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Contents / Sisällys

Actual / Ajankohtaista

Tom's column

Randall Everett Allsup & Nathaniel Jay Olson

Editorial
"Revitalizing Traditions"

How does an inheritance live on? How can we insure the care of what came before us? Does the music I love matter to those I teach? How do we know when to let a tradition go, when to conserve it, when to remake it? What line of duty do I follow—the young, the old, mine, yours? This special edition of the *Finnish Journal of Music Education* is devoted to one aspect of this problem: the revitalization, reconstruction, and renewal of the past. The context of life today adds special urgency to this theme. Across the world, artistic traditions and ancient languages are dying away, as generations pass from old to new. Migration, digital and physical, accelerates change. More choices tempt the young. Traditions splinter, refract, borrow, quote, die, hold still. The music educator, in this maelstrom, and with no small degree of courage, must make choices about what to teach in the face of these questions. Foregoing claims of universalized solution, and eschewing the "rosy picture," comparative cross-cultural research is needed. New stories need telling.

How does an inheritance live on? Judging by the articles in this journal, they live on in detail, attention, and loving trial. In nuanced articles by Brown, Kuoppamäki, Odendaal, and Rikandi, revitalization occurs when an artistic community engages in dialogue about its pedagogical practices. Brown describes the North American wind band tradition, questioning its typically director-centered focus on performance and competition. With the goal of encouraging his students to think reflectively about band and the rehearsal process, he developed a web-based model for student dialogue and critique. Similarly, Kuoppamäki interrogates the traditional approach to teaching music theory in Finland, which is often disconnected from more hands-on performance classes. She tells the story of how musical agency was developed and cultivated *through* the discipline, not in spite of it. Rikandi also looks at a Finnish pedagogical practice, the *vapaa säestys* tradition of group piano lessons. Instead of taking the typical one-to-one teaching approach, she asked how students in this "laboratory" could work together to meet the expectations of the class and her institution. Ultimately these efforts prompted an institutional change around this practice, one that is ongoing. Finally, Odendaal invites us to ponder the complex influences that determine the nebulous "fit" of teachers to their students and students to their teachers. Combining models of learning that center around instruction across cultures with those that propose differences in learning style, he offers a lens from which music educators might rethink and remake the lessons they teach.

In contrast to these collaboration-oriented and pedagogically-minded pieces, Olson, Nikkanen, and Miller's articles take a historical look at their traditions, identifying ways that innovations have occurred over time and the tensions that drove those changes. Nikkanen describes the time-honored tradition in Finland of presenting end-of-semester musical performances in primary and secondary schools. As social expectations changed over the years, these presentations came to be seen as misaligned to larger community goals. Describing the collaboration of teachers, administrators, and students, Nikkanen provides a compelling example of the way communities remedy injustices. The article by Olson also deals with community change, although with a U.S. institution

outside of formal education. In describing the story of the National Old Time Fiddle Contest, Olson suggests that understanding how competitions shape and influence a tradition, including what players are expected to learn and how, can help educators reconstruct and reconsider the uses and usefulness of competition in their own practice. Finally, Miller invites educators to consider how to integrate historically important repertoire into modern curricula through the example of the Negro concert spiritual. He asked why the concert spiritual, a tradition with deep historical roots in African-American culture, was met with waning interest at his historically black college (HBC). Through survey data and open discussions, he interrogates the attitudes and opinions of his students, and suggests that by being open and responsive to what entices students, educators can create constructive ways of reaching younger generations.

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Daniel Brown

Band as reflective collaboration—Advancing an alternative rehearsal paradigm

Introduction—A Brief Look at the School Band Tradition in America

The North American Wind Band has a tradition and culture loaded with emotional meaning, both positive and negative. For some, participation in Band has offered them a "home away from home," a social environment giving them a sense of identity in school. (Adderley, Kennedy, & Berz, 2003). Others take pride in the competitive aspects of Band, seeking championship wins much like a sport. In American communities like Elkhart, Indiana, obsession with competition comes to define an entire community's view of Band (Laine, 2007). Some, having had rather strict, competitive, director-centered experiences, feel oppressed by the fear generated in such programs (Allsup & Benedict, 2008). They are concerned with the perpetuation of a learning environment in which the focus on the conductor denies students a critical voice, or any voice at all (p. 170).

