangible

Dimensions of interaction

large power distance	<———————>	small power distance
individual central	<———————>	collective central
strongly gendered	<———————>	gender-neutral
avoiding uncertainty	<———————>	tolerating uncertainty
long-term orientation	<———————>	short-term orientation

Approaches to cultural diversity

Monocultural	multicultural intercultural	transcultural
	<——|————————|——>	

Figure 1: Framework for understanding music transmission in culturally diverse environments (Schippers, 2010).

As I have argued elsewhere, this framework can be a powerful and effective instrument to better understand music transmission processes when a number of observations are taken into account:

The framework can be viewed from four perspectives: the tradition, the institution, the teacher, and the learner. These may be (and in fact often are) at odds with each other. The way these tensions are negotiated is crucial in creating learning environments that will be perceived as successful by all concerned.

There are neither 'right' nor 'wrong' positions on each continuum: the framework is essentially non-prescriptive and non-judgmental. Positions are likely to vary from tradition to tradition, teacher to teacher, student to student, between phases of development, from one individual lesson to another, and even within single lessons. The aim

of the framework is not to establish the 'correct' way of teaching for any music, but to increase awareness of conscious and subconscious choices.

There is some coherence between the continua: a general tendency to the left (atomistic, notation, tangible, static concepts, hierarchical, monocultural) points towards formal, institutional settings; a tendency to the right towards more informal, often community-based processes. When a 'right-oriented' tradition finds itself in a 'left-oriented' environment, there is an increased risk of friction and unsuccessful transmission processes (Schippers, 2010, pp. 124–125).

The latter may explain many of the problems reported from projects trying to introduce community, popular, folk and world music in European and American formalized environments. While the easy conclusion tended to be: "World music does not work in our institutions", it would have been fairer to state "We have underestimated the complexities of dealing with cultural diversity". Overall, the underlying assumption of the model is that teaching is more likely to be successful when the institutions/teachers/learners are aware of the choices they have and make, and are able to adapt to the requirements of different learning situations by choosing positions or moving fluidly along the continua. For this to work, it is important that such thoughts enter the minds of those working in teacher training, curriculum development, and the classrooms.

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Abstrakti

Huib Schippers

MUSIIKIN KOHTAAMINEN: KOLME HEN-
KILÖKOHTAISTA KOKEMUSTA, VIISI HIS-
TORIALLISTA VÄLÄHDYSTÄ, SEITSEMÄN
KÄSITTEELLISTÄ SIIRTYMÄÄ JA KAKSI-
TOISTA JATKUMOA HELPPONA JA LÄHES-
TYTTÄVÄNÄ POLKUNA KULTTUURISTA
MONINAISUUTTA KOSKEVIEN ERILAISTEN
LÄHESTYMISTAPOJEN YMMÄRTÄMISEEN
MUSIIKKIKASVATUKSESSA.

Kulttuurinen moninaisuus musiikkikasva-
tuksessa on herättänyt vilkasta keskuste-
lua yli viiden vuosikymmenen ajan: kysy-
mykset ovat koskeneet sopivaa ohjelmis-
toa, pedagogiikkoja, opettajainkoulutusta
ja kasvatusfilosofioita. Tämän artikkelin
pyrkimyksenä on yhdistää alan tärkeimpiä
kysymyksiä. Tavoitteena on kirkastaa useita
käsitteellisiä kysymyksiä perustuen autoet-
nografiseen ja historialliseen tutkimukseen.
Samalla tavoitteena on tehdä yhteenveto
kirjoittajan tästä aiheesta Sibelius-Akate-
miassa vuonna 2009 pitämässä kahdessa
luennossa esittämistä ajatuksista. Artikke-
lissa viitataan vuoden 2007 artikkeliin, joka
liittyy "World Music & Dance Centre"
-nimisen keskuksen avajaisiin Rotterdamis-
sa. Tavoitteena on esittää malli, joka pe-
rustuu kirjoittajan vuonna 2010 julkais-
tuun monografiaan *Facing the music: Sha-
ping music education from a global perspective*
(Oxford University Press).

Eva Sæther

Music Education and the Other

"To keep what you did not have, and move forward…"
(Davood, 25, computer science student—and student at the
Persian music school in Malmö)

This article is based on a field-work research at the Iranian-Swedish Association music school in Malmö. The purpose was to contribute to the development of knowledge of music education in multicultural environments. This was done by mapping the strategies and attitudes that direct the activities in a small music school that has grown and taken shape outside the Swedish structure of municipal music schools.

Physically, there is very little distance between the Malmö Academy of Music, a higher education institution where the author teaches, and the Iranian-Swedish association's own music school. But on a conceptual level the distance contains a larger gap. The two institutional settings, located opposite each other on the same street, serve as an illustration of the co-existing models of teaching that exist in most multicultural societies: the formal setting, publically financed, and the non-formal setting, typically operated by volunteers, who are "enthusiasts". These contrasting arenas each have their own sets of underlying values, epistemologies and different traditions for the transmission of expertise. The relationship between the two settings could be one of inspiration for both parts, depending on the quality and nature of the contact. This article focuses on the non-formal setting, with the purpose of highlighting the attitudes of the students towards learning about music and music making.

The objective of widening participation in higher education has been given high priority in Sweden, since a democratic society needs to give all citizens equal access to education if it is to remain truly democratic. Despite heavy investments in various programs to change the present situation the results are quite poor. An evaluation made by the Swedish National Agency for Higher Education (Högskoleverket, 2007) determined that few universities can show visible results. Students from minority backgrounds were still unevenly distributed to different types of educations—or no further education at all. Art education is no exception (Furumark, 2004). The present study does not try to reveal all the reasons for this phenomenon, but aims at giving insights from the immigrants' own perspectives.

In order to listen to the insiders, to give the "emic" desciption (Herndon, 1993) I played my way musically into the field, by joining the Iranian music school as one of the students during the 2008–2009 school year. My position as a co-student and co-musician served as the door opener to semi structured interviews, deigned to give information for the general questions underpinning the investigation: What do we know about the needs of people who participate in non-formal school settings in multicultural areas, as expressed by the teachers and the students themselves? What do we know about the music schools outside the academies and the municipal music schools? From these broader questions the following research question has been chiselled out: What driving forces motivate the students and how are these

expressed in their musical learning?

The opening of this article gives a general background to different approaches and projects concerning music education in multicultural societies and research paradigms. It is followed by theoretical perspectives on intercultural music education, with special attention to the notion of "the Other". In the section on method and procedures the relationship between the researcher and the researched is discussed, again pointing out implications of how we listen to the Other. The results section is organised according to the categories that developed from the empirical data and the theoretical background: identity, longing for music, hybridity, learning, nostalgia, surprises, confrontations and imaginary homelands and future. The discussion leads the content in these different categories back to the original research question. It also sums up by pointing out the idea of *learning from* as opposed to *learning about*—different approaches to the Other.

Background

This section provides an introduction to some of the dilemmas with which music educators and researchers are confronted when working in unfamiliar educational arenas and practices. The first subsection describes the demands placed on music educators concerning their abilities to solve the challenges, exemplified by projects and policies. The second subsection focuses on the relationship between formal and non-formal learning settings while the final subsection examines the relationship between various research paradigms.

Demands placed on music educators

The accessibility, kinds and functions of music education in multicultural schools and societies are discussed all over the world. In Australia a number of reports and projects have examined the accessibility of music education, and the relationships between the arts and society (Dil-

lon, 2006). In the USA, projects like the Chicago Arts Partnership in Education (CAPE) has documented school projects where the arts subjects have been used to promote innovative relationships between schools and communities, and to encourage cultural health (Bamford, 2006). In Sweden, the Canadian programme Learning Through the Arts (LTTA) was introduced in cooperation between the Kista district council, the Royal College of Music in Stockholm and the Royal Conservatory of Music (RCM) in Toronto.

In addition to projects like these, aimed at promoting culturally healthy societies, a large number of music projects have been initiated with the clear purpose of integrating minority groups into multicultural societies. However, research shows that a process of integration though music education is neither simple nor self-evident (Berkaak, 2006; Fock, 1997; Knudsen, 2007; Thorsén, 2003, 2006). In a global perspective it seems clear that societal changes triggered by globalisation offer challenges to music educators in increasingly heterogeneous classrooms. These challenges require new policies and attitudes to pedagogy, values and teaching strategies. The present study seeks to contribute to increased awareness of the ways music education can be used in minority groups, and how these learning environments can be related to formal music education.

In this context it is also interesting to note that the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, ratified by Sweden in 2006, entails serious obligations on the part of music educators:

Article 7—Measures to promote cultural expressions
1. Parties shall endeavour to create in their territory an environment which encourages individuals and social groups:
(a) to create, produce, disseminate, distribute and have access to their own cultural expressions, paying due attention to the special circumstances and needs of women as well as various social groups, in-

cluding persons belonging to minorities and indigenous peoples;

(b) to have access to diverse cultural expressions from within their territory as well as from other countries of the world. (Unesco, 2005)

The need for research in this area is obvious: a great deal is done on a practical project level, and there are international policy documents calling for attention. For an overview of this see, for example, the Australian digital platform for collaborative research eMERGe (emerge-community, n.d.).

Communication between formal and non-formal settings

As formal settings are publically funded, they should also serve the entire community. In a multicultural town such as Malmö with its 286 000 inhabitants and 171 nationalities, this diversity would be expected to be reflected in the students, both at the municipal music school and at the Academy of Music. However, both institutions still have a great deal to do to achieve broader recruitment. Hofvander Trulsson (2004) shows in her study that only 16% of the students at the municipal music school have foreign background, while 40% of the 11-year old children in Malmö are of non-Swedish extraction (both parents born abroad).

This is not a local phenomenon, as Schippers (2010) states, conservatories need to be prepared to reflect on their content, methods and values. "These are at once the flagships of global music education, and the setting that need to be scrutinised most in the light of cultural diversity" (p. 110). Schippers defines formal settings for music transmission and learning as "programs and structures regulated by governments, in which the institutional environment consequently has a strong influence" (Schippers, 2010, p. 100) and non-formal as settings as ones where "the relationship between teachers and learners are organised by senior musicians themselves" (Schippers, 2010, p.

100). In this study the focus is on a typical non-formal setting, but with the formal setting of the Malmö Academy of Music as the horizon, or mirroring arena. There are other ways of describing this dichotomy. As Szego (2002) states, no label is value-free, and the formal education is inherently ethnocentric and tied to institutional contexts. She therefore suggests "intentional" and "incidental" learning, distinguished by the intent to remember and how well defined the procedures are in "intentional learning". However, even these systems may not stand out as separate in the everyday lives of learners.

The curricula used within formal higher music education can be viewed as "a crystallisation of educational philosophies" (Schippers, 2010, p. 111) which in most cases leads us back to influential Western philosophers emphasising analyses and structure and referring to Western art music. As most institutions are slow in adapting to new ideas, this has resulted in a situation that Schippers (2010) describes as truly problematic, calling for more communication between the formal and non-formal settings:

> If community music builds on structures and enculturation processes that are naturally supported in the community (as opposed to superimposed), formal music education may increase its effectiveness by observing, emulating and collaborating community music´s most successful incarnations. (p. 106)

The present study represents an effort to achieve such a communication. It also contributes to the discussions on the relationships between the formal and informal sphere (see for example Folkestad, 2006; Sæther, 2003; Green, 2001; Szego, 2002).

Communication between research paradigms

The problematic situation described above also calls for communication between different research paradigms. Music educa-

tion research has traditionally maintained a strong link to the discipline of psychology and thus an emphasis on experimental procedures, but more so in Anglo-American than in Scandinavian research. However, some of the most suitable and powerful research tools for collecting data on cultural practice and experience fall under ethnography and ethnomusicology. But, as Szego (2002) argues, while music education often has disregarded the issue of ethnocentrism in both choice of research questions and methods, ethnomusicology has often omitted questions of musical transmission.

Szego also points out another difference between the two paradigms: While the ethnomusicologist seeks the "thick description" and to globalize local concepts with the aim of *understanding* practices, the music educator more often has the aim of rethinking or *changing* practices. Different ontological and epistemological starting points for research projects lead in different directions, but there might be good grounds for connections:

> Transmission and learning are socially constituted and culturally specific, but they are not determined by culture in any absolute way. Individuals working within the structure of transmission systems are certainly guided by those structures, but learners also exercise agency by manipulating them to their own ends and needs. (Szego, 2002, p. 724)

Theory

Postcolonial theory claims that immigration to Europe and the USA has led to completely new identities that challenge the relatively homogeneous cultures and give rise to new questions about citizenship, power and the increasing political influence of culture. In this process, Said (1999) suggests that intellectuals have special duties: bibliographical, epistemological and dramatic. The bibliographical duties consist of offering alternative sources, texts and evidences. The epistemological duties consist of offering new ideas that contradict prevailing discourses, for example on the meaning of "us" and "them". The dramatic duty is about creating arenas, dramatising the questions and making them visible. In this project the Iranian-Swedish music school in Malmö is such an arena.

Learning about or learning from

One trend in the discussion on cultural diversity in music education in recent decades is towards exoticism. The Western eye and ear tend to see and listen to the exotic Other:

> Epistemologically our approach to foreign cultures initially lumps them into a single category; we begin by dividing the world into categories of "ours" and "not ours", into "familiar" and "strange". (Nettl, 2005, p. 10)

This creates a moral dilemma; the Other is admired, but we want it to remain exotic. It seems as if Western civilisation has a need for undistorted, authentic, sustainable and traditional societies—implying that the Other should not strive towards development such as taking over modern music forms. Cultural diversity in music education is basically a question of relationships between people. In this educational context, Todd (2008) questions the idea of a common ground and common actions and calls for the recognition of differences. She points out the dimension of violence that is present in all teaching, and reminds us that the teacher who thinks that he or she has understood the Other might simply just have forced the Other into the teacher's world view. According to Todd (2008) the issue of relationship is expressed in two different approaches: learning about and learning from. Learning *about* implies that:
- we think that we can understand the Other,
- we think that by acting right we can

free ourselves from moral and political demand, by playing down the internal differences in the Other, we meet the Other with low respect.

Learning *from*, on the other hand, implies an awareness that:
- we cannot understand,
- we cannot assimilate,
- the process of learning needs to be part of a relation before it can start,
- there is a risk of loosing one's own epistemological security when meeting the Other,
- there must be an open mind, expressed in passivity, or a more humble attitude.

The in-between of cultures and strangers

It is difficult to find any democratic society without conflicts regarding the relationships between public institutions and cultural minorities. As all liberal democracies by definition have promised equality, such conflicts are more or less inherent. There are a few alternative scenarios; either the minority groups claim their difference and distinctive characters, and demand for rights of self-determination, or similarities are claimed, leading to demands for equality and civil rights. The dilemma for the multicultural society is whether it should recognise its citizens as individuals or by their collective identities (Taylor, 1994). Taylor's proposal of mutual recognition (1994) has been criticised for excluding subcultures and cultures of migration. Bhabha (1996) claims that minorities are within all of us—there are no fixed, whole, local cultures. On the contrary all cultures are global and coloured by migration, with subcultures that are "infected" by and linked to each other, both like and unlike. Thus he introduces the concept of hybridity and the in-between of cultures.

Appiah (2006) argues for a balance between respect for particulars and the ancient tradition of believing in a common humanity, as for example expressed in the UN's Universal Declaration of Human Rights. His concept "cosmopolitanism" combines the universal concern for

all humanity with a respect for legitimate difference. Realising that this concept tries to combine clashing values, it is presented not as a solution, but as a challenge.

One of the challenges, apart from for example falling into moral relativism, is how to achieve true conversation, a conversation that allows exchange of ideas, while at the same time not trying to agree on a hierarchy of universal values. Cosmopolitanism in Appiah's version involves habits of co-existence, of living together. To develop a "cosmopolitic" conversation is a condition for respectful co-existence, and allows for both integrity of one's own beliefs and different rationales for the involved partners—strangers—in the ongoing communication.

Spinning the continuous tale

In postmodernist terminology, we live in a world of "borrowing", where music created at one place for a certain purpose, can immediately be used at a different place and for a different purpose. Although music is created by the people who first use it, music as experience lives it own life. Music constructs our identity by the experiences it offers, including body, time and community. These experiences make it possible for us to place ourselves within imaginary, cultural narratives (Frith, 1996). Instead of thinking of "immigrant music" as a genre that immigrants use to express their values, Frith (1996) suggests that music, as an aesthetical practice, creates an understanding of both group relations and individuality. Music is a tool for identity, feeling and memory and thereby helps us to construct. In other words: "Music can be used as a device for the reflexive process of remembering/constructing who one is, a technology for spinning the apparently continuous tale of who one is" (DeNora, 2000, p. 63).

With these perspectives in mind, the natural next step is to introduce the methodology chosen for this study. Throughout history, ethnography has been part of the discourse on colonialism. It has defined

cultures, given names to people, told them who they are and what they can become (Clair, 2003). It is therefore a risky enterprise to follow that path, but interpretative ethnography offers new alternative routes.

Method

One underlying assumption in the qualitative research paradigm has to do with the relationship between the researcher and what is being researched. The researcher is not seen as separate from the object, but as a part of the reality that is being studied. The qualitative paradigm also leans towards methods that are sensible and adjustable to the many value systems that can be expected in a process where people are involved. The most common methods, which are also the methods used in this study, are participant observation and open or semi-structured interviews.

The theoretical insights regarding learning *about* versus learning *from*, *listening* as a relationship, and *knowledge* as a relationship (Kvale, 2009; Todd, 2008) have been reinforced by my own contribution; *playing music* as a relationship. My observations and interviews were accompanied by my own violin lessons at the Iranian-Swedish music school. These lessons also served as a prerequisite for conversations and interviews, two overlapping activities.

Yet as a researcher, I am not free from what Clair (2003) calls in-built ironical problems. An ethnographer is someone who creates an expression of what a culture is. The form describes the ethnographer while the ethnographer describes the Other. The only way of overcoming that irony is to recognise the complexity and try to be aware of it during the research process, from planning to collecting data and writing the report. In this study some of this in-built complexity is presented under the subheading "surprises" in the results section.

Procedures

The ten students interviewed span a wide range of ages, from 7 to 56. The proportion of male to female was 50/50, which reflects the situation at the music school that has about 15 students this semester. There is only one teacher: the same person who initiated the school. The exact number of students is not known to the teacher, and is not regarded as something that really matters. Students come and go, some are there every weekend, and some come every now and then. The approximately five students that I was unable to interview are the students who are not regular members of the "community".

The music school has an organisational structure that is completely different from the municipal music school with its normally 20 minutes of individual lessons. The Iranian-Swedish school is open every Saturday and Sunday from 10 a.m. to 2 p.m. During this time span the teacher walks around and gives his time and advice to the students who are all more or less dispersed in the different rooms, in a locality that is not very well suited to the purpose. I spent my first four visits/lessons just observing and playing, sometimes talking a little with some of the other students.

The language used at the school and between the students is Farsi, but all of them also speak Swedish. I do not speak any Farsi. Thus in one way I was a complete outsider, which was even marked by my choice of instrument, violin. I made a deliberate choice not to try to learn to play the Persian violin, the *kamancheh*, since I wanted to reduce the time devoted to technical questions and focus on the actual melodies and on playing together. Since the violin itself does not prevent me from playing the "blue notes" necessary in the Persian scales, or *modi*, I asked the teacher if he could accept me as a student, even if my Western *kamancheh* produces a different sound. He had no objections.

The study period consisted of 13 consecutive weekends I spent at the school. On the fifth week I began to record my semi-structured interviews, according to the themes that developed as a result of my observations, lessons, and initial con-

versations. I had a loosely formulated set of questions. Sometimes I asked them, but at other times they were simply answered by the stories the students told when talking about their music making. The basic questions were for example:

What does music mean to you?
What is your earliest music memory?
What is the Persian music school to you?
Do you play in other contexts?
Your musical history?
How long have you been staying in Sweden?
What is your relation to music?

Six of the students were interviewed individually, during the opening hours of the school. Four students joined the school in the middle of the semester, they were taught as a group and I also interviewed them as a group. All data from the students was collected in the autumn semester of 2008. The recorded interviews were transcribed and analysed using the Transana software.

The interviewed teacher and students gave their written agreement to participation in the study and are represented under pseudonyms:

Participant	Age	Description
Siroos	48	Teacher
Aria	56	Medical doctor
Davood	25	Computer science student
Leyla	26	Preparing for biology studies at university
Pari	52	Sick-listed former dressmaker
Neli	7	Primary school student
Sina	14	Secondary school student
Amir	51	Engineer
Naser	56	Engineer
Roya	44	Nurse
Farid	44	Bio-medical analyst

Table 1: Description of participants

As the information in the table shows, most of the students have higher education and employments that reflect good economic status, which is characteristic of the Persian immigrant group in Sweden (SCB, 2009).

Analysis

The transcribed interviews were coded according to categories deduced from the empirical data, with inspiration from the theoretical perspectives. The categories formed "collections" in the Transana software, and in the inductive process each "clip" in the different collections was assigned keywords, that are searchable in the material. I have here chosen to build the text in the results section using the categories as subheadings. The order of the subheadings is derived from the following figure, which indicates the number of "clips" in respective "collection":
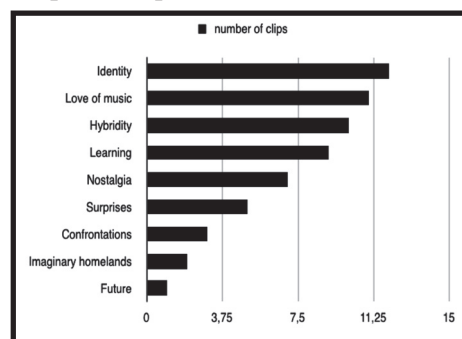

Figure 1: Number of clips in each category.

The keywords that emanated from each collection give a concentrated hint of the content in the text that follows in the result section:

Category	Keywords
Identity	exile, harmony, at the heart, communication, proverb, priorities and we-feeling
Love of music	love, the first strong experience, internet, feelings, priorities, life and retrospection
Hybridity	change, generations, genres and the middle
Learning	adaptation, parent pressure, internet, classical, reading, practicing and atmosphere
Nostalgia	longing, roots and denial
Surprises	good to know, success, instrument, coincidence and language
Confrontations	ugly, pressure, marriage and tiresome
Imaginary homelands	redefinition, the shah
Future	not music

Table 2: Categories ("collections" in Transana) and associated keywords.

The category "Surprises" comprises sections of the interviews where my own preconceptions were contradicted or revealed.

Results

This section begins with some short quotations from the field notes, with the aim of introducing the atmosphere at the Iranian-Swedish music school. The following subheadings emanates from the analysis of the interviews, each subheading represents one of the categories. Guided by the research question, the story presented here aims at giving a voice to the people involved at the Iranian-Swedish music school.