The school band in America is a 20th century phenomenon, rooted in a sometimes uncomfortable alliance of commercial, national, social, and educational interests. A recent notable example of these seemingly conflicting interests coming together is the University of Southern California Trojans performing with the rock group Radiohead at the Grammy Awards. Band programs gained strength in America after World War I as instrument companies sought post-war markets and military band musicians returned home to look for civilian jobs (Mark & Gray, 2007, p. 305-6). As bands took hold in schools and programs grew, they competed against one another, bringing recognition to winning programs and serving as a public relations tool for schools that endures today. One need only consider the presence of bands at sporting events, community parades, and the yearly advertising blitz directors receive from companies encouraging competition-related travel programs. Some band programs aspire to national recognition in competitions or high profile events like the Macy's Thanksgiving Day or Rose Bowl parades. School bands in America have always served both public and educational ends, though not always in balanced ways.

As the focus of most school bands is performance, the rehearsal model passed on through generations of 20th century band directors is directed toward the goal of a performance product. The rehearsal is often deemed a success if it moves the group ever closer to the goal of successful performance. The focal point of these rehearsals is the director/educator; it is she who has prepared the material and bears the responsibility for seeing to it that the student musicians perform their individual parts correctly. If the concert is received well, the trophy won, then the semester has been deemed a success. How one gets

there is often left to the discretion of the director. Unfortunately, this often results in an orientation so performance-heavy that rehearsals are strong on efficient drill and skill building (Manfredo, 2006) and short on artistic and human values (Mursell, 1934). What is lost in this framework, I find, is the critical voice of the student musician. What role do they play in rehearsal beyond compliance with the director's wishes? In the rehearsal room where the director is forever racing against time and the largeness of the class, there is little room for student contribution beyond the proper execution of her part. In fact, Manfredo (2006) charges teachers to be aware of the ratio of teacher talk to student performance, creating a climate where little is said over the course of the rehearsal. Verbal cues are limited and superficial in scope and from my own experience, they do not encourage students to think critically or reflectively about what they do in band. Abramo (2008) comments that students feel silenced by the environment and accept that they have little to contribute.

Questions for the Progressive Educator

Clearly, I am fascinated by the notion of traditions within Band, in particular as it relates to the role of teacher/director/conductor and student. What is the student's role in her own learning? Are there ways for large ensembles to be better reflections of democratic practice? Is the Band director-centered by necessity or choice? Is Band a place for collaborative reflection? These questions are increasingly up for debate as 21st century students, through social networking and other media, take greater control of their learning processes (Collins & Halverson, 2009). They seem far removed from the tradition of Edwin Franko Goldman (1934), an eminent figure in the American Band movement, who made the following statement: "At all rehearsals the conductor must have full power and authority inasmuch as he is wholly responsible for the proper interpretation and rendition of the music" (p. 53). In this context, the student has little or no voice. Simply obey and all will be well. What kind of musician, indeed human being, does this create? Lest we think it is a defunct tradition, consider such efficient director-centered models offered by Manfredo (2006) and Pearce (2008). Both maintain that control must come from the podium. Most bands I have observed operate this way. Morrison (2001) and Abramo (2008) point out that we as educators are very much a product of the traditions in which we were taught, and these, consciously or unconsciously, we pass on to our own students. Besides, they are undoubtedly efficient models for managing large groups, sure to please administrators who see students seemingly on task as they execute the will of the director. What are they learning? In a class of 100 or more, one can only guess, but it likely leads to a combination of obedience and dependence on the director for information and validation.

While it may not be readily apparent that much has changed in the band classroom since Goldman, there are those, including myself, who are looking for Band to be a more collaborative experience. Only a month after Pearce, another instrumental educator wrote of the need to make students active participants in a more democratic rehearsal model (Shieh, 2008). He presses music educators to "foster in our students the courage to call forth authentic action in themselves and others" (p. 46). Woodford (2005) sees music education as an opportunity for students to debate the value of the very traditions we as educators hold dear. Abramo (2008) seeks ways for her students to have a greater sense of agency in class. While we may think such progressive thinking in music classes is of recent vintage, consider what James Mursell (1948) was advocating just after World War II:

> "Every teacher worth the name should welcome any sign that a pupil may give of an active, personal, reflective, critical response in place of mere do-

> cility. When a pupil expresses wishes and opinions of his own, when he strikes out on lines of his own without asking for permission or even for help, the teacher should throw his hat in the air" (p. 167).