The scene: *Peaceful. One of the female students is sitting in the large room with a football table game, table tennis, a stage, a piano and some computers. She is playing the santur. I am given a place in the left corner, far from her. There is music coming from behind a closed door. Siroos, the teacher, says welcome and continues to one of the other students. In the little room past the room we are in I can see the chairman of the Persian Swedish association. He is doing administrative work. The tar-student is practicing a beautiful tune. He tells me that he plays in a Swedish hard rock band (…) After a while the teacher comes and they play a long composition together, including a vocal part that he sings. Very beautiful. The teacher has played the composition, bit by bit, until the student has memorised it all.* (field notes, 080907) *(…) I sit down on the sofa, bring out my fiddle and start playing the tune that I almost know by now. Siroos criticizes my intonation. He offers tea and a new tune that sounds as Swedish as a Persian tune can. Nice "slängpolska,", I think, not being able to leave my own frames of reference.* (field notes, 080921)

Identity

"We are like waves—if we stop moving, we will die". (Pari)

Reading through all the transcribed interviews, I find many examples of how

the students at the music school relate to it, in a way that resembles the notion of "spinning the continuous tale" (De Nora, 2000). I also use the notion of identity according to Frith (1996), suggesting that music helps us construct our identity, and that music as an aesthetical practice creates understandings of both group relations and individuality. The sections of the interviews that illustrate this concept were coded with the keywords exile, harmony, at the heart, communication, proverb, priorities and we-feeling.

Pari describes herself as the eternal student, and seems to be the most devoted in the group. She comes early and leaves late. To her the school is everything, it has given her a new life: "I used to be isolated, now I know everyone." She likes the atmosphere at the school. This is also stressed by others. Listening to music from Iran gives Aria a feeling of home: "Yes, it's comforting, it's my harmony, yes a feeling of home."

Even Aria spends most of the weekends at the school, besides which he plays for at least 30 minutes at home, every day. He listens to music all the time, most of it from Iran. Pari turns on the Internet radio first thing in the morning, and listens only to Persian music until late at night. Their relationship to both the school and the music is strong: "During these 15 months I have only been absent once. That was because I had to travel. Otherwise I have been here!" (Aria).

Aria's children are not very interested in Persian music, but Aria thinks this is natural. He says it takes a profound knowledge of Persian literature, poetry and culture to understand classical Persian music, and since his children have grown up in Sweden they lack that competence. He does not try to impose his interest in classical music from Iran on his children, while other parents obviously think that such parental pressure may be worthwhile.

Neli, the youngest student, is at the school because of her mother: "My mother knew the teacher and wanted me to start." Neli has strong family support. Sometimes

the sofa at the school is full of family members, reading the newspaper, drinking tea or listening, while Neli plays and practices. Neli likes playing music, but prefers listening to English or Swedish music, and is also planning to learn the piano and the guitar.

Sina, 14, says playing setar makes it possible for him to communicate with his grandparents: "Well, you know, it is hard to explain, but when I play guitar for my grandparents, they don't understand."

Most of the students seem to have developed their interest in Persian music while in exile. "Earlier I only listened to Western music, but when I moved to Sweden I started to listen to music from Iran" (Roya). Davood played the recorder at the music school in Teheran as a little boy, (just like many children in Sweden), and moved to Sweden as a rock-listening teenager. He has recently married a Swedish woman and bought a house, and he has started to play Persian music. Even Leyla did not pay much attention to Persian music until she moved to Sweden 6 years ago.

"To me it does not matter where I live, but it is important to know the music and language of your home country. If you know that, it does not matter where you are" (Leyla). She also stresses that it is not only the music that matters to her when she is at the school, it is also meeting the other students, "others like me" (Leyla). Davood uses the music when he feels an urge to be by himself: "You play when you feel that you have to be by yourself, you walk into a corner, sit down and play."

This feeling of wanting to be with others or by yourself should not be confused with nostalgia. Pari says that the school gives her a feeling of "being at home" while being in Sweden, and she is happy with that. "It is peaceful here, you can listen to music [laughs]. I don't want to go back, not even as a tourist" (Pari).

Love of music

"And I had it [the setar] 24 hours a day. I played when I woke up in the morning, and I went to sleep with it in the bed." (Davood)

When talking about their reasons for starting at the Persian music school, most of the students tend to touch their pure love for or longing for music. The keywords used to code the clips in the interviews were thus love, the first strong experience, Internet, feelings, priorities, life and retrospection.

The quotation from Davood above illustrates how he learned to play the setar during one of his visits to Teheran. His grandfather was very sick, and Davood used the music as a way of dealing with his grief. Davood remembers when he, as a 15-year old boy, heard someone playing the santur. "I thought that one day, one day I will play that myself." Many years later, after moving to Sweden, he heard about the Persian music school and found his way back to the music from Teheran.

Davood's need for music is so strong that he often has two sound-sources on. "I listen to music on my computer even when the TV is on (...) It drives my wife crazy." When he studies mathematics the music is on, "but if I study physics or chemistry I need to concentrate more, then I turn the music off." Just like Davood, Aria says that classical Persian music has a magical impact on him. It is so important to him that he leaves the computer on all day to be able to listen to music on the Internet.

The group of beginners who started in the middle of the semester say that they have been wanting to come to the school for more than 5 years, and now that their children are a little bit older, they can allow themselves to realise this dream. It is not a longing for their home country that is the strongest desire: it is the wish to play music. Leyla chooses to spend all her weekends at the school, even when she has other homework that could or should be done. "It is very important to me, on the weekends it is only this, nothing else!" Pari has wanted to play since she was a little girl, but has only had the opportunity in exile: "It was not regarded as some-

thing a girl should do." To Pari music is life and she cannot imagine life without it: "It would not be worth living."

Hybridity

"To keep what you did not have, and move forward..." (Davood)

The keywords used for the sections where the interviewees talk about how they move between different identities are change, generations, genres and the middle. These sections also illustrate how the Persian music, and the activities at the school are part of this constant process of change. Aria is well aware of the fact that people in his generation, those who have experienced the previous regime, have a different relationship to classical Persian music than for example his own children. This does not bother him. He thinks it is natural to change and to adapt to where you are. "It would have been good if they could share my experience—but they experience other things [laughs]" (Aria).

Davood also talks about change as something natural: "You change all the time, and with music you also change." To him, music is a way of keeping the change alive, a way to "keep what you missed." Neli, the youngest student has a natural attitude to hybridity. She just thinks it is fun to play santur, and she is planning to continue until she knows it well, but also wants to play other instruments, and other genres. Sina, 14 years old, has a lot of Swedish friends and goes to a Swedish music class, but likes playing something from his home country (Iran), too. He was born in Sweden and only speaks Persian with his father. "Well, you know, I guess I am in the middle, not Swedish, not Persian."

Learning

This section deals with the learning that takes place both within the framework of the Persian music school and outside it, at home. The keywords used here are adaptation, parent pressure, Internet, classical,

reading, practising and atmosphere.

Most of the learning at the school takes place in the traditional master/apprentice tradition. Siroos moves between the students who are in the different corners in the rooms at the association's locale. The teapot is always on in the kitchen section, and the students meet over improvised breaks. Although the school is open between ten a.m. and two p.m., there are no formal "lessons". Most of the students tend to use the time to practice and play, in a concentrated but relaxed way.

(...) Siroos has a music theory lesson with the new group of students and Leyla. Sina, who plays the setar, and I are in the inner room. It seems as if we have our places here, me on the sofa and him just outside the little storeroom for instruments. He sometimes plays and sometimes reads the newspaper. I review all the tunes that I should know by now (...). (field notes, 081116)

Aria, the doctor, is on sick leave, and enjoys not having to work every weekend. It gives him time to listen and practice a lot, apart from all the time he spends at the school. Siroos mixes his teaching methods. Sometimes he just plays and the students learn by heart, and sometimes he gives them the printed music, but not all the students know how to read music. Most of the time the tuition is one-to-one, but in the context of the school, where everything happens in more or less the same room, it is not very private.

Davood likes the way the school is organised: "I think it is very good that we have the opportunity to come here and learn to play an instrument, to be able to spend 10 hours every weekend doing that. The atmosphere is good, you take a break when you want to, and there is time to play, and Siroos also has time to come around, there is enough time for him to meet everyone a couple of times, and make sure that there are no mistakes (laughs)."

Listening is crucial to Aria, and it is a theme that occurs in many of my conversations with the other students. Pari, for example, never turns the Internet radio off, and has changed her listening habits:

"Well, you see, you listen in another way: I cry with joy when I listen to music, it has affected me deeply. My taste for music has changed: Before I used to listen to all kinds of music, but now I don´t think all music has the same value."

The devotion to music, expressed under other categories as well, is also clear when the students talk about their own learning process. Davood for example bought his setar during a visit in Teheran. He had no teacher, but a book with tunes and a friend who showed him where to find the different notes on the neck of the instrument. For the first month he spent all his time with his new instrument, alone, but happy. "It was very good, the time I had there, all alone, with the setar in my hand."

The Internet is a good source of inspiration and learning. Sina downloads films and music from the rich cyberspace environment that the Iranian community in the US has created. YouTube and Google are his natural tools for expanding his repertoire. Sina, who describes himself as in the middle—not Swedish, not Persian, also plays the guitar at the municipal music school, and can compare the two school forms. He is happy with both, but thinks that the guitar lessons are too short (most lessons at the municipal school are 20 minutes). Most of the weekends I find him at the school. He seems to spend many hours there: "Yes, in fact, many hours. You know, you play and you learn new tunes and sometimes maybe another person comes and plays tombak, the drum you know, that makes it even more fun, it is very nice, I like this a lot." Sina can also compare how it is to be at school in Teheran and in Malmö since he spent a few years in Iran. "There is no leisure time in Iran, only homework, it is worse than in Sweden. I don´t think I ever went to a concert in Iran."

Nostalgia

"You feel traditional music, there is something in it, you relate it to your home country, something you miss, there is quite a lot in that music that you connect to this longing for your home country, there is a lot in it." (From the group interview)

Some of the older members said that they miss their home country, and that being at the music school is a way of coping with that longing. This feeling was not, however, shared by all the interviewees. The keywords in this section are longing, roots and denial. To the group members, playing Persian music is definitely an act of nostalgia. "Yes, we are sitting here, longing" (Roya). Going back to visit family and friends for short periods does not help, she said.

This aspect is important to the teacher as well. He loves his culture and his home country and when he listens to the group talking about their longing, it reminds him of a poem talking about a man who asks the wind to take him to a place where nothing else can take him. "To me, I am flying when I play music," he says. I ask him if he is flying from something or to something:

"Well, when you fly from something, you fly to something," was his answer.

Davood and Pari did not want to talk about nostalgia. As earlier stated, Pari does not want to go back, Sweden is her home, and music makes her feel at home too. Davood, 25, thinks it is a matter of age, rather than pure nostalgia. "When I was younger I could not stand some of the tunes we are playing now. When you get older you are more mature, and you want to know more about this music."

Surprises

There are quite a few places in the data where the conversations took unexpected turns. Expectations may be the place where you find your own preconceptions and prejudices in the most concentrated form. Therefore I have chosen to include one example here as a way of reflecting upon the dynamic and sometimes problematic relationship between the researcher

and the research material.

The relationship between Western music and classical Persian music was a theme in many of the interviews. Most of the interviewees told me that they used to listen to Western music while they lived in Iran, and that they developed their interest in Persian music later, while in exile. Still, somewhere deep in my unconsciousness, I must have nourished a picture of exotic, oriental Teheran. At one point in the interview Davood told me that he played the flute in the music school as a little boy. This revealing passage from the transcript shows my picture of Teheran as exotic:

Researcher: Was it a ney-flute?
Davood: No, it was one of these plastic flutes, in three pieces.
Researcher: Oh, a regular recorder?
Davood: Yes, I think so.
Researcher: Does everyone play that?
Davood: Yes, everyone starts with that in Iran.
Researcher: But that is not a Persian instrument.
Davood: No, no, you have that here too.
Researcher: Yes, of course, I was just so surprised!

Apart from my assumption that they would play ney-flutes in the municipal music school in Teheran, my remark that it is not "a Persian instrument" also shows that I had "forgotten" that in Malmö you do not start with "nyckelharpa" (keyed fiddle), "sälgflöjt" (willow flute) or traditional Swedish fiddle-playing.

Confrontations and imaginary homelands

As expected, being an outsider in contemporary Swedish society and at the same time delving deep into the music of one's homeland, creates some tensions. The keywords here also indicate that: ugly, pressure, marriage, tiresome and redefinition. In the interview with Davood he described himself as successful, but there are also some sequences that point towards a growing dissatisfaction on the part of his Swedish wife. For example: "And I am very proud of myself, that I come here and play this. But I ought to spend more time with my wife. Because she also works full time. And there is not so much time for us to meet since I come here every Saturday and Sunday (...) So there is not much time to see my wife."

In fact, only a few weeks later, Davood stopped coming to the school, probably because his pregnant wife finally won their debate. Another point of tension is the difference between different age groups in their relationship to Persian music. It was Neli's mother's idea that Neli should start at the music school. Neli likes playing santur, but she thinks Persian music is ugly:

Researcher: You don't like Persian music? But you like playing the santur?
Neli: Yes, yes, yes, yes.
Researcher: But that is different?
Neli: Yes, it is—when they sing it sounds ugly in Farsi.
Researcher: You think so?
Neli: Mm.

This touches on the concept of *imaginary homelands*. Aria talks about the music that used to be popular on radio and television. He listened to it a lot and he knows that his relationship to that music today is coloured by his strong memories from that time. Now when he has time to listen to this music, he goes back in his mind to a time that he cannot share with his children, but which is important to him, although he knows that times have changed. Pari, as mentioned before, talks about music as something that makes it possible for her to be at home wherever she is. It creates an imaginary home. Rozita, who used to listen to rock and pop when she lived in Iran, has now started to listen to and play classical Persian music in the creation of her imaginary homeland. Davood, the computer scientist, was the one who verbalised this process in the

most poetic way: (…)"to keep what you did not have" (…)

Future

In this final, small category, the keyword is *not music*. None of the interviewees at the music school had any ambition to continue with a professional career as a musician. The older students already have well established careers in other fields, and the younger ones think that a life as a musician will not be a good life. To Sina, doing homework is the most important thing:

Sina: You know, homework is most important, of course. After year nine in school I will not continue with music.
Researcher: Is that what you have decided?
Sina: Yes, because then I will continue with more homework and get a good job.

Still, he says he will not abandon his music. Sina claims that later, when he has achieved his position as an engineer or a scientist, he will have time to play again. Being a music teacher is not an attractive idea to him: "Our music teachers have told us that they studied at the Academy, but as you can see after that they became nothing, they are just teachers, nothing great." Still he spends all his weekends at the school and wishes that he could stop growing older, so that he did not have to stop playing his music.

Discussion

For music teachers the whole idea of "learning from" (Todd, 2008) poses new questions. You can learn to play new instruments and new repertoire by using different methods. Learning how to meet the Other is not as simple since it demands that everyone involved is prepared to re-shape their own context. It also implicates that it is not only form and content that needs rebuilding, it is we, all of us.

This study should be seen as an attempt in that direction. The purpose is to contribute to the development of knowl-edge on music education in multicultural environments, by listening to the Other. The research question emanated from the broad purpose of mapping strategies and attitudes that direct the activities at the Persian music school – a school outside the formal Swedish educational institutions: What driving forces motivates the students and how are these expressed in the musical learning?

The 59 clips from the interviews that were made between my lessons fall into nine different categories, as described above. The two largest of these are "identity" and "love of music". The content in these categories is in some cases typical of what DeNora (2000) describes as spinning the tale of who you are. Pari turns on the Internet radio first thing in the morning and listens only to Persian music, much like Aria who devotes much of his time to downloading music onto his computer. Most of the students only started to listen to Persian music after moving to Sweden, as a way of reminding themselves of who they are, or of creating a new identity by trying to keep what they did not always have, as expressed by Davood.

What appears to be a very strong motivating factor is the urge, need or longing for music. Davood told the story about how he fell in love with his setar and how he drives his wife crazy by always listening to music, sometimes with two different sound sources on at the same time. The group of beginners have waited for the children to grow up, so that they could start playing, and Leyla spends all her weekends at the school because it is important to play. To Pari music is everything, music is life!

The younger students play other (Western) instruments as well and seem to have a natural understanding of being between cultures. Sometimes there are Swedish students at the Persian music school, but they were not present during my visits. These students come just for their interest in Persian music they developed when Siroos taught at the intercultural project week at the Malmö Academy of

Music and introduced them to Persian music.

The relaxed atmosphere, the many hours of tea-drinking, practising, learning, playing and talking are what attracts the students. Would this kind of learning environment be possible to create within a formal institution? The Malmö Academy of Music has tried to create something like it, by including project weeks and field work periods in the curriculum, periods when the students are invited to and confronted with other kinds of music, other attitudes towards learning and other contexts. Another way of approaching the complex situation would be to do what has been done in Oslo, where the municipal music school has incorporated some immigrant music schools, but without changing their way of teaching.

When it comes to the problem of widening participation mentioned in the introduction to this article the question is what the municipal music school or the Malmö Academy could learn from the Iranian-Swedish school, that would help recruit students in a wider, more inclusive way. To most of the students at the Persian school it would probably not be an alternative to come to 20-minute lessons on the tar at the municipal music school. For the younger students at the Iranian music school, a professional career as a musician is not at all part of their plans for the future. Certainly for the older participants in this study, the school serves as a tool for the creation of a home, a home made by music that they sometimes had not even listened to before going into exile.

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Santur is the Persian hammered dulcimer.

The tar lute is one of the most important instruments in the Persian tradition.

A slängpolska is a traditional Swedish dancing tune in 3/4 beat.

Artikkelit / Articles

Abstrakti

Eva Sæther

Musiikkikasvatus ja Toinen

Mitä tiedämme niiden ihmisten tarpeista, jotka osallistuvat non-formaaliin opetukseen monikulttuurisilla alueilla opettajien ja opiskelijoiden itsensä kokemina? Mitä tiedämme Akatemian ja kunnallisten musiikkikoulujen ulkopuolisista musiikkikouluista? Tämän artikkelin kirjoittaja soitti itsensä musiikkikasvatuksen monikulttuuriseen kontekstiin alkamalla itse opiskella iranilaisessa musiikkikoulussa Malmössä. Teoreettiset ja metodologiset näkökulmat kietoutuvat Toiseuden käsitteeseen. Tulososa on järjestetty kategorioihin, jotka kehittyivät empiirisestä datasta yhdistettynä teoreettiseen sensitiivisyyteen: identiteetti, musiikin kaipuu, hybriditeetti, oppiminen, nostalgia, yllätykset, vastustukset, kuvitteelliset kotimaat ja tulevaisuus. Keskustelu johdattaa näiden erilaisten kategorioiden sisällön takaisin alkuperäiseen tutkimuskysymykseen: Mitkä voimat motivoivat opiskelijoita, ja miten näitä ilmaistaan musiikin oppimisessa? Yhteenvedossa todetaan, että ajatus siitä, että *opitaan joltakin* vastakohtana *oppimiselle jostakin*, implikoi erilaisia näkökulmia Toiseen. ◾

Michaela Schwarzbauer

Austrian pupils encountering examples of Persian culture: Reflections on two music teaching-projects

On the basis of two teaching-projects for pupils aged sixteen to eighteen, developed in the context of "Salzburger Biennale 2009" (a festival of contemporary music focussing on the ideal of interculturality), my paper will reflect on possibilities of integrating cultural experiences. My contribution does not understand itself as a research project, in this article I will however include theoretical meta-reflections exceeding the mere description of practical teaching material that should above all inspire teachers. The first part will discuss the ideal of interculturality against the background of Polyaesthetic Education, an approach in music education developed in Germany in the 1970s. The report on the projects, essentially inspired by two compositions of the contemporary Swiss composer Klaus Huber (*Die Erde dreht sich auf den Hörnern eines Stiers*, and *Die Seele muss vom Reittier steigen*) will form the core of my article, while a third part will consider the examples of practical teaching in terms of both ethical and aesthetic relevance.

The examples are based on an understanding of culture as a system that on the one hand can provide orientation and security for a certain group with the help of basic symbols, and on the other hand promises vitality and change by challenging creativity in the course of dynamic human interaction. Attempts at establishing intercultural understanding in this context must cope with the tension of difference and familiarity, by establishing 'meeting-points' and accepting that the other culture will necessarily retain some elements of strangeness.[1]

I. Reflections on the theoretical background

Basic ideas of Polyaesthetic Education

Aesthetic education can be an important medium for bridging cultures, helping to optimise the preconditions of a peaceful life on an individual basis. Polyaesthetic Education as a concept developed by Wolfgang Roscher (2002), who taught music education in Hildesheim (Germany) and Salzburg (Austria), from the very beginning put a strong emphasis on developing cross-cultural understanding. Based on the ideal of *polyaisthesis* as a form of multiple perception, being "elementary and yet at the same time distinctive […]" referring "not only to a quantitative 'much' but rather to a qualitative 'more' of links between appearance and effect"[2] Roscher regards the cultivation of human perception as essential in the development of the ability to reflect and select critically. Five integrative aspects of this concern can structure one's way of perceiving things. The multi-medial aspect aims at a complex training of the senses with the help of various artistic forms of expres-

sion; the interdisciplinary aspect tries to include ideas of various disciplines and art-related theories; the aspect of integrating tradition opposes an ahistoric form of aesthetic perception; the intercultural aspect rejects rigid ethnic standards and especially European prejudices; the social-communicative aspect emphasizes the necessity of overcoming class-barriers and class distinctions.[3] Based on Aristotelean thinking, Roscher regards it as important that aisthesis and poiesis, reflection and production should in interplay depend upon each other. Inspired by this idea, he appreciates both music-reception and music-production as essential ingredients of successful music-teaching.

The intercultural aspect of Polyaesthetic Education

Roscher warns of a "ubiquity and omni-presence of Western cultural patterns."[4] Such an attitude can also be regarded as a basic impulse for Klaus Huber's music and writing which will be discussed in detail in part II. Although, according to Roscher, it is difficult to abstain from Western ways of hearing and seeing or from the attitude of a 'curious tourist, sight-seeing' a foreign culture, we should at least try to avoid categorizations on the basis of familiar patterns and interpretations. Unlike other music-pedagogues that were convinced that in dealing with non-European music we have to restrict ourselves to the attitude of critical observers, Roscher believed that an intercultural exchange may happen in the active artistic process, e.g. by taking up texts or musical patterns that may be full of symbolic relevance in a foreign culture. Again, the approaches of the teacher Roscher and the composer Huber strangely coincide: Collage-technique and the inclusion of quotations and interpolations from a tape as well as alienation-effects with the help of electro-acoustic devices must be regarded as essential both for Huber's late compositions and Roscher's approaches in music-theater-imrovisations and will also be taken up in the following examples.