His most certainly was a lonely voice against the traditional model of Goldman and others, but I find him compellingly relevant today as I struggle with the traditional approach to Band and seek models that provide students a significant say in their educative experiences.

A Look Back to See What is Possible—the Growth of a Band

I was hired for a high school band position no one wanted. "You can't build a band here," one former director was quoted as saying. Another, seeing no future in his attempts to build a competitive marching band, moved on to a larger school with an established program. In ten years, seven directors had come and gone, for a variety of reasons, and by the time I arrived, there were a mere thirteen students left in the program. This was certainly not a band, but being fresh out of college I needed the position and jumped at the challenge to work with them. They were, if nothing else, survivors. I was charged with making a band out of them, and given my lack of experience that meant finding some suitable repertoire and putting on some public performances. Ninety percent of what was in the library wouldn't sound with so small a group, so we had to improvise, using simpler arrangements with ample doublings. The instrumentation was two flutes, one oboe, four clarinets, two alto saxophones, one french horn, two trombones, and one percussionist. We had not one trumpet player. Much of what we performed was necessarily customized to fit our unique makeup.

While repertoire presented a challenge, I came to discover this was a small but talented group of musicians. Rehearsals had a collaborative atmosphere, and our size meant that we had time to discuss issues as they came up and collectively work out solutions. Keep in mind, the seniors were only five years younger than I was, so it never occurred to me that four years of college meant I was the expert who was there to dispense my wealth of knowledge. In many ways we were learning together, both students and teacher being equally invested in the success of the enterprise. Often, I would play trumpet to fill in the missing part and we would rehearse without a formal conductor, listening and nodding in time, working much as a chamber ensemble. If these students needed anything from me, it was enthusiasm and encouragement that we could give a successful concert and not be embarrassed about our size. The first was enough of a success that word spread, and some who had dropped the class joined us in the Spring, creating a band of about twenty musicians, now including one trumpet.

As I was also the middle school level band director, I made sure students continued on through high school. I did whatever I could to reach out and connect with students, taking an interest in their music (it was often my music as well back then) and finding ways to incorporate it into our rehearsals. Students came to know I cared about their success and well being, that I wanted the band to be about them, and as a result the program grew. After some fifteen years it crept close to the 100-member mark. No longer a chamber ensemble, we were a full size band, performing the established band works of Holst, Persichetti, Vaughan Williams, Grainger, and Ron Nelson, among others. Band had become one of the most popular elective classes in the high school with some students sacrificing their lunch break or foregoing other electives to take the class. Concerts were well attended and received, and few could remember a time when the program was in such a state of flux that it was close to being eliminated due to low enrollment.

For a time I was quite happy directing this large band, taking them on journeys

through repertoire that had been meaningful to me, performing at festivals and competitions, encouraging students to try out for state honor ensembles, and enjoying the praise of administrators and the respect of colleagues for building the program. However, when I reflected on my own journey, one that had started with the collaborative effort of thirteen young musicians, I felt emptiness in what I was doing as an educator. I was increasingly disconnected from the young musicians who sat before me awaiting my rehearsal instructions. That was just it, they were waiting for me to direct them, whereas early on rehearsals were a joint venture, an opportunity to discuss and reflect upon what we had done in class together. Now, the lack of time and logistics of working with so large an ensemble had led me toward more efficient rehearsal models, and my frustration grew over interruptions to the flow of the rehearsal. Reflecting on this, I was struck by the traditional band program I had created out of beginnings that were anything but traditional. I now relied on assumptions as to what my students knew and were taking from the class, or even what they sought from the class. There didn't seem to be enough time to personally invest in each student. How had I let the collaborative spirit of those early years get away? Had the band become more about me than the students? Short of splitting the band into smaller ensembles, was there a way to give students more ownership, to engage them more reflectively, to know better what they were taking from band? Is it even possible for 100 student musicians to collaborate and reflect upon what they do?