Interculturality in its educational significance

Interculturality demands the readiness to critically reflect upon one's point of view: "To accept also ideas that do not come up to personal expectations or preferences, to question one's way of perceiving and judging things seem of great significance as what in German words we call a 'Bildungsziel' in a multi-cultural environment. […] Interculturality in this context does not ask for assimilation, the superficial adoption of 'the strange', but serves as a basis for reflection."[5] Considering the strange and foreign in terms of its relevance for one's own life may be seen as a stimulus for trying to understand personal preferences, wishes and attitudes more thoroughly. Thus the German philosopher Hans Georg Gadamer emphasizes the importance of "leaving behind the familiar and well known so as to gain the distance necessary for the discovery of new aspects of one's own identity in a process of filtering the very personal with the help of the different."[6]

The experience of the tension between familiarity and the strange forms some kind of backbone for the examples from practical teaching. It seems essential in this context to make pupils but also teachers aware of the fact that not every detail of a foreign culture can be understood. The encounter with the unfamiliar, initiating a process of asking and answering will most probably leave behind 'blind spots' of the puzzling, mysterious, maybe even frightening, and cannot be regarded as a process towards an end that can be fully operationalized. In this context we regarded it as important in the development of our projects to leave plenty of spare room for the pupils' personal reflections and interpretations. We did not want to restrict their creativity in dealing with material partly derived from Persian literature and music by strict regulations of what could be considered appropriate or even 'correct' (although detailed information about the achievements of a foreign

culture was included). The imaginative way of blending contrasting material was rather seen as part of a process of making oneself 'acquainted' with the unfamiliar by reflecting on its relevance for one's personal life.

II. Description of the two projects as contributions to practical music–teaching

> *I went into the desert, it had rained love.*
> Mahmud Doulatabadi[7]

General reflections on Salzburg Biennale

In March 2009 the first Salzburg Biennale under the title "Wahlverwandtschaften"[8]—the title referring to an affinity between different cultures—took place in Salzburg. In the course of four weeks an interested audience should 'experience' possibilities of initiating a dialogue between "East and West" (as the initiators of this festival put it)[9] with the help of the arts. The attempt at building bridges between different cultures shapes the music of contemporary composers Beat Furrer, Steve Reich, Toshio Hosokawa and Klaus Huber and unfolds an exciting kaleidoscope of possible approaches in an understanding of interculturality. Hans Landesmann, an outstanding personality concerning activities in the area of cultural management in and around Salzburg (e.g. Salzburger Festspiele) and responsible for the programme that combined compositions of the four artists mentioned above with traditional music from Japan, Indonesia and countries of the Arab world, wrote about the basic idea of Salzburg Biennale: "Music and art in general are especially capable of initiating a dialogue of the cultures in the world in a way that makes sense and can bear the fruits of common understanding. Horizons may be broadened and gulfs bridged. Music is more open than ever for influences from the Orient. Contemporary musicians establishing links, 'Wahlverwandtschaften', with cultures and

their specific sounds are able to leave behind traditional borders between East and West, between so called classical and traditional music."[10]

It was very important for the initiators of the festival not only to make various cultural institutions in Salzburg participate in this extensive event, but also to place a special emphasis on attracting young people with the help of projects carried out in schools. Thus 15 year old girls built their own Japanese instruments and became engaged in the presentation of music for drums, planned, rehearsed and finally performed with the help of two professional musicians from Japan and China; a dance-performance of 17 to 18 year old pupils experimented with the impact of the strange and unfamiliar in an expressive and highly stylized way. Younger pupils were invited to contribute paintings inspired by Japanese calligraphy as well as *manga* (a typical Japanese form of comics) to be integrated into an exhibition on Japanese art "The Colour White" in Salzburger Residenzgalerie.

An interdisciplinary project focussing on Klaus Huber's way of integrating Persian music and literature

1. General reflections on the project

Together with a small group of students and alumni of the department of music education (Salzburg) at University Mozarteum Salzburg I planned the production of a booklet[11] *Music and Interculturality*. It should on the one hand provide some basic information for teachers about the Swiss composer Klaus Huber (*1924 in Bern) and his compositions[12] (making it necessary to give an insight into basic structures of Persian music and reflect on contemporary Persian poetry influencing Huber's music[13]) and on the other hand offer suggestions and produce material for interdisciplinary school-projects with 16 to 18 year old pupils. We were fully aware that it would not be easy to find ways of giving adolescents an understanding of

Huber's musical language. However, we considered it a great challenge to emphasize the composer's involvement with the culture of the Near East both in his reflections on poltical events, such as the military interventions of the USA in this area, and his music for several reasons: Firstly Huber's concern about regions with an outstanding cultural tradition endangered by religious fundamentalism and political suppression should make it possible to focus on aspects that in Austria, a country in which especially the representatives of one political party stirred up resentments against foreigners (many of them members of Islam) tended to be overlooked. Secondly Huber's decision not to restrict himself to purely aesthetic considerations but to raise political, philosophical and religious questions with the help of music and texts[14] supported our basic aim of presenting music not as an isolated phenomenon but as a way of human expression embedded in a specific socio–cultural context. Thirdly Huber's artistic technique of blending elements that at first glance seem incompatible into collages and assemblages might be taken up in the pupils' productions that entail experimenting with various sounds of a foreign culture, Huber's music and a tone-language familiar to them.

Some questions formed the backbone for our approach:

• In which areas of daily life do we get exposed to foreign influences?

• How do we deal with foreign and strange elements that do not meet our expectations? Do we regard them as aspects endangering our own identity; do we meet with some kind of curiosity or as something that might broaden our horizons and make us reflect on our personal way of perceiving things?

2. Differences and processes of assimilation

A first approach by Barbara Pölzleithner "Schlaglichter auf arabische Einflüsse in Europa"[15] focused on the impact of an Arabian and Persian culture upon life in western and central Europe. The process of assimilation in which familiar and foreign elements become blended and its impact upon various disciplines (mathematics, astronomy, biology, geography, medicine, philosophy and theology, literature, music and architecture) must certainly be regarded as an important impulse of interculturality, forming a basis for development and progress.

Despite attempts at building bridges, aspects of the unfamiliar and strange will persist and shape our way of perceiving things. Microtonality, determining the structure of Arabian and Persian maqāmāt (also taken up in Huber's compositions), may seem disturbing to ears acquainted to well tempered scales, for example. Eva Heitzinger,[16] on the one hand, wanted to evoke the pupils' curiosity by displaying fascinating links between music and mathematics, and on the other hand tried to give an impression of the interplay of strict commitment (restricting the use of certain Arabian and Persian scales to the evocation of specific emotions) and freedom in the inspiration of refined improvisations based on certain maqāmāt.

3. Basic symbols and experiences—their relevance in an attempt at bridging cultural differences

Despite the 'charm of the strange and exotic' we regarded it as important to refer to experiences familar to adolescents so as to 'drop an anchor' and establish a point of departure from which the unexpected could be explored. An analysis of the texts of well-known songs, poems by Bertolt Brecht, Rose Ausländer and Erich Fried throwing 'spotlights' on ways of experiencing and expressing love served as a link for an investigation into the mystery with which the Persian poet Mahmud Doulatabadi (*1940) surrounds the ideal of love. Doulatabadis texts that formed the literary basis for Klaus Huber's composition *Die Erde dreht sich auf den Hörnern eines Stiers* (1992/93) are in-

fluenced by Islamic mysticism: "Agree in love, so as to experience miracles" (dar 'ischq bar-áy tá adschab yábi), "I went into the desert, it had rained love" (bi-sahrá schudam 'ischq báride búd).[17]

Doulatabadi's almost religious ideal of love is clearly opposed to his experience of contemporary Persian life that made him join a group of artists expressing resistance in their texts (a decision leading to the poet's temporary imprisonment). His impression of a lost balance in social and political life crystallizes in an image derived from an old Persian myth describing the creation of the earth: The earth turns on the horns of a mighty ox. Doulatabadi continues with his own pessimistic vision bearing in it a glimpse of hope: "What can be heard in this motion is a sound crushing the balance (the poet in this context metaphorically thinks of the merciless impacts of capitalism and totalitarism) as well as the longing for its recovery."[18]

A painting from the Hinto-Album (1616) illustrating the myth should form the starting point for discussions in the clasroom about the significance of maintaining balance not only in one's private life and for the sake of personal well-being but also in a wider context when thinking of men living together and their relationship towards nature.

So as to make young people experience the necessity of balance with their body, they were invited to express harmonious unity and lost balance as well as the idea of sharing weights and space in exercises that involved the process of freezing in a certain position. Thus, by addressing young people rationally as well as kinaesthetically a viable bridge could be established as the basis for further investigations into the way in which a European composer, inspired by Persian poetry and music, tried to establish a dialogue between Orient and Occident: Doulatabadi's image of balance endangered and crushed formed the focus of Huber's assemblage for four Arabian instruments (ney, qa⁻nu⁻n, riqq and mazhar), 'western' instruments

(viola and guitar) and tape *Die Erde dreht sich auf den Hörner eines Stiers* (1992/93). Huber in his composition makes use of several extracts from Doulatabadi's poems. Collage-technique helps him to combine elements that viewed superficially seem incompatible and inspires him to play with the notions of similarity and contrast.

Huber's approach should invite the pupils' experiments with sounds, music and texts ending up in short sound-scenes. With the help of the freeware-program audacity[19] the young people presented their own artistic productions, blending texts by Doulatabadi with their own ideas, combining extracts from Huber's music and traditional Persian music. These results were then analysed, discussed and compared with Huber's approach in select extracts from his composition. The adolescents were finally invited to discuss their own products as well as Huber's music from different angles, thus establishing some distance when expressing their impression: The point of view of a young woman, living in exile in Germany after her parents had been executed in Iran was contrasted with the impression of a young Austrian girl, who through a pen-pal in Isfahan had learnt a lot about life there, and an Orientalist born in Iran, who on many journeys visited his home country. Music was thus reflected in a specific socio-cultural context and young people could hopefully become aware that their aesthetic judgements are subjective, partly influenced and shaped by personal experiences, expectations and prejudices, and that tolerance—the readiness to 'listen with the ears of the other'—might broaden one's personal horizons.[20]

4. The experience of home—establishing meeting points between cultures

Photographs taken in Ramallah, a place of constant conflict between Israelis and Palestinians formed the point of departure for an approach to Huber's composition *Die Seele muss vom Reittier steigen* (2002).[21] Pupils were asked which of the

photographs they were drawn to, which of them they regarded as repulsive and were invited to reflect upon the question: "With which of these people would you like to start a conversation?"

The young people were then expected to describe their ideal of home which was compared with the description of a woman from Israel and a thirteen-year-old Palestinian girl, both living in Jerusalem. Their personal accounts had been put down on postcards collected for an exhibition "Promised Land" in Jüdisches Museum Berlin: For Ella, a 45 year old Israeli, Jerusalem was the place where she had been born, where her mother-tongue was used, and she felt accepted by society. She regarded it as essential to seek a dialogue with Palestinians. Jasmin, quite differently, referred to her impression of a check-point that members of her people had to pass—frequently with difficulties—so as to be able to get to work or visit their relatives. For her, Al Quds [referring to Jerusalem] was a holy place that should keep its name and emphasize that there Mohammed on his horse had ascended to heaven.

The experience of a state of siege formed the inspiration for Mahmoud Darwisch's poem *Belagerungszustand* [state of siege], referring to the situation in Ramallah with poetic, disturbing images. Darwisch's text formed the basis for Huber's composition *Die Seele muss vom Reittier steigen*—a chamber-concert for violoncello, baryton, counter-tenor and 37 instrumentalists, which was performed by instrumentalists of University Mozarteum as a final climax of the first Salzburg Biennale.

Magdalena Pohn wanted pupils to become acquainted with Darwisch's poem, write down their emotional reactions and take the text as the basis for a sound-scene-improvisation. Having been confronted with photographs and eyewitness accounts, the young people had to reflect on ways in which Darwisch's poetic images—a woman asking a cloud to cover her beloved one, as her clothes were wet with his blood; a mother burying her dead son; the soul dismounting from her mount walking on her feet of silk; a wolf slumbering on the skin of a goat...—could be expressed musically. In this context, 'musically' referred especially to possibilities of modifying the spoken word with the help of parameters such as tempo, articulation, volume, height, and change between soloistic and tutti passages. The results were then compared with two selected extracts from Huber's composition.

A Polyaesthetic sound-scene-improvisation inspired by Klaus Huber's way of approaching Arabic and Persian culture

1. The basic idea of the project

The sound-scene-improvisation "Irgendwie fremd" [somehow strange] was planned and rehearsed with 16 to 17 year old pupils, attending the sixth form of an Austrian grammar-school, in the course of a Polyaesthetic[22] workshop. The adolescents were advised and supported by teachers of different subjects (German, arts, gymnastics and music). Inspired by Huber's technique of combining different elements in collages and assemblages as well as his conviction that some bridges between different cultures could be erected with the help of the arts, a short drama in four scenes was developed and finally performed at University Mozarteum Salzburg as part of the programme of Salzburg Biennale.

2. A short insight into the working-process

In a first planning stage, teachers had collected texts, such as poems by Mahmud Doulatabadi and Mahmoud Darwisch, newspaper reports, accounts about everyday-life in countries of the 'Arab world', photographs, on the one hand taking up clichés of the colourful Orient, filled with the scents of various spices, on the other hand disturbing documents of political aggression and religious suppression. Based on this material the main topic to be taken up in the sound-scene-improvisation

was outlined. It was agreed upon that reflections on enstrangement or alienation as an experience familar to young people growing up, trying to find their own way (on a larger scale a phenomenon that might cause human dismay with people living 'side by side' unable to understand each other) should stir up the pupils' imagination both on a rational and emotional level.

Before the beginning of the three-day workshop, pupils had already been made acquainted with some of the material selected by the teachers and had added their own texts. After a general introduction in which a framework for the sound-scene-improvisation was suggested, the participants were split up into different groups: a drama-group, a music-group, a group of dancers and a group responsible for the stage-set. A lot should be left to the creative imagination of the adolescents, thus the members of the music-group were confronted with certain melodious and rhythmical patterns, partly taken over from Persian music, as the basis for improvisation on different instruments (all pupils in this form were able to play an instrument). Collage-technique that made it possible to combine different texts, pictures and photographs as well as various musical elements, presented live or from a tape, proved a great help in this process involving more than twenty young people. Experiments, discussions, also arguments concerning the realisation of the project marked the first two days. Comparing, reflecting on and bringing together the contributions of the different groups proved a great challenge.

3. Performing the sound-scene improvisation at University Mozarteum Salzburg

The thirty-minute-sound-scene-improvisation that was finally presented in the presence of the Rektor of University Mozarteum Salzburg, Reinhart von Gutzeit, the head of the school and—a particularly moving gesture—the presence of Klaus Huber comprised four scenes. In Scene 1 "Foreign / Familiar" the safety of feeling at home opposed to the experience of enstrangement was presented from the point of view of young people living in Austria. Allusions to daily routine, the impression that despite their seeming familiarity many objects and persons of everyday life remained 'strangers' found a strong counterpoint in drumming, based on a Persian rhythmical pattern and belly-dancers conveying a vague impression of the Orient. Scene 2 "War and Flight" in an abrupt change focused on persecution for political and religious reasons. It started with a short account by Mahmoud Darwisch describing the flight of his family and the rest of the inhabitants of his home village when he was a seven year old boy. The belly-dancers turned into warriors, as if masks keeping up the cliché of a fantastic world were suddenly dropped. A quick succession of war scenes was projected, along with acoustic interpolations from the tape blending sounds of war with short extracts from Huber's composition *Die Erde dreht sich auf den Hörnern eines Ochsen* intensified the atmosphere of fear and oppression. Scene 3 "Suffering and Hope" meditatively took up the feeling of alienation in everyday life expressed in scene 1 and combined it with poetry by Darwisch—evoking e.g. the image of a woman burying her dead son. A narrow bridge between two remote areas seemed to emerge: The tormenting activity of the warriors was replaced by one player on the oud. Scrapes of thoughts that left a lot of spare room for the audience formed the core of a scene offering some short glimpses at chances of peace and reconciliation. This mood became intensified in scene 4 "Poetry and Speechlessness". The hope crystallized that maybe poetry could express the ideal of peace, convey the impression of a desert turned into fruitful land by a rain of love.

Photograph 1:
Glimpse of an Oriental world.
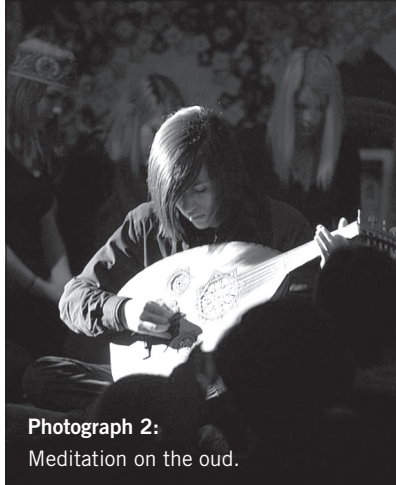
Photograph 2:
Meditation on the oud.

Photograph 3: Interculturality?

Photograph 4:
The young actors
surrounding
Klaus Huber
(Photos by
© Anton Temmel).

III. Reflections on the educational significance

Looking back on these projects from the distance of several months, what pupils learned from the festival experience can be reflected upon at various levels.

Ethical and aesthetic implications

On one level, young people gained plenty of information not only about the composer Klaus Huber, but also about life and culture in Persia and countries of the Arabian world. Whereas in this context the increase in knowledge might be 'measured' in the form of tests or exams, the experiences young people acquired on an ethical and aesthetic level at least partly resist any serious empirical investigation.

At first, the ethical aspect: developing an understanding and tolerance for an unfamiliar way of life by disclosing religious and political prejudices, had been predominant for several members of our team. Gradually we were able to discover that dealing with the strange and unfamiliar could also be seen as an important contribution to an aesthetic education. Aesthetic experiences make it necessary to break the routine of our normal way of perceiving things as well as usual ways of acting. The Austrian psychologist Christian Allesch assumes that the bewilderment set off by the new and unfamiliar will result in a change of reality and one's personal relationship towards it.[23] Such a concept also sets the tone of a group of German music-educationalists around Hermann Josef Kaiser. Influenced by reflections of the philosophers Martin Seel[24] and Alfred Schütz,[25] they emphasize that aesthetic experiences may result in the restructuring of knowledge and may be felt as some kind of shock.[26]

In listening to music unfamiliar to their ears, and in being confronted with strange poetic images, pupils were forced to discover new and different ways of looking at things and listening to acoustic messages. They had to learn that encounter-ing a foreign culture with the intention of resisting clichés must be considered a fatiguing activity. Integrating bits and pieces of the unfamiliar into their own productions made them scrutinize both 'their own music and images' and music and images derived from the Near East as carefully as possible in the attempt at conveying their own personal artistic message. Photographs 2 and 3, to my mind, give impressive evidence of this effort.

A contribution for adolescents in the process of developing their own identity?

The German philosopher Wolfgang Welsch in an article dealing with the works of Cindy Sherman, Paco Knöller and Arnulf Rainer assumes that at present the ideal of identity seems to undergo transformations as the differences between normality and the unusual begin to disintegrate.[27] In contrast to these arguments, our projects were based on the assumption that the tension between familiarity and strangeness must be considered as essential in the course of personal development. Learning to deal with experiences that do not come up to our expectations – the German music-educationalist Peter Becker refers to man's readiness to bear the affront of the unfamiliar – can be regarded as part of the process of coming to terms with one's own identity. Mahmoud Darwisch's experience of being expelled from his own village, of turning homeless in the course of one dreadful night will remain remote from the 'repertoire' of Austrian pupils, still it may stir up reflections such as: Where do I belong? Which ideals should home represent for my personal life? Western adolescents will not walk into the desert to experience a rain of love. They may, however, reflect on how and where they could possibly share something of the mysticism expressed in the words of the Persian poet. In such a way encountering the strange may be understood as a signpost on the way of becoming familiar with one's own identity.

NOTES

[1] Cmp. Matthias Otten, Kulturbegriff und kultureller Wandel, http://www.uni-landau.de/instbild/IKV/Lehre, p. 6 (reference to Bernd Wagner, Kulturelle Globalisierung, 2002); download 02.07.2008.

[2] Wolfgang Roscher, Polyaisthesis – Polyaesthetics – Polyaesthetic Education, in: Wolfgang Roscher et al. (ed.), polyaisthesis – multiperceptual consciousness and the idea of integrating arts and sciences in education, Wien: vwgoe 1991, pp. 9–21: 9.

[3] See ibid., p. 18.

[4] Christian Allesch, Michaela Schwarzbauer, Polyaesthetic Education: A model for integrating cultural experiences, in: Jale N. Erzen (ed.), XVIIth Congress of Aesthetics. Congress Book II, Ankara: Sanart 2009, pp. 19–27: 20.

[5] Ibid., p. 20.

[6] Ibid., p. 21; cmp. Wolfgang Roscher, Was bedeutet musikalische Bildung heute?, in: Wolfgang Roscher (ed.), Erfahren und Darstellen. Wege musikalischer und gesamtkünstlerischer Bildung heute, Innsbruck: Helbling 1984, pp. 7–18: 12.

[7] Mahmud Doulatabadi, Der Sturz des Propheten, in: Michael Kunkel (ed.), Unterbrochene Zeichen. Klaus Huber an der Hochschule für Musik und Musik-Akademie der Stadt Basel. Schriften, Gespräche, Dokumente, Saarbrücken: Pfau 2005, pp. 19–24: 23; translation M.S.

[8] The title "Wahlverwandtschaft" refers to a novel by Johann Wolfgang von Goethe, first published in 1809. The term "Wahlverwandtschaft" was derived from chemistry referring to the relation between natural elements. Goethe used the expression to describe human inclination towards other persons. Human relationships form the core in Goethe's work of literature.

[9] Cmp. brochure of Salzburg Biennale 2009.

[10] Ibid.; translation M.S.

[11] Cmp. http://sam.ac/downloads/SAMpuls where also teaching material in German language can be downloaded.

[12] Julia Hinterberger, Klaus Huber – Ästhetik des inneren Widerstands, sampuls (2009), number 3, pp. 5–14.

[13] Cmp. Kjell Keller, Impulse aus dem Orient auf Klaus Hubers musikalisches Schaffen, in: Ulrich Tadday (ed.), Klaus Huber (Musikkonzepte 137/138), München: Edition text + kritik 2007, August, pp. 119–134; Kjell Keller, Klaus Hubers Wege zur arabischen Musik und islamischen Mystik, in: Jörn Peter Hiekel (ed.), Sinnbildungen. Spirituelle Dimensionen in der Musik heute, Mainz: Schott 2008, pp. 224–232; Max Nyffeler, Die Urangst überwinden. Zur Dialektik von Befreiung und Erlösung im Werk Klaus Hubers, in: Hartmut Lück, Dieter Senghaas (ed.), Vom hörbaren Frieden, Frankfurt a. M.: Suhrkamp 2005, pp. 270f.

[14] Cmp. Klaus Huber, Ein Krieg gegen die Welt – eine Welt gegen den Krieg, in: Klaus Huber, Gegen die Verdinglichung. Klaus Huber in Texten und Gesprächen, in: Michael Kunkel (ed.), Unterbrochene Zeichen. Klaus Huber an der Hochschule für Musik und Musik-Akademie der Stadt Basel. Schriften, Gespräche, Dokumente, Saarbrücken: Pfau 2005, pp. 27–73.

[15] Barbara Pölzleithner, Schlaglichter auf arabische Einflüsse in Europa, sampuls (2009), number 3, pp. 15–23.

[16] Eva Heitzinger, Sich-Ein-Stimmen – ein kulturelles Phänomen? Stimmsysteme der europäischen und arabischen Tradition im Vergleich, sampuls (2009), number 3, pp. 24–30.

[17] Mahmud Doulatabadi, Der Sturz des Propheten, in: Michael Kunkel (ed.), Unterbrochene Zeichen. Klaus Huber an der Hochschule für Musik und Musik-Akademie der Stadt Basel. Schriften, Gespräche, Dokumente, Saarbrücken: Pfau 2005, pp. 19–24: 23; translation M.S.

[18] Ibid., p. 21, translation M.S..

[19] Cmp. http://www.audacity.de

[20] Cmp. Michaela Schwarzbauer, Fritz Höfer, Astrid Weger, Die Erde dreht sich auf den Hörnern eines Stiers – ein handlungsorientierter Zugang zu Klaus Hubers Assemblage aus dem Jahr 1993, sampuls (2009), number 3, pp. 31–48.

[21] Magdalena Pohn, Die Seele muss vom Reittier steigen – Hubers Kammerkonzert als Ort der Konfrontation, aber auch der Begegnung zweier Kulturen, sampuls (2009), number 3, pp. 49–55.

[22] Ideas developed in the context of Polyaesthetic Education were frequently taken up in both primary and secondary teaching. At BORG-Nonntal, the school where the improvisation described was carried out, based on an initiative of the music-teacher Reinhold Kletzander a three-day-polyaesthetic-workshop, emphasizing possibilities of inter-disciplinarity with several teachers involved in the projects, was installed as a compulsory part of the curriculum for the the fifth, sixth and seventh form.

[23] Christian G. Allesch, Einführung in die psychologische Ästhetik, Wien: WUV 2006, p. 8.

[24] Martin Seel, Ästhetik des Erscheinens, München and Wien: Hanser 2000.

[25] Alfred Schütz / Thomas Luckmann, Strukturen der Lebenswelten vol. 1, Frankfurt a. M.: Suhrkamp 1979.

[26] Cmp. e.g. Christian Rolle, Musikalisch-ästhetische Bildung. Über die Bedeutung ästhetischer Erfahrungen für musikalische Bildungsprozesse (Perspektiven zur Musikpädagogik und Musikwissenschaft, vol. 24), Kassel: Bosse 1999; Christopher Wallbaum, Produktionsdidaktik im Musikunterricht. Perspektiven zur Gestaltung ästhetischer Erfahrungssituationen, Kassel: Bosse 2000.

[27] Wolfgang Welsch, Ästhetisches Denken, Stuttgart: Reclam 51998, pp. 168–200.

Abstrakti

Michaela Schwarzbauer

"Itävaltalaisoppilaat ja persialainen kulttuuri kohtaavat: Kahden musiikinopetusprojektin reflektointia"

Artikkeli reflektoi mahdollisuuksia kulttuuristen kokemusten integrointiin kahden "Salzburger Biennale 2009"–kontekstissa (nykymusiikin festivaali, joka keskittyy interkulttuurisuuden ajatukseen) kehitettyjen, 16–18-vuotiaille oppilaille suunnattujen opetusprojektien pohjalta. Kontribuutio ei ole raportti tutkimusprojektista, mutta artikkeli sisältää teoreettista metareflektointia ylittäen näin pelkän käytännön opetusmateriaalin kuvailun, jonka tulisi ennen kaikkea inspiroida opettajia. Ensimmäinen osa tarkastelee interkulttuurisuuden ajatusta polyesteettisen kasvatuksen taustaa vasten. Jälkimmäinen lähestymistapa kehitettiin Saksassa 1970-luvulla. Raportti projekteista, jotka olennaisesti saivat vaikutteita kahdesta sveitsiläisen nykysäveltäjä Klaus Huberin (*Die Erde dreht sich auf den Hörnern eines Stiers* ja *Die Seele muss vom Reittier steigen*) sävellyksestä muodostaa artikkelin pääosan kun sen sijaan kolmas osa tarkastelee esimerkkejä käytännön opetuksesta suhteessa sen eettiseen ja esteettiseen merkitykseen.

Esbjörn Wettermark

Thăng long ca trù club – new ways for old music[1]

INTRODUCTION

Vietnam has a vast variety of musical genres and styles but in comparison to the music of some of its neighbouring countries, like China and Thailand, the music of Vietnam is fairly unknown in the West. This could be due to Vietnam's relative isolation, towards Western Europe and USA, during the second half of the 20th century, but also because of internal cultural politics. After the Vietnamese revolution many musical genres were neglected as the government sought to create a new national music, based on the old but reflecting the new revolutionary spirit. This neo-traditional music was for many years presented as the only traditional music of Vietnam (Arana, 1999). The economic and political reforms in the mid 1980s saw a growing interest in pre-revolutionary styles of music in Vietnam, an interest that seemed to escalate in the 1990s and 2000s (To, 1999; Le, 1998). During the last ten years researchers and musicians have been involved in preservation and teaching of many threatened genres of Vietnamese music. Four of those genres have been granted the official status of intangible cultural heritage by UNESCO[2] (The Intangible Heritage Lists, 2009), one of which is the North Vietnamese chamber music genre *ca tru*.

Ca tru[3] has been on the brink of extinction in Vietnam but a few ca tru clubs and musicians have kept the genre alive to the present day. One of the many problems the genre has faced is the lack of systematic education. Learning *ca tru* has been, more or less, restricted to those that have *ca tru* musicians in their family and today only a few of those families retain their music tradition. In 2006 Pham Thi Hue started a new *ca tru* club in Hanoi, the Thang long ca tru club[4], with the expressed purpose of training professional *ca tru* musicians. The Thang long ca tru club is not the biggest or the oldest *ca tru* club in Hanoi; the Hanoi ca tru club, established by one of Hanoi's most well known *ca tru* singers, Le Thi Bach Van, has been going for almost 20 years and it has been crucial for the survival of *ca tru* in Hanoi (Norton, 2005). Neither can Hue be considered one of the foremost *ca tru* masters in Vietnam. What makes the Thang long ca tru club and Hue's work different from most of the other clubs is their focus on education and professionalism[5]. Hue's ambitious intentions with this unique club, and the lack of other similar education projects, lead me to suggest that her interpretation of *ca tru* will be of importance in the future, both for the genre as a whole and its musicians. Therefore, in this article, I will try to present Hue's views on tradition, change, education and musicianship in her work as a teacher and performer of *ca tru*. Teaching and performing a genre that at one point almost died out raises many questions about reconstruction, authenticity, and ways of attracting new audiences. The club's relationship to the Vietnam National Academy of Music, where Hue is a part-time teacher, is another interesting issue as an ambitious private teaching institution might challenge the academy's view on traditional music. Hue and her club have received some criticism from other members of the *ca tru* community. The criticism has mainly been about Hue's quick transition from

student to teacher, the fact that she plays what is often regarded as a male instrument (the *dan day* lute) and the club's media popularity; part of that criticism will be dealt with in this article. By focusing on the work done by Pham Thi Hue and the Thang long ca tru club I wish to show how music education can lead to change for a small genre striving to survive in contemporary Vietnam.

Background

Pham Thi Hue is a former student of the Vietnam National Academy of music in Hanoi. Since the years after her graduation from the school, in the 1990s, she has been teaching *dan pi ba* (a pear-shaped lute) in the academy's department for traditional music. During, and after, her studies at the academy she focused mainly on *tai tu*, a South Vietnamese chamber music genre, until she became fascinated with *ca tru* after attending a New Year's performance in 2001. However, it took several years until Hue managed to find a *ca tru* master to teach her. Eventually she was taken on as a student by the singer Nguyen Thi Chuc and the *dan day* player Nguyen Phu De, both well-known *ca tru* masters. When Hue established the Thang long ca tru club in late 2006 she had only studied with Chuc and De for little more than a year. Shortly thereafter she started to teach *ca tru* to some of her young students from the academy of music. A grant from CEEVN, the Center for Educational Exchange with Vietnam, enabled Hue to organise a more focused teaching project in the club, and to arrange a free monthly *ca tru* concert together with her masters and students. From the very start the club gained a lot of media attention and when I visited Hanoi in 2008 there were even pictures of Hue, with her *dan day*, in the Vietnamese airline information booklet on the flight over. Hue's interest in *ca tru*, and the foundation of the Thang long ca tru club, coincided with (and might even have been dependent on) efforts by the Vietnamese government to persuade

UNESCO to recognise *ca tru* as an officially designated form of intangible cultural heritage. During the application period[6], the government sponsored *ca tru* festivals, showed *ca tru* documentaries on state television and took other measures to document and preserve the genre. In April 2009, a *ca tru* theatre, the Thang long ca tru theatre[7], opened to present the music to tourists and *ca tru* is likely to have a prominent position in the 1000 years celebration of Hanoi in 2010. In his master's thesis about *ca tru* from 1996, Barley Norton writes that he had difficulties in finding *ca tru* musicians on his trips to Hanoi in 1994 and 1995. There are still only a few master *ca tru* musicians in Hanoi but I doubt that anyone visiting the city today can avoid encountering *ca tru* in some form, either through advertisements, newspaper articles or performances. During the last few years, *ca tru* seems to have been rediscovered by many as a symbol for Hanoi, and Vietnam, but the genre has a long history in the area. Before looking at the work done by Hue and the Thang long ca tru club, I will give a short introduction to the history of *ca tru* and the organisations once surrounding it.

Ca tru and ca tru teaching in the past

It is likely that *ca tru* originated in the Vietnamese court sometime in the fifteenth or sixteenth century (Norton, 1996, 2005). In the last two hundred years it has mainly been performed for ancestral worship ceremonies in the *dinh* (the village temple), the homes of mandarins, and, in the early to the mid 20th century, in bars and "singing houses". After the August revolution in 1945 and the communists' victory in 1954, *ca tru* was discouraged, according to some sources even banned, by the government, and only a few musicians kept the tradition alive (Le, 1998; Norton, 1996, 2005). In the past, a *ca tru* ensemble could have consisted of several different instruments but a present day ensemble (Fig. 1) consists of three people,

a female singer and phach (a piece of bamboo or wood beaten with two sticks) player, a dan day (a three stringed, long necked lute) player, and an audience member who plays the trong chau (a small drum beaten with a thin and long stick). Trong chau means, "praise drum", and it is used to show appreciation of the music, to start or end the performance, and to articulate phrase endings in the song. The drummer is often a ca tru connoisseur or even the author of the lyrics performed by the singer. The songs consist of long and complex poems in certain metres, each set to a musical "form" (Norton, 1996). A ca tru poem often references historical events and borrows words, or phrases, from Sino–Vietnamese; the language that was once used by the high society in the Vietnam. Many of these poems can be difficult to understand even for native Vietnamese speakers (Norton, 1996, 2005).

Ca tru has had a close association to the *dinh*, and connected to the *dinh* were often a *giao phuong*, or musician's guild. These guilds were each governed by a family of musicians; family, in this case, did not only mean parents and siblings but also relations through adoption, marriage and so forth. These musicians were in charge of teaching and performing *ca tru*, and sometimes other genres, in the local community. The *giao phuong* each had slightly different styles of *ca tru*. They had rules of conduct and an often-strict moral code for its musicians (Nguyen, 2005 [1923]; Tran, 2005 [1960]). The guilds in Hanoi started to disappear during the French occupation; in the countryside the guilds continued to function longer but by the mid 20th century they had died out.

After the disappearance of the guilds, *ca tru* remained as a family tradition. In

Figure 1: Doan Dan Huu (*trong chau*), Pham Thi Hue (*phach*) and Nguyen Thu Thuy (*dan day*) performing in front of Cong Vi dinh, Hanoi.

Hanoi the singing continued in "*ca tru* houses" or "singing houses", bars and even brothels, until the fall of the French occupation. By then *ca tru* had gained a bad reputation and was being connected with

prostitution and drinking (Norton, 2005). *Ca tru*'s supposedly bad influence on morals and its connections to the old feudal society made it unpopular with the new communist government. This could have been the beginning of the end for *ca tru*. However, thanks to the interest of some Vietnamese musicologists, documentary recordings of the genre were made in the 1970s. In the 1980s and 1990s, a few elderly performers, such as the famous singer Quach Thi Ho, were encouraged to teach their art to a new generation of musicians[8]. Since the 1990s, there have been some projects in the Hanoi area to teach *ca tru* to children (Norton, 2005), but there is still a lack of really skilled *ca tru* musicians. That is what Hue and the Thang long ca tru club are trying to change.

Changing the path of ca tru education

I met Hue for the first time in Sweden 2003 and was introduced to the Thang long ca tru club on a trip to Hanoi in 2007. Since then I have had the pleasure of visiting the club's performances and concerts on three more trips between 2008 and 2010. The Thang long ca tru club is now in its fourth year and with its ambitious students and enthusiastic members, the club is well on its way toward making a major impact on the *ca tru* community. In this section, I will present what Hue considers being her three major goals with the club. They can be described as, 1) to attract a larger audience for *ca tru*; 2) to teach a new generation of competent *ca tru* musicians and; 3) to revive, or rather reinvent, the *giao phuong*. Hue talks about these goals as being much entwined, and this division into three sections arose within our conversations in Hanoi during February and March 2009[9].

The audience

For a musical genre to survive, it needs an audience. After years of neglect, the gen-

erations that enjoyed listening to *ca tru* have died off and few new enthusiasts have emerged. This is a big problem for many small genres of music around the world. For *ca tru*, this is further complicated by the fact that it does not only need an audience, it needs a skilled audience, an audience that can participate by hitting the *trong chau* in the correct way, that understands the poetic language, and can add to the repertoire by composing new poems in the right metre and style. Some "world musics" manage to find an audience abroad, but due to its literary background, this is not a likely path for *ca tru*. The literary tradition of *ca tru* does not only make it hard to market the music to non-Vietnamese speakers, but as mentioned earlier, it is also a major obstacle for many native speakers. Consequently, Hue believes that something more needs to be done in order to attract, and maintain, an audience.

> Many in the Vietnamese audience today don't understand the poems and they feel bored. If we want to make people like *ca tru* we have to do something more, not only play well. So, we try to keep the ways the musicians were doing in the past and at the same time create something new to make the audience understand and like *ca tru*.

To make *ca tru* interesting for an audience that is more used to Western and Vietnamese popular music or the neo-traditional music broadcasted on TV and radio is, no doubt, difficult. The idea of using elements from popular music, like in neo-traditional music, to make *ca tru* more accessible does not appeal to Hue. Instead of mixing *ca tru* with other genres, she wants to make it more accessible by combining the performances with other related styles of Vietnamese music like *bat am* (an instrumental ceremonial music often used in conjunction with *ca tru* in the *dinh*), by bringing other traditional instruments into the *ca tru* trio, and by performing reconstructions of *ca tru* dances.

Now we are putting together the *bat am* ensemble for the future *giao phuong*. There are also documents saying that the *ca tru* ensembles in the past had more instruments and that it was only later that it came to be only three people in the ensemble, to make it more easy to move around and perform, so now we are thinking about adding more instruments to the *ca tru* ensemble, as they had in the past, to make it more exiting for the audience. When only three people play the whole concert it can get boring for the audience.

When I visited the club's monthly performance in December 2009, it featured both an instrumental *bat am* ensemble and an extended, or reconstructed, *ca tru* ensemble with several singers beside the usual *ca tru* trio. In this way, the audience enjoyed some refuge between the long poems with different kinds of musical experience in the same concert. Hue maintains a rather hostile view of "modernised" traditional music, which often uses reconstructions of instruments and music (like stone xylophones; lithophones). This led me to ask her what makes the club's modern reconstruction of a *ca tru* ensemble any different from those reconstructions? Is a reconstructed music, based on pictures and descriptions that she has only seen in woodcarvings and old manuscript, still traditional Vietnamese music?

In the past they have had the same problems as we have now; they also had wars and lost music and they had to build it again, this time we do the same. Where we have lost something we've created something new that we think is suitable. The most important thing is that we don't borrow from other countries' music, like people do now in traditional music, so that the basics are changed; that's not really Vietnamese music it's a mix between Vietnamese and Western music. We try to keep the way that the old peo-

ple have been doing … I think that is better, and not only better, that is the meaning of what we are; the way the old people did it, that is also the meaning of the soul of the whole country.

In Hue's opinion, reconstruction of lost music can be seen as a part of the tradition even though it will be different from the original. The difference between the club's reconstructions of Vietnamese music and other examples, according to Hue, is that they only use what she considers to be Vietnamese "building blocks". Hue's nationalistic pride is obvious; the music should be Vietnamese and nothing else, and there are limits to how much she will adapt it to suit the ears of the listeners. There are still connections between the poems used in *ca tru* and Vietnamese poetry in general, for example, the metre used in the *ca tru* song Hat noi[10] is still popular among Vietnamese poets. In the past, it was not uncommon that a wealthy poet hired a group of *ca tru* musicians to sing his poems, and being able to sing a new poem on sight was considered as an important skill for a *ca tru* singer. Occasionally, a few poets have approached the club and asked to have their poems performed.

We still have poets that write new poems and sometimes they'll hand one to us during a concert; then we just look at it and sing it immediately … at the concert yesterday we had one person that gave me a poem but because the programme was already very long I told him that we'll sing it next month.

When I visited the club in late December 2009, they had started to work together with the poet Gan Phi Anh. Together with Anh, they have started a weekly audience evening class, where interested people can come to learn about *ca tru* and how to hit the *trong chau*. At one of those evening classes I took the opportunity to talk to Thang, a young man who

works at a bank in Hanoi. He said that he wanted to learn to appreciate *ca tru* because he saw it as a symbol of Hanoi, and wanted to be able to show his friends, from other parts of Vietnam, that part of Hanoian culture. Thang has no intention of learning to play *ca tru* himself, other than beating the *trong chau*, and at home he prefers to listen to Vietnamese pop music; for him learning to appreciate ca tru is a way of learning more about the city, and country, he loves. According to Hue, many of the participants in these classes have been students undertaking projects about the history of Hanoi. They usually only go to the classes for a few weeks but some have stayed on as members in the club.

> We have to connect with people who want to study, who want to listen to this kind of music and teach them how to enjoy it! You know, the drumming is done by the audience and that's why we need to have lessons for the audience.

Hue is confident that educating the audience is crucial for the survival and development of *ca tru* and, beside the evening classes, most of their concerts also include a teaching component. On my latest visit, the audience at the monthly concert was taught how to sing the first phrases of *Bac phan* by one of Hue's students, and Phi Anh demonstrated the *trong chau* and invited some of the first time visitors to play drum together with the ensemble under his lead. There have been some people who come to the club to ask for singing or *dan day* lessons but Hue turns most of them down. She says that she already has a full schedule with the students she has and instead tells them to join the club as audience members. In the future she hopes that the club will be able to provide more lessons, but it will have to wait until they are more organised.

The club and Hue have received quite a bit of media attention during the last few years. Hue always says yes to an interview request or a TV performance, as she believes that it is a good way of promoting both her own club and *ca tru* in general. This publicity has definitely helped the club to attract a bigger audience to their concerts. Hue has even been contacted by people who have read about the club in the newspapers and want to support them financially. Their audience members have also contributed to this media success. Among the members are journalists, computer consultants, artists, poets and a photographer: Hue's father, who documents more or less every performance the club gives. They have seen to it that the club has a frequently updated website with pictures and movies from concerts, as well as their own YouTube channel and Facebook account. Thanks to their enthusiastic members, the club is probably the *ca tru* group that is easiest to get in contact with, for both journalists and the general public.

The education

It is very hard to make a living as a musician, or music teacher, in Vietnam. Many of Hue's classmates from the academy have never worked as musicians after their graduation, and still many students go back to their home province without expectations of finding a job that suits their education. Vietnam's adaptation to world capitalism since the mid 1980s has definitely made it easier for astute businessmen to make their fortune, but for professional musicians, or teachers in the academies of music, the economic reforms have led to few financial benefits. It is widely understood that if you choose to become a musician you will most certainly be poor, you will not afford a big car or house, and you might even have problems supporting your family. Hue thinks it is important that her students realise all this before they graduate from the academy. To prepare them for the harsh reality of the life of a professional musician, she talks a lot with her students about musicianship, dreams and goals.

If you dream about being a good musician and then you become a good musician that will make you happy, and if you are just a musician you cannot be rich; if you want to be rich you will have to do business. So now they [the students] choose if they want to become masters or rich, they choose their future.

Happiness is an important aspect of Hue's conversation with her students. Many of the younger students equate happiness with having a lot of money, an equation that, according to Hue, would lead to a miserable life for most potential musicians in Vietnam. Hue encourages her students to set up goals and to work hard to accomplish them; succeeding in accomplishing your goals will, according to Hue, lead to both a better self-esteem and real happiness. This far none of her students have left the club to pursue another career but she says that many of the students are uncertain of what they really want to do with their life. Hue stresses the importance that the students in the club should not only learn music but also a way of living their lives. None of the students are charged for their lessons but she demands that they help out with everything in the club. By working together she wants them to establish a relationship to each other and to learn skills that will help them in their professional, and personal, lives. Together, they organise everything in the club, from keeping track of the finances, to arranging practice groups, taking care of sound and lighting during concerts and making schedules. This is all part of Hue's holistic and, as it turns out, practical approach to education as she says that, "If I would do everything ... I wouldn't be able to do it very well so it's better that I teach them [how to do it]".