Looking Tradition in the Mirror —a Case for Reflection

Dewey (2008) notes that, "To cultivate unhindered, unreflective external activity is to foster enslavement" (p. 186). Earlier, he makes explicit that mechanical drill leads to restrictive intellectual development. Educational experience cannot be deepened without the use of intellectual skills, a position echoed by Rodgers (2002). To be true to Dewey's view, reflection must be used as a tool to continuously test ideas with resulting experiences reflected upon to check the validity or success of the idea. New ideas/directions are then developed and tested, the whole process being "spiral" in nature (p. 863). Spiral or circular notions of curriculum examine the processes and connections of critical thinking and learning (Dewey, 2008; Mursell, 1948, 1956; Thomas, 1979; Bruner, 1977; Swanwick, 1988). Critical thought on what one does alone and with others, is the foundation of bringing meaning to experience, challenging and testing beliefs, and creating a plan of action for future experiences (Dewey, 2007; Westerlund, 2008). Such activity is found wanting in most band rooms, likely because it demands time away from the performance-centered aspects of the class. Much of the military ethic of order and discipline and the resulting emphasis on repetition and drill continues to prevail in band settings, robbing students of the ability to reflect upon what they do and act on their own behalf to make band relevant to their lives. In the view of Mursell (1934), any educative musical experience should bring new meaning to a student's life, experiences only possible through critical engagement.

Davidson and Scripp (1990) were among the first to examine the role of reflective thinking in performing ensembles like band. Using a model developed by Harvard University Project Zero's Arts PROPEL, they used journals and rehearsal/performance critiques as projects to develop students' metacognitive and critical thinking skills. While much of their writing traces the development of technical knowledge, correcting specific problems of executing the music properly, there are hints of what I am pursuing: "Documenting reflective thinking through this domain project, we see rehearsals as a learning environment where concepts, planning, and multiple perspectives increasingly become a measure of participation in the ensemble" (p. 52). In a per-

forming group that encourages reflection and dialogue, student thought becomes more visible and relevant to the planning of further classroom experiences. This view is supported by Pogonowski (1989) who sees reflection leading to suggestions that shape the direction of rehearsals and "become the impetus for extended metacognitive thinking by other students" (p. 11).

Without access to student reflection, we as teachers make assumptions, often unwarranted, as to the needs and desires of the group. We cannot assume students share our excitement over the journeys we plan for them. They are largely journeys we have already taken and are meaningful to us, but it is rare that we ask students if they find them equally so. If opportunities are created to observe and engage student reflection, they not only feel a greater sense of agency in the direction and relevance of their learning, but we as teachers have a better formative sense of what they know and how we can best serve them. How does such a model work within a tradition that prizes efficiency, compliance, passivity, and order? Does the sheer size of the band preclude the use of collaboration and reflection?

In Moving Forward, I Find a Way Back

School bands often have percussion sections where the number of percussionists exceeds the parts that need to be covered. Commonly, players cover the snare part on a practice pad or double mallet parts if the instruments are available. As I wrestled with my own sense of feeling disconnected and fought the tendency to opt for efficient director-centered solutions to rehearsal problems, I thought of these percussionists and wondered how many signed up for band only to find themselves, "the practice pad players." What indeed were these young musicians, the furthest removed from direct music making in band, taking from the experience? Should I cap the number of percussionists in the band program or was there a more creative solution? I decided to experiment with piloting a separate class for percussionists. Students would study a variety of percussion techniques, explore, rehearse, and perform percussion ensemble literature, and perhaps create and perform their own works. The added bonus of a small class size would allow me to see if I could reconnect with these young musicians, who were perhaps most disenfranchised within the larger organization.

I decided from the outset that this percussion ensemble would function as a creative and collaborative body. While we would work on some "traditional" works for percussion: Steve Reich's "Clapping Music," the Chavez "Toccata," or Colgrass's "Three Brothers," students would be actively engaged in the process of learning these works. Solving musical and technical problems would come from our collective deliberations rather than a "quick fix" from the podium. In fact, we would work to eliminate the podium. The particular physicality of rhythm is conducive to working without a conductor and can be accomplished by listening and feeling a work's underlying pulse.

Music for percussion often breaks new ground, whether in terms of timbral quality, as in Varese's "Ionisation" or Harrison's "Canticles," the crossing of genres in Rouse's "Bonham," or the blending of cultures in Kotche's "Clapping Music Variations." We felt then, a freedom to explore sound creatively in a way I didn't with the larger band. Here was repertoire that was current, innovative, and every player had a prominent role, unlike the percussion pad player or the third clarinet in seat twenty-four of her section in band. In addition to the appeal of the works, there were opportunities to create and improvise. Drum circles gave the group a chance to explore a variety of drumming styles, including those far removed from the band experience, and to improvise using elements of a particular style.

As the class became more proficient at improvising over rhythmic patterns or "grooves" they felt a greater urge to cre-

ate. The lack of a tradition in comparison to school band programs, gave us the flexibility to explore this urge and allow a work to develop if desired. A turning point came in the second year the class was offered. Students wanted to do a work with basketballs inspired by the popular show, "Stomp." I ordered a pre-written work for basketballs and shared it with the group. They were unimpressed and felt they could do better. I saw the creative opportunity and encouraged them to do so. For two months they worked, two classes per week, at designing the piece, working out individual and group rhythm patterns, even staging and choreographing the piece. It was an enormous success and they were justifiably proud of their accomplishment. Since then, creativity became a major draw of the class. I am often startled by the depth of complexity these works take on, though the creative process is slow and organic enough that such complexity is not felt by the players. Note that I have been speaking predominantly about what they are doing rather than what I am teaching. Where does that leave me? It puts me more in the role of facilitator. I say I play the role of a good listener. They know they can call on me to help facilitate resolution of an issue, but I don't seek to intrude on their deliberations. Though I often have a solution at hand, I feel it is more important to set up the learning environment so they can discover and claim ownership of the solution.

I look at the sense of student voice and ownership on display in the percussion class and my mind anxiously turns back to the band. Is there a way to transfer some aspects of this class to the band experience? Are there opportunities for collaboration, creativity, student discussion, deliberation, and ownership in band? Have I simply overlooked them, or has the percussion class proven that the small ensemble is a better process-based, reflective educational model than a large ensemble like Band? Is Band even a relevant educational model for the new century? Was it ever an educational model?

A Working Around Tradition—Discussing Possibilities

In my attempt at answering these questions, I must look at Band as if it had the capacity to be collaborative, creative, reflective, and student centered. If it can be more process-oriented, more flexible in its design, then perhaps opportunities exist to engage student critical thinking, to give them a greater role in the design of their own learning experiences. Are there manageable ways to allow for student reflection, to provide forums for students' voices to be heard, and still rehearse and perform? Journals and critiques of the type recommended by Arts PROPEL are admittedly cumbersome to the director with many students and limited available time to read and assess them (Dirth, 2000). Time spent reflecting in class necessarily means time taken from performing. Many directors facing performance deadlines are not likely to take much time attempting to facilitate reflective dialogue in classes of 60 to 100 musicians. My ongoing interest in technological innovations and their potential use in education provided some practical direction. The use of technology known as Web 2.0, and our increasing ability to interact with one another online, has had a revolutionary effect on the way we live. It is increasingly impacting the way students learn and eventually will affect how schools teach (Bonk, 2009; Collins & Halverson, 2009). Students are engaged in technology in a way that is disconnected from the adult world and certainly traditional school models. Yet, there exists in the world of blogs among other social media, a model for reflection and dialogue that meets students on their ground and acknowledges a mode of communication that is familiar and comfortable to them (Witte, 2007). Students as well as teachers can have online access and can respond to these reflections. Asynchronous discussion threads can be created, allowing for dialogue outside of class, in some cases facilitated by other students (Hew & Cheung, 2008). Music education, while acknowledging the growth of Web 2.0

(Criswell, 2008), has been slow to explore its potential to engage student thinking, reflecting upon what they do and undergo as members of a performing ensemble. As Criswell notes, it has been more an opportunity for teachers to access online assessment and "drill and practice" applications (p. 24). How might a blog prove useful in a large class like band and can it provide necessary scaffolding for reflective collaboration?

I approached my students in Band with a simple goal, to develop a web-based model for student reflection and dialogue in band, in which the student–teacher relationship is one of collaboration rather than a handing down of knowledge from teacher to students. Freire (1970) notes that,

> "Through dialogue, the teacher-of-the-students and the students-of-the-teacher cease to exist and a new term emerges: teacher-students with students-teacher. The teacher is no longer merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teach. They become jointly responsible for a process in which all grow" (p. 80).