Hue is the main teacher of the club but the students meet with several other teachers as well. Bui Trong Hien, one of Hue's old teachers from the academy, teaches regularly in the club. He teaches Vietnamese music theory to the students as a compliment to the Western theory they learn at the academy. Hien and Hue have known each other for a long time and he was an important inspiration for her when she decided to start the club in 2006. Nguyen Thi Chuc, has been performing in the club's monthly concert since the beginning and since about a year back she is also teaching regularly in the club. With her many years of experience as a *ca tru* musician, Chuc is an important link to the *ca tru* tradition for the club. Hue's *dan day* master, Nguyen Phu De does not perform with the club as much as he used to, due to old age, but one of the club's members goes regularly to his home for *dan day* lessons. Hue's way of teaching her students is different from the way she was taught herself by Chuc and De. They did not use any special method of teaching or any specific exercises, at least not in any formal sense[11]. They simply played, sang or drummed out the part Hue was supposed to learn and then expected her to repeat what they played with little explanation. This way of learning, through immersion and imitation, that Hue went through, takes time and when Hue started to work with her own students she thought that it could be done in more efficient ways. By analysing her masters' ways of playing, singing and drumming, she has come up with specific exercises that she teaches her students. This method makes it possible for students to get started quicker so that they, after only a short time, can participate in some of the musical activities at the clubs monthly concerts.

> From the beginning I teach them the five basic rhythms while singing the words ... of the *dan day*. So, they sing the *dan day* melody and play the *phach*, and when they get inside rhythm I just teach them how to sing *Bac phan*. It usually takes them two lessons to learn the five basics rhythms and two more lessons for the song, so it's about four, maybe five, lessons to make it fluent.

The "five basic rhythms" and the "words of the *dan day*" means that the students learn to play the *phach* rhythms and the melodies of the five instrumental interludes, *kho*, used between phrases and verses in a *ca tru* performance. To get "inside rhythm" means that they have learned the rhythms by heart. The students learn the *dan day* interludes by singing the names of the notes in a kind of "do–re–mi" system, while clapping the *phach* rhythms on their knees to get them in sync. Hue's masters never analysed the music in this way and Hue doubts if there have ever been any special methods or exercises in *ca tru* and says that, "I think they always improvised [any exercises] themselves during the lesson"[12]. Hue has developed her own method for teaching *ca tru* but there is at least one part of Chuc's teaching that she has held on to. Chuc, and Hue, always begin by teaching new students the song *Bac phan*, even though it is not the easiest or might not appear to be the most suitable one for a beginner. The reason for this is that *Bac phan* contains many common *ca tru* features that will reappear in other tunes, so if the students know *Bac phan* the following tunes will come much easier for them. As Hue's idea is that the club should prepare the students for different aspects of a life as a musician, she wants them to learn how to teach music as well as playing it. Since the end of 2008 the older students each work as a mentor for a first year student at the academy to practice their teaching skills. Besides being a support for the new students, this has had some good side effects on the older students well.

> If you manage to get good results from your student you will learn how to practice and how to be a teacher … When I teach them how to practice they always says, "yes", and then when they practice by themselves they forget everything … now when they have to teach another student they have to learn how to teach and they have to tell their student how to practice and

then the older students will remember this when they have to practice by themselves.

Most of the first year students follow their mentor to the club's concerts to help with arrangements, so this is also a way of bringing a new generation of academy students into the club.

The organisation of the club has some similarities with the academy; there are students at different levels, lessons in many subjects, and the monthly concert can be seen as reoccurring evaluation of the students' progress. Like in the academy, there is a graduation as well. When Hue had studied with her masters for about a year, and they thought that she was becoming a proficient *ca tru* musician, they were encouraged by Bui Trong Hien to revive the tradition of a graduation concert, *le mo xiem y*. That concert became the beginning of the Thang long ca tru club and Hue has decided to use graduation concerts as a way to show that the student has passed a first step in their training. After their graduation, the students will be allowed to teach *ca tru* in the club and with more teachers Hue hopes to take on more students. She estimates that it will take around three to four years of study for an ambitious student to pass the graduation. Hue's plan was to get her first group of students ready to do their graduation in the fall of 2009. This would have coincided with UNESCO's decision to grant *ca tru* status as an intangible cultural heritage in September 2009. However, due to lack of time Hue later decided to postpone the graduation to the following year. According to Hue, *le mo xiem y* was used in a similar way in the *giao phuong* before the breakdown of the guild system.

The giao phuong

To accommodate her growing club, Hue's vision is that the club should revive the *giao phuong* and create a school for several kinds of traditional Vietnamese music. There are records on how the *giao phuong*

were organised but their rules and standards do not always fit the present day. Hue has no interest in museum-like reconstructions, as I mentioned earlier, Hue's idea is more of a reinvention than a revival. She says that the new *giao phuong* has to "accord with the times we live in".

> The world has changed now and we cannot keep everything and we cannot copy everything ... so instead we try to keep the real meaning of the *giao phuong*. The meaning in *giao phuong* is to care about the old masters who cannot go and perform themselves anymore, the younger musicians, who can earn money by their singing, should give back some of that money to their masters and in turn the old masters can stay at home and teach children how to play and sing, in this way they will develop a very tight relationship with their students.
>
> Now when we have concerts we always keep some money for Chuc and De, because they are old and cannot always go and perform with us. By giving back some money to their masters the students will also feel that they will not get abandoned when they get old, otherwise it is easy for the masters to get envious towards their students when they no longer can go and earn money by performing themselves.[13]

The musician's responsibilities towards their master are important for Hue. She thinks that if the old masters feel abandoned by their former students they might stop taking on new pupils. Giving a little of their earnings from concerts to their master and ensuring that they always, "have a seat and some green tea", is the club's way of showing them their respect. Hue herself does not get any money from the club, even though she is the main teacher, as she thinks it is more important that her masters get a share of the club's modest earnings. In a few years' time when more of her students have done their gradua-

tion and when they have gotten the club more organised, Hue hopes they will be ready to start calling the club a *giao phuong*. As a future larger organisation—that teaches several kinds of traditional music—might be considered a potential rival to the Vietnam National Academy of Music I could not help asking Hue about her relationship with the academy. Since I first met Hue, she has often expressed criticism towards the way the academy teaches traditional music and she, in part, blames them that so few of its students understand *ca tru* and other traditional genres.

> My wish when I was a student at the academy, and still now when I'm teaching there, is that we could develop a basic music theory based on traditional Vietnamese music ... now we teach traditional music but all students, and even I when I was a young, studied Western music theory. This makes us misunderstand our own traditional music; even now my students in the club misunderstand many things.

Hue is not alone in her critique of the academy's focus on Western music theory and most of the academy teachers I have talked to have expressed similar concerns (Nong, 2004; Göthlin & Wettermark, 2008). Although Hue is sceptical about parts of the academy curriculum, she continues to take most of her recruits from the academy. I asked her if she thinks that it will continue that way.

> I think most of our students will come from the academy because they have so many students, but ... sometimes they cannot find what they want at the academy so those students who want to play in a more traditional way can come to us.

Hue sees the club, and the future *giao phuong* project, as a supplement to the academy and in spite of her criticism she does not think that there will be any conflicts between them and the academy.

No, I don't think so, I think that the club is very good for the development of the academy because we help them to develop their students so that they can live from their job and learn more about traditional music. We just help each other and if we can develop the club in a good way I think the academy will change their ways.

If we can build a good club and the students there develop themselves, play well and become masters, or even professors in the academy, then other students from the academy will look at them and want to be like them.

Instead of actively trying to change the department of traditional music, through her job as an academy teacher, Hue hopes that its teachers, students, and board will get inspired by her students' progress and eventually change on their own accord. The *giao phuong* is a long-term goal for Hue, one that she might not be able to realise for some time, but she has grand hopes for it. One problem with Hue's plans is that the term *giao phuong* is still used by some *ca tru* musicians to describe different styles of *ca tru*, even though the actual guilds are long gone (Norton, 1996, 2001). Using it to refer to a new organisation—that in reality may not have that much in common with its old namesake—may lead to irritation for some in the *ca tru* community. Hue and her club might have been the Vietnamese newspapers' sweethearts during the last few years, but they have also received a lot of criticism.

Criticism

Hue and the Thang long ca tru club have broken with many conventions in the *ca tru* community. Hue's quick transition from student to teacher, the fact that she, and some of her female students, play the *dan day*, and the sheer amount of students Hue is teaching are all things that have been criticised by other *ca tru* musicians. Much of this criticism can probably be put down

to rivalry between the different *ca tru* groups, a rivalry that has been going on since before Hue started her club (Norton, 1996, p. 14). However, some of this criticism is quite reasonable. When Hue started the club she was more or less a beginner and taking on students after only a year of study could have been seen as arrogant, at least in the eyes of more experienced *ca tru* musicians. Although reasonable, and easy to do, before accusing Hue of not being experienced enough to teach *ca tru*, or being arrogant towards the tradition, I think one should bear in mind three things. First, Hue did study with two well known and awarded *ca tru* musicians that both approved on Hue's decision to start teaching *ca tru* after only a year of study. In Vietnam age and experience are highly valued and the fact that Hue's masters supported her in her endeavour should be to her advantage. Secondly, even though Hue is now teaching *ca tru* in her club she has not stopped studying herself. She does not claim to be an expert on everything associated with *ca tru* and is still developing her skills as a *dan day* player and singer together with her masters. Thirdly, Hue is an experienced music teacher with a wide range of knowledge about Vietnamese traditional music. Besides learning from Chuc and De, she has spent a lot of time listening to, and learning about *ca tru* from other well-known *ca tru* musicians in Hanoi. I am not saying that there is not room for critique of Hue's quick shift from student to teacher, but dismissing her just because of that seems a bit hasty. Another common comment is that Hue, and her female students, should not play the *dan day* because the instrument should be reserved for men[14]. Again, one should remember that Nguyen Phu De accepted Hue as a *dan day* student even though she is a woman and Hue has played similar stringed instruments for most of her life. The antagonism between the *ca tru* groups in general, and the critique directed towards the Thang long ca tru club, is mainly about authenticity—who is doing it the correct way and who is doing it wrong—

but sometimes there is money involved as well. Hue recalls several times when the Thang long ca tru club had been promised a performance and was then told that it had been cancelled, only to hear that another *ca tru* group had performed there instead. The media's interest in the club has not always been to Hue's, or the club's, advantage. In 2009, a copyright-conflict, about the name Thang long ca tru club, broke out between Bach Van, the musical leader of the Thang long ca tru theatre[15], and Hue. At least one of the articles about the conflict portrayed Hue as rather obsessed with the success of her club[16] (Nguyen, 2009). When the club had to move their rehearsals and concerts from Cong Vi dinh after a disagreement with the board in October 2009, this was also reported about in the newspaper and, according to Hue, blown out of proportion (Ca tru Thang long mat cho, 2009). Getting the occasional bad press is probably hard to avoid, but because of the limited number of paid performance opportunities in Hanoi the reputation of the club is very important for Hue and her students. When I talked to Hue in the beginning of January 2010 she said that she thought the club had become more accepted during the last year and she was now, once again, on speaking terms with one musician that had more or less stopped talking to her after she started the club. She thought that the reason for this was that the attention that her club has received has led to more attention to *ca tru* in general, and that has benefited everyone in the *ca tru* community.

Theoretical approaches to teaching in the Thang long ca tru club

Hue bases most of her teaching in the club on her own experience as a teacher and musician, however, much of what the club does can be connected to modern research in music education. It seems useful to consider a few elements of teaching in the club that I believe are of special importance. One important aspect that pervades

music instruction in the club is the close connection between performing and teaching, notably in the form of the monthly concert in which all students are expected to participate. Hue wants her students to become professional musicians, therefore the education is centred on performance and musicianship, not only learning to sing or play the *dan day*. Even the exercises that Hue has devised to make learning more efficient are made with this notion in mind; a new student should be able to participate in the club's concerts as quickly as possible. This connection is easily overlooked in the academy, where the focus usually on technique, assessment and exams, not always leaving time for public performances. Hue's reality-centred methods resonate well with Roger Säljö's (2000) theories about situated learning. According to Säljö, the context of learning— which is created by the participants' cognitive and communicative abilities as well as the historical and physical backdrop— is essential for our ability to use what we have learned in other contexts. Säljö is sceptical about the approach— often advocated in institutionalised teaching environments, such as the academy— that a specific skill learned in a specific context is supposed to be immediately transferable to a new context and situation. That kind of 'transfer' is, according to Säljö, less effective than is usually assumed (2000, p. 142). With this point in mind, the club seems to have the upper hand on the academy from several perspectives. By constantly linking its education to the concert situation and everything connected with it— writing programmes, doing presentations, taking care of payments, sound and lights— Hue's students are not only learning to play their instruments, they learn to become professional musicians. Furthermore, most of the lessons take place in the same setting as many of their concerts, in the *dinh*. Teaching in the club is thus situated in a similar context, as the location they are likely to perform in later on, as well as in an historical and physical context of some importance for *ca tru*. Compared to

students only familiar with the academy context— where they seldom get to arrange their own concerts or encounter traditional music milieus—the club's students should have an advantage when they embark on their careers as professional musicians. Hue is not altogether opposed to what the students learn in the academy, and she is, after all, part of the academy staff. To help her students to consolidate what they learn in the academy and what they learn in the club and through performances, Hue encourage them to discuss their experiences, which may be seen as a form of reflective practice. In much pedagogical literature, reflection is described as a crucial method for change and development (see for example, Burnard & Hennessy, 2006). Reflection can be a way of developing skills as musician, connecting knowledge from different fields into one's learning, and a way to create meaning from what is learned. Hue and her students' discussions and reflections can therefore help them to bridge the gap between 'academy (or club)-teaching' and 'real-world performing'. Their often rather philosophical conversation about happiness, musicianship and life in a similar way help the students to develop their identities as musicians and citizens in a country where money and personal success have become the main concerns. By learning to reflect on music, learning and society, Hue's students will be better prepared to handle their roles both as students in the academy and as future professional musicians in Vietnam. The Thang long ca tru club positions itself in between the institutionalised teaching in the academy and the older models of teaching through immersion and apprenticeship; borrowing from both but conforming to neither. In his new book *Facing the Music: Shaping Music Education from a Global Perspective*, Huib Schippers (2010) writes about this transition from "traditional" community setting to academy setting as follows[17]:

Much learning of music has depended partially or entirely on community

settings. These stimulating learning environments are vulnerable. While many long to restore these, often globalized and mediatised societies have moved on. Then the complex task of recontextualising these transmission processes into formal environments begins. Traditional musics have to consider adapting their systems of transmission to new realities, while conservatories can find inspiration in methods of world music transmission and learning that adhere less strictly to a single idea of the truth, notation, structure, and authenticity and put greater responsibility on the student. In that sense, with a little creativity, some of the practices that were once regarded as "primitive" or "preliterate" because they had not developed notation, explicit theories, and curricula can now be considered cutting-edge examples of innovative approaches to music learning and teaching and help higher music education carve a niche in the musical complexities of the twenty-first century (p. 117).

The *giao phuong* system in Hanoi broke down many years ago and the continuation of family traditions that had since been the foundation of *ca tru* teaching are no longer a given. Groups like the Thang long ca tru club can definitely help to fill the void that is left when the old teaching systems break down. With a change of transmission setting and methods comes also changes to the music. Individuals, guilds, families and academies have all left their imprint on the music they teach and so will the Thang long ca tru club on *ca tru*. As Schippers says, the society has moved on and attempts of reconstruction and recontextualisation have to take this into consideration to be successful. Hue's thoughts about the need to make changes and adaptations for *ca tru* to continue to be interesting for the modern day audience reflect similar principles. The academy in Hanoi has yet to officially recognize the value of older teaching methods.

Nevertheless, Hue is not the only teacher in the academy that encourages her students to improvise and learn by ear rather than simply play the notated versions in the official textbooks. Among the younger academy teachers whom I have talked to there seems to be an awareness of the differences—positive and negative—between teaching methods inside and outside of the academy. I am confident that there will be more exchange and interest in music and methods between the academy and outside music groups in the future, but—as often is with any institution—real change will take time.

Conclusions

When Hue and I begun our conversations leading up to this article I got the impression that Hue held a very conservative position regarding *ca tru*. However, when I started to look at what she was actually doing, I realised that she has a quite pragmatic view on *ca tru* teaching and tradition. In her club she has chosen to teach in a different way from how she was taught herself. Without dismissing the need for long-term interaction with a master musician, she has created a method that she considers to be more efficient than the old ways. Her methods are, without doubt, influenced by her work as an academy teacher, but also from her years of experience learning *cheo* (theatre music), *tai tu* and *ca tru* by immersion and imitation. Hue is not trying to change *ca tru* by her personal whims; rather she does it using the same practical approach as she has done with her teaching methods. A similar strain of thought can be found in an article by Huib Schippers (2006) entitled *Tradition, authenticity and context: the case for a dynamic approach*, in which he includes a model of a dynamic and "commonsense view on context" (p. 346). That model, which shows recontextualising from original to new contexts through four steps, reads like this: "What is relevant there/then?—What is relevant here/now?—What is feasible (in practical

terms)?—What can/should be added?" (p. 346). I think this model is applicable to many things that Hue and the club are doing, whether it is the reinvention of the *giao phuong*, the teaching methods, or the way they play in their ensembles. If Hue believes something in *ca tru* was relevant—like showing respect to your master—and if it still is relevant and feasible she will argue that the club should keep on doing it; but when something was relevant in the past—like some of the rules in the *giao phuong*—and it is not relevant or even feasible any more, she discards it. One could ask why Hue, if she has such a practical approach to teaching and tradition, wants the club to construct a *giao phuong*, as it will, in essence, be doing the same thing as the club is doing now. I think that Hue and her club see the *giao phuong* as a way of reconnecting to a past that was lost during years of war and occupation. In the last paragraph in one of his articles, Barley Norton (2005, p. 48) writes about *ca tru* enthusiasts using the music as a way of remembering the past.

> The nostalgia for *ca tru* is a patriotic form of nostalgia, in which outside influences, including the French colonial presence, is erased from memory. Patriotic nostalgia is a narrative of pure Vietnameseness, a longing for a utopian past.

It is obvious that the club's *giao phuong* will be different from their namesake in the past, but the use of the old name can give the members a sense of authenticity, or Vietnameseness, that "club" cannot. The club's grand plans for a *giao phuong* might be well into the future but their attempts to gain a new audience for *ca tru* has been a more immediate success[18]. The club's audience evening-classes are a very good example of taking action and actively trying to change a situation that is not going to resolve itself. Their cooperation with poets like Anh and their willingness to connect with young people looking for their roots, like Thang, will hopefully re-

sult in a new enthusiastic *ca tru* audience for the club. In the end, these first steps may lead to that *ca tru* musicians, once again, can develop their art in active interaction with knowledgeable and skilled listeners.

By breaking with many of the conventions in the *ca tru* community Hue, and the Thang long ca tru club, have created new possibilities for *ca tru* in Hanoi. Hue has tried to balance changes that she thinks are necessary for the survival of *ca tru* with what she considers being its essentials. Although, from the criticism she and her club have received, it is obvious that there is no consensus about these matters. Vietnam is not the only country in the world where musicians are challenging old conventions and traditions to find a place for their "old" music in the "new" world. Jali Alagi Mbye's reasons to challenge the Mandinka music tradition in Gambia, by teaching children to play the *kora* (a West-African harp) regardless of gender or heritage, are strikingly similar to Hue's reasons for setting up her club in Vietnam, and I am convinced that there are many more examples from around the world (Saether, 2003, pp. 101–104). In his 1996 thesis, Barley Norton wrote that he thought *ca tru* needed "a more radical revival … to survive" (1996, p. 38), than the few workshops conducted in the early 1990s. There have been more *ca tru* workshops since then (Norton, 2005), and *ca tru* has become more popular since the 1990s, but the Thang long ca tru club must be one of the most radical things that has happened in *ca tru* education for a long time. I am looking forward to see and hear more about the club's progress and I hope that they and other *ca tru* performers in Hanoi will have a growing audience for their music.

Notes

[2] *Nha Nhac* (Court music) in 2003, "The space of gong culture" (gong ensembles among the highland minorities) in 2005, and *Ca tru* and *Quan ho* (an antiphonal song tradition) in 2009 (The Intangible Heritage Lists, 2009).

[3] Vietnamese is a tonal language that uses diacritics on top of, or under, the words to indicate the tone. Due to editorial issues I have refrained from using diacritics in this text but I have tried to keep as close as possible to the Vietnamese spelling of the words. However, for the names of the Thang long ca tru club and the Thang long ca tru theatre I have chosen to use their own English versions of their names.

[4] The term "club" can have a broader meaning in Vietnam than in, at least, the UK and Sweden. It can both refer to a group of people with similar interest and, in the case of some of the *ca tru* clubs, to a professional or semi-professional group of musicians.

[5] Thang long ca tru club is not the only club teaching ca tru, well known groups such as Ca tru Thai ha, and individual musicians, like the famous singer Kim Duc, also teach students, but not on the same scale as the Thang long ca tru club. As far as I am aware, no other groups have as their goal that their students should become professional musicians.

[6] The formal decision to apply for *ca tru* to become an UNESCO intangible cultural heritage was taken by the Vietnamese ministry of culture and information in May 2005 (Pham, 2005).

[7] There are several other music theatres that perform traditional music for tourists in Hanoi; none of them features *ca tru*. The other theatres are sponsored by the Vietnamese government but the Thang long ca tru theatre is a private enterprise.

[8] Notably the members of Ca tru Thai ha (Norton, 1996, 2001).

[9] The article is mainly based on interviews and recorded conversations with Pham Thi Hue in February and March 2009. The interviews were made in English and all the quotes have been altered for readability and clarity; Hue has had the opportunity to confirm these changes so that nothing essential has been changed. If not noted otherwise all quotes are taken from those interviews.

[10] *Hat noi* is a central piece in the *ca tru* repertoire but poems in the *Hat noi* metre does not automatically imply a connection to *ca tru* singing (Le, 1998).

[11] When using formal in this case I mean that they did not use scales, etudes or any other methods that we connect to music education in academies and schools. See Folkestad (2006) for a further discussion on formal and informal teaching situations.

[12] In this case Hue is comparing learning from a master with learning music in the academy, where everything is written down and accounted for in practice books and study plans. I do not think she would disagree with the argument that just because there is no explicit method that does not mean that there is no method at all.

[13] Hue is speaking in general terms. I doubt that Chuc and De are teaching Hue only because of the small amount of money they get from the clubs' concerts.

[14] Hue usually answers that critique by referring to a few old woodcuts possibly showing women *dan day* players.

[15] Since then Bach Van has left the theatre (Tran, 2009), and, according to Hue, it closed down in late 2009.

[16] The article also contained criticism from Nguyen Phu De against Hue's and Bach Van's behaviour. He accused them of having "taken a simple matter and turned it into a big fuss" (Nguyen, 2009). Such a comment from her master may have been very embarrassing for Hue.

[17] Schippers has visited Hue and her students on several occasions and some of those meetings are also accounted for in his book and articles (Schippers, 2009, 2010). *Ca tru* is one of the genres that are studied in a new international research project, *Sustainable futures for music cultures—towards an ecology of musical diversity*, initiated by Schippers.

[18] In late March 2010 Hue decided that the club was to start to call itself a *giao phuong*. At the time of publication of this article I have not yet heard any comments about how this was received by others in the *ca tru* community.

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Abstrakti

Esbjörn Wettermark

"Thăng long ca trù club — uusia lähestymistapoja vanhaan musiikkiin"

Pohjois-vietnamilainen kamarimusiikin laji *ca trù* on ollut Vietnamissa häviämisen rajoilla, ja sitä ovat pitäneet elossa vain muutama esiintyjä ja musiikkiklubi. *Ca trù* -koulutuksen tilanne Hanoissa muuttui merkittävästi kun Pham Thi Huê aloitti uuden *ca trù* -klubin vuoden 2006 lopulla. Hänen klubinsa, the Thăng long ca trù club, ilmaisee tavoitteekseen kouluttaa ammattimaisia *ca trù* -muusikoita ja auttaa säilyttämään *ca trù* -musiikki. Vuosina 2009 ja 2010 tehtyjen haastattelujen avulla artikkelin kirjoittaja pyrkii kuvaamaan Huên näkemyksiä traditioon, muutokseen, kasvatukseen ja musikkouteen työssään opettajana ja *ca trù* -esiintyjänä. Artikkeli tarkastelee myös klubin suhdetta Vietnamin kansalliseen musiikkiakatemiaan (Vietnam National Academy of Music) sekä osaa siitä kritiikistä, jota Thăng long ca trù -klubi on kohdannut alusta alkaen. Kaiken kaikkiaan artikkeli pyrkii osoittamaan, kuinka musiikkikasvatus voi johtaa muutokseen ja häviämässä olevan musiikin lajin kestävyyteen muuttuvassa vietnamilaisessa yhteiskunnassa.

David G. Hebert, Tuovi Martinsen & Keld Hosbond

Launching the Nordic Master of Global Music Program

Higher education music institutions in Northern Europe have become internationally known for their effective and innovative approaches in recent years, particularly when it comes to such subjects as conducting, European folk music, jazz studies, and even popular music pedagogy. However, with the exception of just a few institutions in Sweden (specifically, Gothenburg, Malmö and Stockholm), music academies in the Nordic region have generally been rather slow to develop programs for the teaching and learning of non-European music and intercultural aspects of the meeting between European and non-European music in the spheres of musicianship, pedagogy and research. Meanwhile, European societies have been rapidly changing, as Europe becomes both more integrated and culturally diverse (Allemann-Ghionda, 2009; Starkey & Osler, 2009), and at the same time new forms of music are emerging as a consequence of cross-cultural contact and pioneering forms of artistic collaboration. In this article, which is partly based on a recent conference presentation (Hebert, 2010), we are pleased to announce a new program that seeks to open up this field in Europe through international collaboration and sharing of resources among music institutions in three Nordic countries: the Master of Global Music (GLOMAS) program, which is scheduled to begin in Autumn, 2010. The GLOMAS program was conceived and launched within the context of the Glomus Network, which is an international network among a select group of Nordic higher education academies and their partner institutions.

Glomus Network FOR HIGHER MUSIC EDUCATION

The Glomus Network is an international network for higher education in global music and related arts. As we explain on its website, "Founded by three Nordic higher education academies of music, the GLOMUS network aims to develop collaborative projects to enhance: (1) intercultural communication, (2) knowledge sharing, (3) capacity building and organizational development, and (4) musical interaction for mutual inspiration and innovation" (Glomus Network, n.d.). The range of activities associated with the Glomus Network is rather broad, including:

(1) Exchanges and fieldwork,
(2) Online networking,
(3) Annual Glomus camp,
(4) Tours (which may be of either performers or lecturers), and
(5) Database of related research projects.

The founding partners of the Glomus Network include the Royal Academy of Music, Aarhus (in Denmark), Lund University's Malmö Academy of Music (in Sweden), and Sibelius Academy, (in Finland). There are several prospective partner institutions from outside Europe, with whom formal agreements have already been finalized or are currently under negotiation, including the Higher Institute of Music in Syria, University of Cape Town, University of Ghana in Accra, University

of Cape Coast (Ghana), Eduardo Mondlane University (Mozambique), the Conservatoire des Arts et Métiers Multimédias (in Bamako, Mali), and the Edward Said National Conservatory of Music in Palestine. New additions to the Glomus Network include some prominent American institutions: the Butler School of Music of the University of Texas at Austin, the Boston University School of Music, and the Manhattan School of Music.

Master of Global Music (GLOMAS)
Program

Within the context of the Glomus Network, which will enhance the ease of mobility and international exchange of both music students and teachers, the founding institutions have also launched a new Master of Global Music program (GLOMAS). Below is the text we collaboratively developed within the steering committee to explain this new program on its website (Glomas: Global Music Master Degree, n.d.):

The Master of Global Music (GLOMAS) is a joint study programme offered in collaboration between higher education music academies in three nations: Royal Academy of Music (Aarhus, Denmark), Lund University, Malmö Academy of Music (Malmo, Sweden), and Sibelius Academy (Helsinki, Finland). The programme leads to a Master degree according to each institution's regulations and national legislation. GLOMAS is a highly innovative, interdisciplinary programme that is responsive to new needs arising from globalization in the field of music. The programme emphasizes development of "bimusical" performance skills (typically within at least two traditions from different parts of the world), as well as studies of topics relevant to the career of a professional musician, including such areas as musical leadership and instructional skills, project management, and applied research.

The two-year programme (120 ECTS / 150 ECTS in Finland) is flexible to accommodate diverse student specializations at their home institutions through elective courses and a final project based on personal interests. At

the same time, it is united by a core curriculum of required studies offered jointly through a combination of face-to-face and online courses. Students will occasionally be expected to travel to the other member institutions for joint courses, and will do fieldwork studies (typically during year 2 of their degree) at locations either outside the Nordic region or among ethnic minority communities in Nordic nations. Upon entrance to this programme, students will join an online network developed for the programme to facilitate communication across the three member institutions as well as with advanced students and faculty "in the field" who are already doing music research or performance projects outside Nordic nations or among ethnic minority communities in the Nordic region.

Graduates from this Master degree programme will demonstrate: (1) a high level of comprehensive musicianship that transcends cultural boundaries, (2) knowledge of both traditional and contemporary hybrid music genres, in and outside of Europe, (3) an ability to effectively lead music ensembles, communicate and teach music across a diversity of formal and informal settings, and (4) an ability to successfully develop, document and manage intercultural music projects. The GLOMAS programme seeks to play a transformative role at the level of both individual students and Nordic society, by broadening musicianship and enhancing both intercultural understanding and lifelong music learning, inside and outside of schools.

Rationale for the GLOMAS
Program

This new international–collaborative Master degree program seeks through higher education to foster innovative forms of "bimusical" musicianship and intercultural understanding, and is offered as a strategic educational response to music globalization, as well as to the rapidly changing student demographics in urban schools within the Nordic region (Saether, 2008). It may also be understood as arising at least partly through a growing understanding of the changing musical and educational needs in Africa and the Middle East, and recognition of Europe's obligation to

develop nurturing partnerships with the southern hemisphere. In recent decades, the national strategies of Nordic countries have placed greater emphasis on internationalisation, and national ministries see the importance of supporting multicultural initiatives, a position that extends to educational programs. Education is seen as a tool for community development and social integration, while internationalisation is also viewed as advantageous in terms of both economic and diplomatic objectives (Finnish Ministry of Education, 2009). Nordic countries also desire to carry a significant share of global responsibility to support the capacity building of developing countries in such spheres as higher education and culture, including music. In this way, the ethical dimensions of democratic pluralism have also informed the development of this program with an underlying commitment to social justice and community development (Heimonen & Hebert, 2010), yet also—from a much different set of values—the program is simultaneously informed by a very practical awareness of the field of "world music" as a rapidly developing new sector of the global music industry (Womex, n.d.). It has been a uniquely complex task to balance between the diverse kinds of motivations and opportunities that fuelled interest in developing a new program of this kind, and to negotiate its curriculum design, admissions process, and eventual launch across collaborating music institutions in three different nations.

GLOMAS AUDITIONS AND INTO THE FUTURE

We are pleased to report that many outstanding musicians applied to the program in the spring of 2010, with an especially large number at the Sibelius Academy. Auditioning musicians came to us from a wide variety of musical and cultural backgrounds, including a flamenco guitarist with experience playing the Arabic *oud*, an experienced performer of the Kurdish *saz*, a singer and dancer who has been inspired by living in Ghana, an *avant garde* jazz trumpeter with experience in Indian music, a Tanzanian drummer and dancer, a harpist-songwriter influenced by music of the Andes mountains, specialists in Brazilian percussion, a fiddler and a *kantele* player, to name but a few examples. The launch and ongoing development of the Nordic *Master of Global Music* program is a challenge for the involved academies— both on the teaching side (raising questions like "how do we hire highly competent teachers in a variety of non-European instruments, and what should be the focus of their teaching?") and on the organisational side ("in which department do we place cross-disciplinary programmes?"). At the same time, this important project has been a great source of inspiration for the curriculum development of pre-existing programs, and we remain convinced that by raising the overall level of cultural diversity and awareness of global musics, we definitely contribute to the development of a more open-minded, stimulating, and inclusive learning environment for everyone at the music academies.

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Raportit Reports

Laura Miettinen

Monimuotoinen musiikki –hanke

Monimuotoinen musiikki –hanke toteutettiin vuosien 2007 ja 2008 aikana, ja sen tehtävänä oli kartoittaa suomalaisen musiikkikasvatuksen ja musiikkielämän eri kohderyhmien nykytilanne ja kehittämistarpeet. Kohderyhmiä olivat vähemmistökulttuurit, maahanmuuttajat, erilaiset oppijat sekä syrjäytymisuhan alla olevat ja syrjäytyneet. Opetusministeriön tukemaa hanketta hallinnoi Suomen musiikkineuvosto, ja sen toteuttajana toimi Suomen musiikkioppilaitosten liitto (SML). Hanketta varten koottu asiantuntijaryhmä auttoi hankkeen suunnittelemisessa ja toteuttamisessa. Kerätyn tiedon perusteella asiantuntijaryhmän jäsenet laativat toimenpide-ehdotukset kunkin kohderyhmän tarpeisiin. Toimenpide-ehdotuksille haettiin rahoitusta opetusministeriöstä.

Musiikkielämän eri kohderyhmien nykytilan ja kehittämistarpeiden selvittämiseksi tehtiin kysely, joka lähetettiin sähköpostin välityksellä laajalle musiikkitoimijoiden joukolle. Kyselyyn voi vastata myös SML:n internet-sivuilla. Jotta vastaajaotos olisi ollut mahdollisimman kattava, haastateltiin tämän lisäksi yksi musiikillinen toimija jokaisesta kohderyhmästä. Hankkeen kuluessa osoittautui vaikeaksi tavoittaa toimijoita, jotka työskentelivät saamelaisten ja romanien parissa. Syvähaastattelussa kävi ilmi, että romaniväestön monikulttuurisia haasteita ja kehittämiskohteita ovat muun muassa pääväestön ja romanien keskinäinen verkostoituminen, romanimusiikin ja -muusikoiden osaamistason kohottaminen sekä romanilahjakkuuksien löytäminen, esiin nostaminen ja tukeminen. Oli myös haastavaa saada tietoa syrjäytymisuhan alla olevien kohderyhmältä, varsinkin vanhuksilta ja työttömiltä. Yksi syy tähän oli mahdollisesti se, että näille ryhmille järjestetty musiikkitoiminta on kovin vähäistä. Moni vastaaja, joka valitsi syrjäytyneet kohderyhmäkseen, työskenteli kehitysvammaisten, mielenterveyskuntoutujien, lasten tai nuorten parissa. Siksi nämä kyseiset vastaukset otettiin huomioon erilaisten oppijoiden ja varhaisiän musiikkikasvatuksen toimenpide-ehdotuksissa.

Tulokset

Kyselyyn saatiin 181 vastausta eri puolelta Suomea. Perustietojen lisäksi (toimi, koulutus, toiminta-alue, työpaikka ja kohderyhmä, jonka kanssa vastaaja ensisijaisesti toimii) vastaajilta kysyttiin heidän oman musiikkialueensa koulutustilanteesta, oman koulutuksen vastaavuudesta työelämän vaatimuksiin, jatko- ja täydennyskoulutuksen sekä opetuksen ja opetusmateriaalin kehittämistarpeista, opetuksen järjestämisestä sekä oman toimintaympäristön henkisestä asenteesta ja suvaitsevaisuudesta monikulttuurisuutta kohtaan. Kyselyn avoimissa kysymyksissä vastaajat saivat kertoa oman ammattinsa haasteista suhteessa monikulttuurisuuteen sekä ehdottaa ideoita oman musiikkialueensa kehittämiseksi.

Vastaajista 54 prosenttia ilmoitti Etelä-Suomen läänin pääasialliseksi toiminta-alueekseen. Toiseksi yleisin toiminta-alue oli Länsi-Suomen lääni (25%). Seuraavina olivat järjestyksessä Itä-Suomen (8%), Oulun (5%) ja Lapin (2%) läänit. Kuusi prosenttia vastaajista työskenteli useammassa kuin yhdessä läänissä. Vastaajista 40 prosenttia työskenteli suomenkielisen valtaväestön parissa kouluissa tai seurakunnissa, kun taas 29 prosenttia työs-

kenteli erilaisten oppijoiden parissa. Pienempiä vastaajaryhmiä olivat syrjäytyneiden (11%), maahanmuuttajien (8%), vähemmistökulttuurien (6%) ja suomenruotsalaisten (6%) parissa työskentelevät. Huomattava määrä vastaajista, noin 25 prosenttia, työskenteli useamman kuin yhden kohderyhmän parissa.

Vastaajat näkivät edustamansa musiikkialan nykytilan pääosin kohtalaisena tai hyvänä. Kysyttäessä minkälaiseksi oman musiikkialueen ammattilaisten koulutusvolyymi koettiin suhteessa työtilanteeseen mielipiteet hajosivat selkeästi. 44 prosenttia vastaajista piti koulutusvolyymia riittävänä, kun taas 26 prosenttia piti sitä liian vähäisenä. 18 prosenttia vastanneista näki koulutusvolyymin jopa liian suurena. Liian vähäiseksi koulutusvolyymia luonnehtivat kohderyhmistä selkeimmin erilaisten oppijoiden ja syrjäytyneiden parissa työskentelevät.

Kaiken kaikkiaan 50 prosenttia vastaajista näki, että heidän ammatillinen koulutuksena vastasi työelämän vaatimuksia joko kohtalaisesti tai heikosti. Siksi ei ole yllättävää, että 88 prosenttia vastaajista piti jatkokoulutuksen ja täydennyskoulutuksen kehittämistä joko hyvin tärkeänä tai tärkeänä. On kuitenkin huomionarvoista, että toimijoiden oman koulutuksen vastaavuus työelämään nähtiin kohderyhmien parissa työskenneltäessä yleisesti ottaen kohtalaisena tai hyvänä. Vastausten mukaan oman toimintaympäristön henkinen asenne monikulttuurisuutta kohtaan koettiin yleensä hyvänä tai melko hyvänä joka puolella Suomea, positiivisimpana Etelä-Suomessa. Vastaajien työympäristön suvaitsevaisuus arvioitiin keskimäärin hyväksi tai kohtalaiseksi. Hieman positiivisemmin asiaan suhtautuivat vastaajat, jotka työskentelivät erilaisten oppijoiden tai suomenruotsalaisten parissa.

Vastaukset sisälsivät joitakin kehitystarpeita, jotka olivat yhteisiä kaikille kohderyhmille. Näitä olivat jatkokoulutuksen ja täydennyskoulutuksen kehittäminen, uuden opetusmateriaalin tarve ja parempien monikulttuuristen kanssakäymistaitojen kehittäminen. Vastauksista näkyi huoli

muusikko-musiikkikasvattajien toimeentulosta. Moni vastaajista toivoi myös, että koulut pystyisivät tarjoamaan riittävää ja monimuotoista taiteen perusopetusta. Yhteistyö opetusministeriön kulttuuri- ja opetushallinnon välillä nähtiin tärkeänä osana monimuotoisen musiikkikasvatusjärjelmän kehittämistä. Kulttuurin rahoitukseen liittyen moni vastaaja kaipasi kulttuurialan ja sosiaali- ja terveysalan välistä yhteistyötä sekä uusia kulttuuritoiminnan rahoitusmahdollisuuksia.

Toimenpide-ehdotukset

SML:n kokoama asiantuntijaryhmä valmisteli kyselyvastausten ja oman asiantuntijuutensa pohjalta maahanmuuttajia, saamelaisia, suomenkielistä valtaväestöä ja suomenruotsalaisia, erilaisia oppijoita ja varhaisiän musiikkikasvatusta koskevat toimenpide-ehdotukset, joiden toteuttamiseksi haettiin rahoitusta opetusministeriöltä.

Kyselyvastausten perusteella maahanmuuttajat tarvitsevat lisää pedagogista ja muuta ammatillista koulutusta. Syrjäytymisen uhka on keskeinen ongelma varsinkin maahamuuttajalasten keskuudessa, ja tämä voi johtua esimerkiksi musiikkioppilaitosten korkeista maksuista tai lasten kulttuurisesta taustasta, joka estää heitä osallistumasta musiikinopetukseen kouluissa tai musiikkioppilaitoksissa. Maahanmuuttajien kohderyhmän toimenpide-ehdotuksia olivat muusikoiden pedagoginen koulutusohjelma ja tuutorointi.

Saamelaisten kanssa työskentelevät musiikin ammattilaiset ovat huolissaan perinteisen saamelaismusiikin säilymisestä. Haasteina nähdään erityisesti pätevien saamenkielisten opettajien, opetussuunnitelmien ja opetusmateriaalin puute. Saamelaisten kohderyhmän toimenpide-ehdotukseksi asiantuntijat suosittivat saamelaismusiikin oppimateriaalihanketta.

Suomenkielisen valtaväestön ja suomenruotsalaisten keskuudessa erityisinä kehitysalueina nähdään maailman ja vähemmistöjen musiikkikulttuurien koulutus, eri musiikkityylien ja soitinten hallinta, yrittäjyys- ja arts management –taidot,

saatavilla olevan opetuksen ja oppimateriaalin maanlaajuinen kartoittaminen sekä kansanmusiikin integroiminen populaarikulttuurin kanssa. Kohderyhmien toimenpide-ehdotuksia olivat Monikulttuurinen vuorovaikutus musiikin ja tanssin keinoin –koulutusohjelma sekä monikulttuurisen musiikintutkimuksen, kehittämistyön ja oppimateriaalin kartoitus.

Erilaisten oppijoiden näkökulmasta katsottuna kulttuurin ja musiikin palvelujen tavoitettavuus on avainasemassa. Vastaajat, jotka toimivat erityispedagogiikan parissa, työskentelivät joko musiikkiterapeutteina tai musiikkikasvattajina. Eniten kentällä kaivataan musiikkiterapian ja erityispedagogiikan koulutusta sekä kartoitusta olemassaolevasta oppimateriaalista ja -laitteista. Toimenpide-ehdotuksia erilaisten oppijoiden kohderyhmälle olivat muun muassa Kehitysvammaiset muusikoina -hanke, musiikkiterapian koulutus kentällä työskenteleville, monikulttuurinen täydennyskoulutus musiikkiterapeuteille sekä materiaali- ja välinepankki monimuotoisen musiikin erityisiin tarpeisiin.

Kyselyvastausten perusteella varhaisiän musiikkikasvatuksen parissa työskentelevien erityisiä haasteita ovat muun muassa rakentavan keskutelun ja vuorovaikutuksen puute sekä riittämättömät opetustiedot ja –taidot. Kyseisen kohderyhmän parissa toimivat tarvitsevat myös tietoa työhön liittyvistä monikulttuurisista mahdollisuuksista. Toimenpide-ehdotuksiin kuuluivat varhaisiän musiikkikasvatuksen monimuotoisen opetuksen lyhytkoulutukset, laatu- ja arviointityön kehittäminen, verkkosisältöjen luominen henkilöstön tueksi sekä erityistä tukea tarvitsevan lapsen kohtaamiseen tarvittavien taitojen kehittäminen.

LOPUKSI

Monimuotoinen musiikki -hanke vahvisti käsitystä siitä, että monikulttuurisuus nähdään tärkeänä ja ajankohtaisena osana suomalaista musiikkikasvatusta. Kyselyvastauksista huokui valtava innostus monikulttuurista ja monimuotoista musiikkikasvatusta ja sen kehittämistä kohtaan. Alan toimijat tarvitsevat kuitenkin lisää tietoa, koulutusta ja taloudellista tukea kehittääkseen taitojaan ja työskentelymahdollisuuksiaan monimuotoisen musiikkielämän hyväksi.

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Thomas A. Regelski

Culturalism, Multi–Culturalism, and Multi–Musical Prosperity

The term "multiculturalism" is commonly used to describe rapidly increasing diversity in society. It can help draw attention to such change and to the social structures, such as schooling, needed to deal with the trend. However, the catchword can also mislead since it depends on arguable but taken-for-granted premises. One such premise is the theory of *culturalism*: the belief that cultures differ markedly according to race, ethnicity, religion, language (etc.) and, accordingly, exhibit idiosyncratic 'ways of life'. Music is usually implicated in culturalist and common sense notions of "culture" and thus the virtue of multicultural music education is rarely questioned.[1]

However, culturalism is problematic on several grounds, all of which are magnified by the prefix "multi." In such theorizing, a culture is oversimplified into a homogeneous entity that supposedly has its own general yet distinctive 'character' and lifestyle. Differences between cultures are assumed to be determined by dominant groups within a culture, although certain dissimilar values and practices can apparently coexist—each of which is, in turn, dependent on its own dominant factions.[2] However, some sub-cultures are said to be complementary and interconnected in their influences, while others compete with each other, the "mainstream," or both. Despite this mélange of crisscrossing sub-cultures, individual consciousness is nonetheless portrayed by culturalism as a deterministic imposition of a culture's supposed social construction of reality by means of primary socialization into the various symbolic, artistic, and other manifestations of this 'reality' and its attendant values and social practices.[3]

In actuality, however, differences within groups are often greater than, or as important as—even sometimes more important than—differences between groups. And belonging to one group typically intersects with participation in a host of other groups—more so the more complex the society. The musical preferences and practices of adolescent, or mass and popular culture[4] are far from uniform, for example, and the musical diets of adults expand as new musics are encountered via technology and travel. Thus, a multiplicity of musical "taste publics" and "taste cultures" (Russell, 1997)[5] overlap and often cancel out other supposedly more homogenous cultural identities and influences. Hybrid, fusion, and 'cross over' genres add further complications.

Claims that members of a culture share an essential world-view and autonomous mind-set also suffer from the usual critiques of *essentialism*. Contrary to culturalism's essentialism, personal and group identities (and related social practices, such as music) vary greatly according to ever-changing and always intersecting socioeconomic, sociopolitical, intellectual, and demographic contexts. Hence, traits supposedly held in common are often shared only superficially. Individual consciousness is thus not deterministically dictated by a particular "cultural heritage," as though 'it' is a discrete collection of customs transmitted to, and 'received' as a package by group members. Younger generations are especially resistant, especially regarding traditional musics.

A key problem with multicultural music education is that often the musics at stake are traditions where "the music" is inseparable from the social practices that occasion them. For example, ethnomusicologists worry that recording only the sounds of a musical praxis leaves out the social functions being served *in situ* and thus misrepresents "the music" as standing alone, as though concert music.[6] Furthermore, outsiders cannot gain meaningful insights into a social group simply by 'exposure' to its musical practices: understanding or appreciating its musics requires deep familiarity with the group *to begin with*. Attempts at importing such musicking into schools thus risks misrepresenting both "the music" and "the culture."

Dealing authentically with such musics involves 'practicing' a practice in terms of its situated conditions, and this is often difficult to do in schools. In fact, authenticity is falsified when westernized arrangements of 'world musics' (etc.) are performed for audience contemplation according to western standards of artistry.[7] Moreover, studying 'about' the situated conditions of such musics is not the same as experiencing or producing a music in its praxial context, the only authentic way of studying or benefitting from it. And including such musics in the curriculum simply because students from this or that group are enrolled risks both superficiality and tokenism.

Many of the problems of multiculturalism are overcome when social (not cultural) *pluralism* is stressed. Modern societies are inherently and increasingly heterogeneous, consisting of countless 'communities', each with its own practices and collective sociality (Schatzki, 2002; Tuomela, 2002). Social pluralism recognizes this diversity, but celebrates its creative dynamics while nonetheless confronting its social tensions.[8] Various social frameworks, institutions, and practices are needed, then, to manage such tensions and maximize their creative possibilities. Pluralism also recognizes that diversity varies considerably according to locale. Cities are often

more pluralistic than rural areas and such regional differences need to be accommodated, even within the same society. Thus a modern society is understood better in terms of its multi-faceted diversity rather than its only nominal homogeneity. When pluralism is acknowledged as the norm, and is seen as creative not just as challenging the "mainstream," then managing its challenges becomes a matter of maximizing its creative contributions.

When "culture" is understood sociologically, without culturalism's questionable assumptions of cultural autonomy (Bauman, 1999, p. 138-39), it is regarded as a "nexus of social practices" (Schatzki, 2002, p. 59): "the continuous and unending structuring activity" that creatively constitutes "the human mode of being-in-the-world" (Bauman, 1999, p. 43). Social practices of all kinds, then, are "multi-faceted and multi-leveled human praxis" (p. 61) at work in and on the lifeworld, and are both structured by and structuring of it (p. 61, 83, 95). Understanding "culture as praxis" is thus

> as much about inventing as it is about preserving; about discontinuity as much as about continuation; about novelty as much as about tradition; about routine as much as about pattern-breaking; about norm-following as much as about the transcendence of norm; about the unique as much as about the regular; about change as much as about monotony or reproduction; about the unexpected as much as about the predictable. (p. xiv)

With "culture as praxis," musical practices are absolutely central, but need to be approached in music education with the above qualifications in mind, not as either 'tokens' of, or for 'conserving' cultural autonomy or distinctiveness.

In thus addressing musical diversity, music education would analyze key musical practices *shared* by different communities: that is, the various musical practices common to most societies (e.g., music as

ritual, sociality, celebration, recreation, etc.). Such study demonstrates how basic and relevant music is to life and society. Secondly, the ways in which different musics serve such common social needs reveal similarities and creative contrasts—both of which can serve *living* traditions as well as inspiring new practices and genres. This schooling for a multi-musicking society would not, however, be simply study 'about', but engagement with those musics selected for study as particularly important to society—all segments of it— and especially to the students and communities effected. Such *multi-musical prosperity* is thus properly engaged in pragmatic and praxial terms. Music educators can thus focus more directly on *music* as such, not on the assumptions of culturalism or on music education as social engineering or amelioration.

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Notes

[1] Except by aesthetes who want to protect western art music from other musics. For an analysis of multicultural music education from the perspective of Critical Theory, see Regelski, 2002.

[2] Thus culturalism always risks transmitting and therefore reproducing the hegemony of dominant groups in a culture or sub-culture, rather than resisting or creatively transforming such patterns. "Appeals to the rights of communities to preserve their cultural distinctiveness more often than not 'hide brutality of dictatorial power under a thin crust of culturalism' " (Bauman, 1999, xl, quoting Alain Touraine).

[3] See Berger & Luckman, 1967 (sociology), Searle, 1995 (philosophy), Nightingale & Cromby, 1999 (psychology) for contradictory accounts of constructionist/constructivist epistemology and ontology.

[4] For distinctions between "popular" and "mass" culture, see Strinati, 1995, *passim*.

[5] According to Russell, a "taste culture" is "defined in terms of musical values and choices, and its taste public described in terms of such sociodemographic variables as sex, age, social class, and ethnic group" (Russell, 1997, p. 143). "Culture" is also defined differently by various social sciences, and the term is often abused when applied to any group profile: e.g., corporate culture, youth culture.

[6] The social nature and roots of western classical music are less obvious but just as praxial in their effects.

[7] Performance by indigenous musicians for western audiences changes a *participatory* into a *presentational* praxis. For example, the taiko drumming

Tom's Column

of the ascetic Japanese sect Kodo is a religious practice. As performance, however, the spiritual discipline of its *in situ* musicking is transformed into concert and entertainment values. Thus esoteric appeal to an audience overrides the originating spiritual praxis.

[8] Even so-called 'traditional societies' show increased heterogeneity as result of being 'opened' by outside influences. This may be regrettable; but conserving a tradition is best understood in the context of pluralism because isolationism is no longer possible: e.g., even the American Amish protect their traditions by selectively accommodating parts of the larger society in which they unavoidably live.
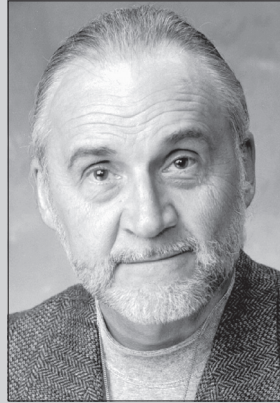
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Minna Muukkonen

Monipuolisuuden eetos
Musiikin aineenopettajat artikuloimassa työnsä käytäntöjä

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Musiikkikasvattajat jakavat maailmanlaajuisesti huolen musiikin asemasta koulussa. Musiikki ja taideaineet ylipäänsä näyttävät olevan koulumaailman uhanalainen laji, ja alan edustajat joutuvat jatkuvasti perustelemaan taiteen merkitystä yleissivistävässä kasvatuksessa. Musiikkikasvatuksen tutkijat ja filosofit ovatkin käyttäneet huomattavan määrän voimavaroja aineen puolustamiseen ja oikeuttamiseen (Wright 2009, 1053). Asiasta julkaistaan puheenvuoroja, keskustellaan alan lehdissä, musiikki- ja taidekasvatuksen tutkimuksen käsikirjoissa on omia teema-artikkeleita aiheesta ja esimerkiksi kansainvälisen musiikkikasvattajien järjestö ISME:n (International Society for Music Education) sivustolla on oma osastonsa puheenvuoroille musiikkikasvatuksen oikeuttamisesta (ISME 2010). Tarve perustella musiikin merkitystä ei ole vain teoreettinen. Jokainen koulussa musiikkia opettanut tunnistaa tuntiresurssien sekä aineen marginaalisen ja epävarman statuksen merkityksen opetustyölle.

Suomalaiselle musiikinopettaja-ammattikunnalle aineen asema on ollut jatkuva huolen aihe. Laulun aseman parantaminen oppikoulun lukusuunnitelmissa 1900-luvun alussa toimi itse asiassa sysäyksenä sille, että ammattikunta perusti Laulunopettajayhdistyksen, nykyisen Koulujen musiikinopettajat ry:n (Kiuasmaa 1985, 189; Pietinen 2009, 10–11). Vuoden 1909 perustamiskokouksen asialistalla oli pedagogisten aiheiden lisäksi alustuksia laulunopetuksen asemasta, oppiaineen saamisesta kaikille pakolliseksi ja opetustuntien määristä (Pietinen 2009, 11–12). Mielenkiintoista on se, että kyseiset teemat ovat olleet keskeisiä edelleen tänä vuonna jolloin on jälleen käyty keskustelua koulun tuntijaosta.

Suomalaisen peruskoulun 40-vuotisen historian aikana opetussuunnitelmia ja tuntijakoja on uudistettu noin kymmenen vuoden välein. Taistelu opetusajasta sävytti jo peruskoulun syntyä. Valmisteluvaiheessa 1960-luvulla yksi hankalimmista kysymyksistä koko koulun kannalta oli juuri tuntijako: miten opetusaika jaettaisiin eri oppiaineiden välille ja millainen suhde olisi kaikille yhteisillä ja valinnaisilla aineilla. (Lappalainen 1985.)

Musiikki on muiden taito- ja taideaineiden ohella ollut peruskoulussa sekä kaikille yhteinen että valinnainen aine. Yhteisten musiikintuntien määrä on ollut viimeiset vuosikymmenet koulun kokonaisuudessa vaatimaton: vuoden 1993 (Valtioneuvoston päätös 834/1993) ja vuoden 2001 (Valtioneuvoston asetus 1435/2001) tuntijaoissa vähimmäistuntimäärä on ollut seitsemän. Se on noin kolme prosenttia koko perusopetuksen tuntimäärästä.

1.6.2010 julkistetussa opetusministeriön asettaman työryhmän laatimassa peruskoulun tuntijakoehdotuksessa (Opetusministeriö 2010) musiikki on sijoitettu oppiainekokonaisuuteen taide ja käsityö, johon kuuluisivat myös kuvataide, käsityöt sekä uutena oppiaineena draama.

Musiikille esitetään kaikille yhteiseksi tuntimääräksi seitsemää (emt., 95). Se olisi siis sama kuin kahdessa edellisessä tuntijaossa. Työryhmä kirjaa kuitenkin haluavansa vahvistaa taidekasvatuksen asemaa; tämä tapahtuisi suuntaamalla oma valinnaistuntipaketti taide ja käsityö -oppiainekokonaisuudelle (emt., 158). Musiikille

tuntijako ei siis toisi suuria muutoksia. Musiikinopettajat ovat toistaiseksi olleet varovaisia kannanotoissaan, Kuvataideopettajat ry sen sijaan on ehtinyt julkistaa lausuntonsa, jossa se toteaa myönteisenä valinnaisaineiden tuntimäärän kohdentamisen eri oppiaineryhmille mutta esittää huolensa muun muassa taideaineiden yhteistuntimäärän vähenemisestä yläluokilla (Kuvataideopettajat ry 2010). Keskustelu jatkuu varmasti vilkkaana tuntijakopäätökseen saakka, jonka valtioneuvosto tehnee alkuvuodesta 2011.

Tutkimuksen kokonaisuus

Musiikinopettaja-ammattikunnalle opetusaika on siis ollut aina kiperä kysymys. Musiikinopettajan kannalta se on tarkoittanut useimmiten sopeutumista käytettävissä olevaan vähään aikaan ja opetuksen moninaisten tavoitteiden suhteuttamista siihen. Ajan niukkuus pakottaa tekemään valintoja. Vuonna 1956 musiikinopettaja Rakel Suominen pohti asiaa Koulujen Musiikinopettajat ry:n vuosikirjassa seuraavasti:

> Vaikein seikka musiikinopetuksessa lienee opetettavan aineiston runsaus. Mitä siis pitäisi opettaa [oppikoulun] kahdella alimmalla luokalla: äänenmuodostusta, säveltapailua, musiikkioppia, musiikinhistoriaa, musiikkitietoa, yksi- ja moniäänisiä lauluja ja virsiä, soittotaidon alkeita, käytännöllistä perehtymistä musiikkiin, siis musiikin kuuntelua ym. ym.? (Suominen 1956, 28.)

Tämän päivän musiikinopettaja pohtii samaa tematiikka. Opetukselle suunnattujen tuntiresurssien ja opetussuunnitelman moninaisten tavoitteiden välinen kitka oli myös yksi tänään tarkastettavana olevan tutkimuksen alkuun sysääjistä. Työssäni musiikin aineenopettajana koin ristiriitaa joutuessani tekemään valintoja ja erityisesti poisvalintoja. Kiinnostuin laajemminkin siitä, millaista on opettajan arki näissä puitteissa, näillä tuntiresursseilla, hyvin avoimella opetussuunnitelmalla,

useimmiten ainoana aineen edustajana koulussa: miten musiikinopettajat rakentavat työnsä käytäntöjä?

Tarkastelen väitöskirjassani musiikinopetusta ja musiikinopetuksen käytäntöjä musiikin aineenopettajan näkökulmasta ja näin ollen pääasiassa perusopetuksen yläluokkien ja lukion musiikinopetusta. Toinen rajaus on se, että olen nimenomaan ollut kiinnostunut musiikinopetuksesta niin sanotun tavallisen tuntijaon puitteissa, en siis paneudu esimerkiksi musiikkiluokkatoimintaan. Kysyn tutkimuksessani: *miten musiikin aineenopettajat artikuloivat opetustyönsä käytäntöjä institutionaalisessa ja historialliskulttuurisessa kontekstissaan?*

Muodostaakseni ymmärrystä 2000-luvun alun musiikinopetuksen käytännöistä olen tarkastellut tätä kysymystä kolmesta näkökulmasta, sekä aineiston avulla että avaten musiikinopetuksen institutionaalista kontekstia. Tutkimusaineisto koostuu kahdeksan musiikin aineenopettajan haastatteluista. Aineiston myötä pyrin kuvaamaan ja jäsentämään ensinnäkin musiikinopettajien persoonallisten käytäntöjen rakentamista ja sitä, mikä yhteisesti arjen käytäntöjä virittää ja suuntaa. Toiseksi olen tarkastellut aineistoa keskittyen aineiston puhuntaan, siihen, mistä oikeastaan puhumme, kun puhumme musiikista musiikinopetuksessa ja siihen, miten haastattelupuhunnoissa legitimoidaan eli oikeutetaan käytännön ratkaisuja. Tutkimuksessa avaan myös koulun musiikinopetuksen institutionaalista kontekstia musiikinopetuksen historialliskulttuurisen kehkeytymisen näkökulmasta jäljittääkseni aineistosta esiin nostamieni tematiikkojen kiinnittymistä musiikinopetustraditioon.

Monipuolisuuden eetos

Kun tarkastellaan koulun musiikinopetusta opettajien tai tradition ja opetussuunnitelmien näkökulmasta, yhteiseksi itsestäänselväksi johtoajatukseksi kohoaa monipuolisuus. Opettajien puhunnoista, osana opettajien ammatillista eetosta, tulkitsin yhteisiä eettisiä periaatteita, vastuita ja sitoumuksia suhteessa niin oppilaisiin kuin ope-

tettavaan aineeseen, musiikkiin. Väitöskirjan nimi "monipuolisuuden eetos" kiteyttää tulkintani tästä yhteisestä ammatillisesta moraalista (esim. Tirri 1996).

Monipuolisuus artikuloitiin musiikinopetuskulttuurissa esiin 1950-luvulta lähtien ensin ammattikunnan keskusteluissa ja musiikinopettajakoulutuksen vähittäisenä muutoksena. Suomalainen musiikkikasvatuskulttuuri on tällä johtoajatuksella myötäillyt kansainvälisiä musiikkikasvatuksen muutossuuntia (Barrett 2007, 149), jossa keskeistä on ollut laajentuva käsitys musiikista sekä monimuotoinen musisointi ja musiikkipedagogiikka. Suomalaisen koulun opetussuunnitelmadiskurssissa monipuolisuus nostettiin ideaaliksi peruskoulun ensimmäisessä opetussuunnitelmassa 1970 (POPS 70 I; POPS 70 II), ja se on tämän jälkeen tulkintani mukaan täsmentynyt ja muotoutunut erilaisiksi koulun musiikinopetuksen kulttuurisiksi käytännöiksi. Vuoden 1994 musiikin ainekohtaisesta opetussuunnitelmasta löytyvä sanapari "mahdollisimman monipuolisesti" (POP 1994, 97) ilmenee aineistossani tunnuslauseenomaisena. Monipuolisuuden vaatimus sävyttää lisäksi oletusta opettajan musiikillisesta ammattitaidosta: opettajan odotetaan olevan paitsi monitaitoinen muusikko ja pedagogi myös hallitsevan musiikkikulttuurin eri muodot, lajit ja aikakaudet.

OPETUSTYÖN KÄYTÄNTÖJEN VIRITTÄJÄT

Tässä monipuolisuuden ideaalin virittämässä kulttuurissa musiikin aineenopettajat rakentavat musiikinopetuksen käytäntöjä. Väljän opetussuunnitelman puitteissa on tilaa omille näkemyksille, usein ainoina aineensa edustajina kouluissaan opettajat voivat toimia itsenäisesti – itsenäisyyden kääntöpuolena on kuitenkin yksinäisyys.

Aineistoni narratiivisen analyysin (Polkinghorne 1995) tulokseksi olen muotoillut neljä kertomusta musiikinopettajien jokapäiväisestä arjesta. Kertomusmuodon myötä pyrin tuomaan esiin opettajien käy-

tännöjä kontekstissaan, joka on näkemykseni mukaan oleellinen käytännön ymmärtämisen kannalta. Opettajan työn käytännön yhteisiksi virittäjiksi ja suunnan antajiksi osoittautuivat tässä aineistossa erityisesti opettajan oma musiikkisuhde ja olosuhteet, joissa työtä tehdään. Käytäntöjä muotoavat lisäksi eettinen suhde oppilaisiin, toiminnallisuuden ja toisaalta musiikillisen maailmankuvan laajentamisen eetokset.

Musiikinopettajan oma suhde musiikkiin, jonka on lukuisissa kansainvälisissä tutkimuksissa osoitettu olevan avainasemassa opetustyön käytäntöjen muotoutumisessa, osoittautui tässä tutkimuksessa niin ikään tärkeäksi. Kansainvälisissä tutkimuksissa (Bernard 2005; Dolloff 2007; Roberts 2007; Stephens 2007; Pellegrino 2009) on yhtäältä tuotu esiin muusikkouden ja opettajuuden välinen ristiriita ja jännite ja se, että ne koetaan erillisiksi. Tämän tutkimuksen aineistossa muusikkous ja opettajuus näyttävät ennemminkin täydentävän toisiaan. Tulkintani aineistosta myötäilee näin musiikkikasvatustutkijoiden keskustelussa sitä suuntaa, jossa nostetaan esiin muusikkouden laadun merkitys ja muusikkouden ja opettajuuden kietoutuminen musiikinopettajan kompetenssiin. Aineistoni suomalaiset musiikinopettajat näyttävät luottavan musiikillisiin taitoihinsa ja hyödyntävän työssään omaa musiikillista erityisosaamistaan. Tämä ei kuitenkaan tarkoita pitäytymistä omiin erityistaitoihin, vaan yhteistä monimuotoisen musiikinopetuksen ihannetta noudattaen opettajat rakentavat opetuksesta sisällöllisesti ja menetelmällisesti laaja-alaista ja kertovat myös oman muusikkoutensa muuttumisesta opetustyön myötä.

ARKEA KANNATTAVAT EETOKSET

Oppilaat ja opettajien näkemys heille parhaasta mahdollisesta musiikinopetuksesta ja oppilaiden huomioiminen on aineistossani moninaisesti esillä ja se suuntaa vahvasti käytäntöjen muotoutumista. Kasvattajan moraalinen eetos, eettinen suhde oppilaisiin liittyy ennen kaikkea oppilai-

den kohtaamiseen ja kohteluun yksilöinä ja ryhmän jäseninä, joille opettajan velvollisuus on löytää väylä myönteiseen musiikkisuhteeseen ja kullekin ominaiseen ja mieluisaan tapaan musisoida. Opettajat artikuloivat tehtäväkseen auttaa kutakin oppilasta tämän omista lähtökohdista käsin. Verrattuna esimerkiksi amerikkalaiseen standardi- ja testipainotteisen musiikinopetuksen nykykäytäntöön kertoo tämän tutkimuksen aineisto suomalaisten musiikkikasvattajien mahdollisuudesta rakentaa käytäntöjään omiin eettisiin periaatteisiin nojaten.

Opetus on siis oppilaslähtöistä, opettajat haluavat ottaa huomioon oppilaiden halut ja toiveet. Mutta toisalta he katsovat myös tehtäväkseen avartaa oppilaiden musiikillista maailmankuvaa ja näin esimerkiksi kehittää suvaitsevampaa musiikkimakua. Myös yleissivistyksen käsite tulee tässä usein esille. Opettajan tehtävää kuvataan muun muassa ikkunoiden avaajan metaforalla, jolloin keskeiseksi nousee opettajan vastuu oppilaille ennestään tuntemattomien musiikkien ja musiikkikulttuurien esittelystä. Tällainen tasapainottelu yhtäältä oppilaiden maailman, lähtökohtien ja toiveiden, toisaalta opettajan arvostamien asioiden ja taitojen välillä kuvaa omalla tavallaan suomalaiselle opettajalle yleisestikin annettua kaksoisroolia sekä kulttuuriperinnön siirtäjänä, uusintajana, että kulttuurin uudistajana (Räsänen 2007, 34; Raivola 1993; ks. myös POPS 2004).

Käytäntöjen rakentumiseen liittyy näiden lisäksi oleellisena toiminnallisuuden periaate: yhteismusisointi – soittaminen ja laulaminen – ovat ensiarvoisia. Tässä toiminnallisuuden eetokseksi kutsumassani näkökohdassa tulee esiin musisoinnin merkityksellisyys ja jokaisen oppilaan oikeus musisointiin. Yhteismusisointi on tämän aineiston opettajien opetuskäytäntöjen vakiintunut ja välttämätön osa. On tärkeää luoda oppilaille olosuhteet, joissa koko luokan yhdessä musisoiminen mahdollistuu, tavoitteena on kaikkien osallistaminen lauluun ja soittoon.

Kaiken kaikkiaan tämän aineiston analyysissa merkityksellisinä näyttäytyvät opetuksen käytännöt – laulu, yhteismusisointi, musiikkitieto ja esiintymiset – kiinnittävät 2000-luvun alun musiikinopetuksen koulun musiikinopetustradition jatkumon katkeamattomaksi osaksi. Laulaminen on kautta aikain ollut ensisijainen toiminnan muoto opetuksessa, ja sen merkitystä oppilaille ja opetusmenetelmiä on alati pohdittu. Myös soittaminen on ollut esillä laulun rinnalla aina 1600-luvulta lähtien. Kuitenkin yhteismusisoinnin nousu ja vakiintuminen käytännöksi on varsinaisesti tapahtunut vasta 1980-luvulta alkaen. Nyt yhteissoitto on itsestäänselvä osa suomalaista musiikinopetusta.

Musisoinnin oheen ja sitä tukemaan on keskiajalta, kouluhistorian alusta asti, kuulunut musiikkitieto jossain muodossa, aluksi musiikin teoriana ja säveltapailuna, sittemmin laajasti musiikkikulttuureja ja historioita esittelevänä opetuksen osana.

Puhe musiikista ja opetuskäytäntöjen legitimointi

Toisessa aineiston analyysissa keskityin siihen, minkälaisia yhteisiä, kulttuurisia merkityksenantoja puhunnoista on tunnistettavissa: miten yhtäältä musiikki merkityksellistyy opettajien puhunnoissa ja toisalta, mihin suhteessa opetuskäytäntöjä oikeutetaan. Näiden tematiikkojen tarkastelu osoitti myös vahvan kiinnittymisen musiikinopetustraditioon ja musiikinopetuskulttuuriin.

Identifioin opettajien puhunnoista (Suoninen 1993; Alasuutari 2006) neljä selkeästi yhteistä tapaa merkityksellistää musiikkia musiikinopetuksessa. Musiikkianalyyttisessa puherepertuaarissa musiikkia jäsennetään sen osatekijöistä käsin ja kulttuurihistoriallisesta näkökulmasta, kokemuksellisessa musiikki merkityksellistyy elämysten antajaksi, terapeuttisessa hyvinvoinnin lisääjäksi. Sosiaalinen puherepertuaari tuo esiin musiikin ja musisoinnin yhteisöllisenä ilmiönä.

Oikeutuspuheen tarkastelu toi opettajat esiin vahvoina ja itseensä luottavina musiikkipedagogeina, jotka usein viime kädessä suhteuttavat opetustaan oppilai-

siin päin. Ilmassa on myös oletuksia kulttuurisista odotuksista, siitä, miten musiikki "pitäisi" opettaa ja mitä ainakin "täytyy olla": ja näitä vasten opettajat puhunnoissaan heijastavat omia käsityksiään.

Tämän tutkimuksen myötä voi todeta, että koulun musiikinopetus näyttää löytäneen monin tavoin toimivan käytäntökulttuurin, jota opettajat situaatiossaan rakentavat kontekstin ehdoilla vahvoin eettisin perustein. Aineistoni musiikin aineenopettajat ovat tyytyväisiä omaan ammattitaitoonsa – tämä tyytyväisyys välittyy myös ammattijärjestön puheenvuoroissa. Opettajan työtä luonnehtii yhtäältä itsenäisyys, toisaalta yksinäisyys. Musiikinopetuksen toimintamuodoiksi on löydetty yläkoulu- ja lukioikäisten opettamiseen soveltuvia tapoja – erityisesti yhteismusoinnissa näyttävät kohtaavan musiikinopetuksen arvot ja oppilaiden toiveet. Musiikki näkyy ja kuuluu koulun arjessa ja juhlassa – huolimatta aineen marginaalisesta asemasta koulun tuntijakokokonaisuudessa. Tässä tutkimuksessa tulee korostuneesti esiin kontekstin merkitys niin musiikinopetuksen käytäntöjen muotoutumiselle kuin tutkimuksellisessa mielessä: käytäntöjä ei voi irrottaa konteksteistaan ja niiden tulkinta tulisi aina tehdä suhteessa niihin.

Kohti uuden opetussuunnitelman valmistelua

Suunnatakseni katseen yleissivistävän musiikinopetuksen tuleviin suuntiin, palaan lopuksi vielä alussa esillä olleeseen tuoreeseen tuntijakotyöryhmän muistioon (Opetusministeriö 2010), jossa tuntijakoehdotuksen lisäksi esitetään ehdotus perusopetuksen uusista yleisistä valtakunnallisista tavoitteista. Nostan esiin näkökohdan, joka kiinnittyy selkeästi peruskouluajan musiikinopetustraditioon. Musiikin didaktiikassa nostettiin 1970-luvulla vahvasti esiin luovuus ja säveltäminen ja ne ovat olleet esillä myös kaikissa peruskoulun opetussuunnitelmissa. Esimerkiksi säveltäminen ja musiikillinen keksintä eivät kuitenkaan ole vakiintuneet suomalaisen koulun työtavoiksi. Työryhmän muistiossa otetaan kantaa tähän teemaan todeten, että sen lisäksi, että musiikinopetuksen "painopisteen tulee säilyä edelleen musiikillisten taitojen harjoittamisessa musiikkia tekemällä, tulevaisuudessa opetuksen tavoitteeksi tulee kuitenkin asettaa aiempaa selkeämmin oppilaan luovuuden, ajattelutaitojen ja ongelmanratkaisutaitojen kehittäminen muun muassa luovan toiminnan ja tuottavan musiikillisen toiminnan kautta" (Opetusministeriö 2010, 161). Säveltäminen ja sen mahdollisuudet musiikkikasvatuksessa ovat yhä enenevässä määrin esillä myös monissa tutkimusprojekteissa koskien niin luokkatyöskentelyä kuin erilaisia informaaleja oppimisympäristöjä. Ehkä tässä on yksi tulevaisuuden suunta.

Toivokaamme vilkasta, idearikasta ja hedelmällistä keskustelua uuden musiikin opetussuunnitelman rakentamisen puitteissa musiikkia opettavien opettajien, opettajankouluttajien ja tutkijoiden kesken. Onhan perusopetuksen yleissivistävä musiikinopetus se, joka tavoittaa jokaisen suomalaisen, ja näin musiikkikasvatuskentällämme ainutlaatuinen.

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Abstrakti

Muukkonen, Minna 2010.

Monipuolisuuden eetos. Musiikin aineenopettajat artikuloimassa työnsä käytäntöjä. Sibelius–Akatemia. Musiikkikasvatuksen osasto. Studia Musica 42. Väitöskirja. 256 sivua.

Tämän tutkimuksen tavoitteena on lisätä ymmärrystä koulun musiikinopetuksen käytännöistä ja musiikin aineenopettajan työstä. Tutkimuksen viitekehys on hermeneuttinen ja musiikinopetusta tarkastellaan sosiokulttuurisena käytäntönä. Tässä näkökulmassa musiikinopetus näyttäytyy yhteisen, kulttuurisen ja yksittäisen, persoonallisen kudelmana. Musiikinopetuksen käytäntöjen tarkastelu keskittyy musiikin aineenopettajien näkökulmaan ja näin ollen perusopetuksen yläluokkien ja lukion musiikinopetukseen. Tutkimuksen pääkysymys on: miten musiikin aineenopettajat artikuloivat opetustyönsä käytäntöjä institutionaalisessa ja historiallis-kulttuurisessa kontekstissaan? Päätutkimusaineisto koostuu kahdeksan kokeneen musiikin aineenopettajan teemahaastattelusta.

Työ muodostuu kolmesta tutkimuskysymystä eri näkökulmista avaavasta pääluvusta. Ensimmäisessä pääluvussa tutkimustehtävänä on jäsentää musiikinopetuksen institutionaalista, historiallis-kulttuurista kontekstia traditiosta ja opetussuunnitelmista käsin kahdesta näkökulmasta: ensin musiikkia oppiaineena koulun kontekstissa, sitten oppiaineen sisäistä kehkeytymistä ja opettajan työn muutosta. Kontekstin hahmottaminen osoitti musiikin opetukselle ajan saatossa annetut monet tehtävät ja tavoitteet. Kronologisessa tarkastelussa tuli esiin, miten oppiaine laajentui laulun ja teorian opetuksesta monipuoliseksi musisoinniksi sekä musiikkikulttuureja ja musiikin lajeja laaja-alaisesti esitteleväksi. Opettajan musiikilliset ammattitaitovaatimukset ovat tämän kehityksen myötä lisääntyneet. Erityisesti 1990-luvulta lähtien opettajan työnkuva on kaiken kaikkiaan laajentunut.

Kaksi jälkimmäistä päälukua rakentuvat aineiston laadulliselle analyysille. Luvussa neljä tutkimustehtävänä on analysoida ja tulkita musiikin aineenopettajien artikuloimia opetuksen käytäntöjä. Narratiivisen analyysin tuloksena ovat neljä kertomusta opettajien työn käytännöistä. Luvun lopussa musiikin aineenopettajan työn eettinen ulottuvuus kiteytetään kolmeen yhteiseen eetokseen: toiminnallisuuden eetos, kasvattajan moraalinen eetos ja musiikillisen maailmankuvan laajentamisen eetos, jotka opettajan oman musiikkisuhteen ohella muodostavat perustan, jolle opetuksen arki rakentuu.

Luvussa viisi aineiston puhuntaa analysoidaan identifioiden siitä puherepertuaareja. Kulttuurisia puhumisen tapoja jäsennetään kahdesta näkökulmasta. Ensimmäisessä osassa jäsennetään puhuntaa musiikista ja musisoinnista ja nostetaan esiin neljä puherepertuaaria: musiikkianalyyttinen, kokemuksellinen, terapeuttinen ja sosiaalinen. Jälkimmäisessä osassa opetustyön legitimointiin tuodaan näkökulmia kolmen puherepertuaarin: kulttuurisen, opettaja- ja oppilasrepertuaarin avulla.

Tutkimuksen lopussa kiteytetään tulkinta opettajien arjesta ja institutionaalisesta kontekstista monipuolisuuden eetokseksi. Monipuolisuuden eetos tulkitaan sisään kirjoitetuksi ja julki lausutuksi niin koulun opetussuunnitelmateksteissä kuin aineiston musiikin aineenopettajien puhunnoissa. Monipuolisuuden johtoajatuksella on paitsi musiikillisia, myös pedagogis-eettisiä ulottuvuuksia. Opettajien puhunnoissa monipuolisuuden tulkinta rakentuu suhteessa omaan muusikkouteen, kasvatusnäkemyksiin sekä yhteiseen, kulttuuriseen ymmärrykseen. Musiikinopetuskäytäntöjen yhteiset piirteet tuovat opetustyön pääteemoiksi luokkahuonetyöskentelyn ja esiintymiset. Luokkatyöskentelyn yhteisiä toimintamuotoja ovat laulu, yhteismusisointi ja musiikkitieto, johon kuuntelu lin-

kittyy. Aineenopettajien opetuskäytännöt muotoavat koko koulun musiikin toimintakulttuuria.

Abstract

Muukkonen, Minna. 2010.

The Ethos of Versatility. Music Teachers Articulate Their Pedagogical Practices. Sibelius Academy. Music Education Department. Studia Musica 42. Doctoral Dissertation. 256 pages.

The purpose of this study was to increase understanding of Finnish school music teaching practices from the point of view of teachers. In order to investigate the ways in which music educators articulate their pedagogical practices, eight experienced music teachers were interviewed. They work with pupils aged 13 to 18 studying in grades 7 to 9 of basic comprehensive education and in general upper education.

The research employs a hermeneutical framework, and music teaching is explored as a sociocultural practice. This approach displays music teaching as a mixture of the collective and the personal. This dissertation is organized into five main chapters, the first of which serves to introduce the institutional, historic, and cultural contexts of music education. By tracing the evolution of music instruction from its early focus on singing and theory to the recent inclusion of practical ensemble playing and exposure to music that is diverse in genre and cultural origin, this dissertation chronicles the rise of the contemporary music education professional since the 1990s and the establishment of music as a school subject.

The key question 'How do music teachers articulate the practices of their teaching in their institutional and historic-cultural context?' is approached from two analytical perspectives. Chapter Four specifically investigates music teaching practices by analyzing and interpreting how music teachers describe their work during interviews. Four stories concerning professional practice emerge from the results of the narrative analysis. The chapter concludes by summarizing three cornerstones of a music teacher's ethos: active student participation in classroom work, the teacher's morality, and an extensive musical worldview. Together with the teacher's relationship to music, this ethos forms the basis of everyday music teaching practices.

Chapter Five contains an analysis of the discursive practices utilized by interview subjects. First, the analysis is conducted concentrating on investigating musical paroles, and four speech repertoires are identified: music analytical, experiential, therapeutic, and social. A second focus of the analysis reveals the teachers' justifications for certain practices through three additional speech repertoires: cultural, teacher, and pupil.

The research closes by highlighting the ways in which the analysis of the data and institutional circumstances suggest a higher ethos of versatility, which is manifested in both curricula and music teacher paroles. The articulation of versatility in teacher paroles is constructed through each narrator's relationship to his or her musicianship, pedagogical views, and shared cultural understanding. The results suggest that the most important teaching practices are classroom work and public performance and that classroom work consists of musicking—singing, playing in a classroom band and listening—and building of musical knowledge.

Petter Dyndahl

Book Review

Vesa Kurkela and Lauri Väkevä
(eds): *De-Canonizing Music History*.
Newcastle upon Tyne: Cambridge
Scholars Publishing, 2009 (199 pp).

This anthology is about *de-canonizing* music history, or, rather, different music histories. The book is the outcome of a symposium of the same title, held at the Sibelius Academy, in 2007. What, in this context, de-canonizing refers to more specifically, appears to be somewhat ambiguous, which may also be quite expected. The conference papers, later on book chapters, obviously turn on different and diverse musical traditions and historical phenomena; like historical positions concerning art and popular music, jazz and rock music, as well as history and historiography in music education. Furthermore, the anthology is divided into different sections, according to these categories, which seems to be a reasonable editorial choice. The four main sections of the book are entitled *Re-locating* Art and Popular in Music (three chapters in all, e.g. by Derek B. Scott, Alexander Carpenter and Christopher Wilkinson) *Re-reading* the Jazz Canon (four chapters, by Sonya Lawson, Pekka Gronow, Kevin Fullerton, and Paul Carr), *Re-visioning* Rock Discourses (three chapters, by Chris Anderton, Holly Tessler, and Janne Mäkelä), and *Re-reading* History in Music Education (two chapters, e.g. by Roberta Lamb and David G. Hebert), respectively. The italics are mine, demonstrating how the editors are trying to pinpoint some of the many aspects of "the large thematic umbrella of de-canonizing" (ix), I assume. Moreover, the editors and contributors are utilizing terms like re-consideration, re-thinking, re-interpretation, re-examination, re-vealing, re-union, re-evaluation, re-definition, re-categorisation, re-making, and so on, in order to

obtain critique of some *master narratives*—or canons—governing the fields of music history and music education.

However, I must admit that I was slightly confused by the fact that the most common phrase used by the editors to describe the overall critical analysis, is *deconstruction*. The back cover promises that: "This book also shows how different styles and traditions in music have formed their own canons. Its main goal is to deconstruct these canons: to describe, analyze and problematize them in their variety," a statement which is also repeated in the introduction, where it is further construed: "Deconstruction of canons involves a possibility to frame new study objects, as well as a change to re-interpret previous disciplinary truths" (ix).

So far, so good. The problem may arise if, or when, the individual chapters do not meet the ambition of deconstruction in a more specific sense of the word. What seems to be the problem, is that this book bears a tendency to conceive of deconstruction as an everyday expression, denoting something like critical analysis, dismantling etc. In contrast, I find it appropriate to recall that deconstruction is an intentional neologism, coined by Jacques Derrida, and invented to imply a certain kind of philosophical approach, which is concerned with binary oppositions—not in order to reduce, reconstruct or eliminate those, but to comprehend such differences not as inherent, but instead as socially produced and hierarchical mechanisms for providing systematic priority to one aspect of the dualism to the neglect of the other. Since it would have been very exciting to examine some of the internal/external dichotomies of musical canons, the common lack of traces of qualified Derridean deconstruction was a bit disappointing, according to the teasers given. Deconstruction might, in that case, have helped the de-canonizing efforts to get a better focus on the diachronous and synchronous contextuality, complexity and contingency of musical canons as aesthetically and socio-cultur-

ally charged fields of power, for instance.

That said, the book is nonetheless worthy of attention. For the readers of this journal, the chapters that cultivate pedagogical aspects of music and history may be of particular interest. So even if there are several fine and well-written articles within different directions and traditions of music history (Derek Scott's chapter on the popular music revolution in the Nineteenth century is for instance a very rich text, grounded in solid research), as well as articles that imply themes and topics of music education (like Christopher Wilkinson's chapter "A New Master Narrative of Western Musical History: An American Perspective," and Sonya Lawson's text on "Defy(n)ing Categorization: Moving Beyond the Jazz History Canon"), I will comment more specifically on the two articles, which have explicit agendas regarding music education:

In his chapter "Rethinking the Historiography of Hybrid Genres in Music Education," David Hebert discusses how historical presentations of music education, its foreground figures and institutions, most often lack the *narrative depth*, by which systems of power and ideology associated with institutionalization could have been contested. Thus, music education histories tend to neglect the: "examination of multicultural identities, social inequalities, and the experiences of common music learners among newly-emergent genres outside formal educational contexts" (163), he claims. Hebert further argues that the emergence of hybrid musical genres and processes has remained understudied in music education as well as in musicology. By describing three cases in which musical hybrids are represented within various national histories of music education, he tries to underscore his points. However, while the presentation of musical hybridity and transculturation in Japan, in New Zealand, and in the USA, may show some strength in the broad, comparative scope, it seems, at the same time, to have some limits, both in order to form a proper basis of comparison, and when it comes to the required degree of depth of the case studies.

As opposed to this, Roberta Lamb's chapter on "Ethnomusicology, Feminism, Music Education: Telling Untold Tales" indeed demonstrates careful, and bold, investigation of biographical and historical details. In her thorough way of decanonizing the histories of the North American Music Educators National Conference (MENC) and its apparently critical alternative, the MayDay Group, she reveals how both organizations tend to marginalize—and thereby placing as the Other—those in the field of music education who is: "excluded from the canon: feminists; anti-racists; those who are not middle-to-upper-class, white, American, able-bodied, heterosexual, male, Anglophones" (156). From the perspective of a —as you may have gathered—reviewer preoccupied with deconstructive perspectives, this is the far more interesting, and radical, contribution in order to de-canonizing history in music education in the anthology. In fact, Lamb's chapter represents an approach that is very closely associated with deconstruction, in the way she draws attention to the marginal issues and shows deep interest in exposing what —and who—is marginalized in music education. By emphasizing an ethical importance of respecting differences and diversities, this perspective may lead to an added weight on the otherness of the other, and consequently of the other's social justice and human rights, eventually. In line with this, I find Roberta Lamb's article very inspiring, not least for scholars trying to deconstruct taken-for-granted binaries, power structures and regulations concerning for instance gender issues and socio-cultural hierarchies in music education.

So, when putting my music educator's (deconstructive) hat on, this is what was in this book for me. However, I realise that one might very well find other matters of interest in it. The anthology is substantial enough for that.

Marja Heimonen

Yhteisön merkitys muusikon kasvatuksessa

Kirja–arvio Tuula Kotilaisen teoksesta *Portaat Parnassolle. Nuorisokoulutusta Sibelius-Akatemiassa 125 vuotta.* Classicus 2009.

Portaat Parnassolle sisältää kirjoittajansa, Sibelius-Akatemian nuoriso-osaston pitkäaikaisena johtajana toimineen Tuula Kotilaisen näkemyksiä ja kokemuksia nuoriso-osaston merkityksestä suomalaisten huippumuusikoiden kasvattajana. Kirjoittajan positiivinen elämänasenne, suuri asiantuntemus ja pitkä kokemus musiikillisesti lahjakkaiden nuorten koulutuksen luotsaajana välittyvät helppolukuisesta ja värikkäästi kirjoitetusta tekstistä lukijalle. Kirjaa voi suositella yhtä hyvin kiinnostavana puheenvuorona aina ajankohtaiseen ja tunteita herättävään kysymykseen lahjakkaiden yksilöiden tehokoulutuksesta kuin viisaana näkemyksenä yhteisön kasvattavasta merkityksestä kaikessa opetus- ja kasvatustoiminnassa.

Tuula Kotilainen on lähestynyt aihettaan eri näkökulmista ja jaotellut teoksensa kolmeen osaan, joista ensimmäisessä hän kuvaa nuorisokoulutuksen kehitystä alkuajoista nykypäivään. Kuten kirjoittaja itsekin toteaa, näkökulma on hyvin omakohtainen ajanjaksolta, jolloin kirjoittaja itse vastasi osastosta. Teoksen toisessa osassa kirjoittaja tarkastelee erityslahjakkuutta opettajien ja opiskelijoiden kokemusten valossa. Kolmas osa on nimeltään "galleria". Siinä kirjoittaja antaa äänen nuoriso-osaston kasvateille ja opettajille.

Kirja herättää paljon ajatuksia. Huippuun hiottu laatu edellyttää aikaa ja keskittymistä, joka mahdollistuu esimerkiksi siten, että nuoriso-osastolainen harjoittelee päivisin ja suorittaa kouluaineita iltalukiossa tai tenttimällä. Ympäröivän yhteisön – nuoriso-osaston – tärkeys on kirjan ydin. Lahjakkaan nuoren lannistajana nähdään pikemminkin yksinäisyys (esimerkiksi pienellä paikkakunnalla tai koululuokassa, jossa kukaan muu ei soita) kuin kurinalainen harjoittelu ja vaativa koulutus. Yhteenkuuluvuuden tunne, yhteiset viikonloppukurssit ja luokkatunnit huippuopettajien johdolla muiden muusikoksi opiskelevien kanssa ovat edesauttaneet monen nuoriso-osastolaisen kasvua niin ihmisenä kuin taiteilijana.

Opettajan merkitystä korostetaan, ei ainoastaan muusikkona vaan myös asenteellisena kasvattajana. Kasvattaminen esimerkiksi musiikilliseen moniarvoisuuteen perustuu opettajan toimintaan ja asenteeseen, joka välittyy herkkään, omaa identiteettiään etsivään nuoreen. Visionäärinä Tuula Kotilainen lopettaakin kirjan tekstiosuuden Meta4-kvartetin haastatteluun, jossa nämä maailmalla mainetta niittävät ja genre-rajoja rohkeasti ylittävät kvartetin jäsenet korostavat kamarimusiikin tärkeää merkitystä osana opintoja. Tulevaisuutta ennustetaan myös siten, että kirjan lukuisista kuvista viimeiseksi on sijoitettu kuva Meta4-kvartetista esiintymässä kvartetin viulistin perustamalla Klasariklubilla lokakuussa 2009.

Teoksen 304-sivuisen tekstiosuuden lisäksi kirja sisältää CD-levylle koottun matrikkeliosuuden, johon on koottu oppilastiedot vuosilta 1884–2009. Kaiken kaikkiaan kirjassa on valtavasti aineistoa jatkotyöskentelyä ajatellen. Mielenkiintoista ja ajankohtaista aihetta käsittelevää teosta voi suositella kaikille, joita kiinnostavat muusikoksi kasvun problematiikka ja muusikon koulutuksen mahdollisuudet nykyyhteiskunnassa.

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