Such a joint process is similar to that employed in the percussion class. The students, being well versed in the media, were both excited to share their ideas and to help design how the blog could be used. Initially, we used it for three main purposes: to post links to works we were considering, to create discussion forums for issues raised in class, and to post podcasts of rehearsals so students could reflect on how we were performing. For example, after about a week with a new piece of music, we recorded a particularly troublesome section. It would then be uploaded to the blog, where students could listen and reflect on how our performance might be improved. In one case a student commented, "at measures 17 and 18 the trumpets have a forte piano crescendo and we aren't doing it. That's why you can't hear the clarinets and flutes. They have the melody and we have to play softer there! Let's go trumpets!" Others commented in agreement and one offered a suggestion as to how to play softer without dropping to a lower note. What struck me was how much more time they were spending on the issue than we could have in class and the degree to which they took ownership over finding a solution. Indeed, they could find the solution without my handing it to them. This is not to say we moved so easily into blogging. Not everyone had direct access to a computer, some didn't feel like contributing, (I didn't make it mandatory), and some students would "take over" a discussion. They seemed vested in the process though and appreciated being given a voice. I too, became less of a teacher "checking in" and more of a fellow voice in the discussion. I found that once used to the process, they became quite good at moderating discussion and supporting one another's reflections.

I can't say it allows for much dialogue in class and students remind me they didn't join band for increased in-class conversation, but I do feel more connected to students, their needs and ideas, than I have in years. Students too, come to class interested to know I have been reading their reflections, and excited that they are setting the direction of the rehearsal. In that sense, we have developed a format that brings a true collaborative dynamic to band. Our journey is now one very much taken together, its collaborative spirit helping to make fresh the familiar and the traditional. By deconstructing assumptions of a director student hierarchy, we unlock more imaginative possibilities for the rehearsal. There is much untapped potential in the blog—posting and collaborating on creative work/compositions, uploading video, and finding spontaneous ways to post during rehearsals. There continue to be challenges as well—working within school network protocol, internet safety, and encouraging/facilitating greater participation. Ultimately, the goal is a greater collaborative, more engaged and educative learning environment, with all due respect to Holst, Sousa, and Goldman. Not all the questions posted have been answered; those chasing medals and trophies will no

doubt look elsewhere. The discussion remains open to all who appreciate that the future of education lies in a collaborative classroom where reflection and dialogue between teachers and students are more the norm than power and compliance.

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Abstract

This article examines both traditional frameworks of the North American school wind band rehearsal and the struggle to rethink this tradition in a way that allows for greater reflection, collaboration and democratic practice. The traditional rehearsal is briefly considered with an emphasis on the role of the director and the lack of time for reflective and collaborative, student-centered experiences. If, as Dewey and Mursell posit, educational experiences involve reflective experiences that create opportunities for growth, the school band classroom must make a space for such experiences. The author traces his own narrative as a band educator, from small beginnings that were both reflective and collaborative to the growth of a program that made such experiences increasingly difficult and more traditionally director-centered in nature. He then considers his own struggle to recreate that reflective and collaborative environment, first in a small percussion ensemble and then, using technology, with the larger band. While the journey is ongoing, there is continued hope that more school band educators will seek opportunities to make their classrooms more reflective, collaborative, and democratic.

Abstrakti

Daniel Brown

BÄNDI REFLEKSIIVISENÄ YHTEISTOIMINTANA – VAIHTOEHTOISEN HARJOITUSPARADIGMAN EDISTÄMINEN

Artikkeli tarkastelee sekä Pohjois-Amerikassa toimivan koulupuhallinorkesterin harjoitusten perinteisiä kehyksiä että pyrkimyksiä uudistaa tätä traditiota tavalla, joka mahdollistaa entistä suuremman reflektion, yhteistoiminnan ja demokraattisen käytännön. Traditionaalisessa harjoituksessa johtajan rooli korostuu, jolloin aikaa ei jää reflektiivisille, yhteistoimintaan perustuville opiskelijakeskeisille kokemuksille. Jos kasvatuksellisten kokemusten tulee sisältää kasvulle mahdollisuuksia luovia reflektiivisiä kokemuksia, kuten Dewey ja Mursell väittävät, myös luokan koulubändissä täytyy olla tilaa tällaisille kokemuksille.

Kirjoittaja jäljittää oman narratiivinsa bändikouluttajana: reflektiivisistä ja yhteistoiminnallisista alkukokeiluista kasvoi ohjelma, jossa edellä mainittujen kokemusten toteuttaminen kävi yhä vaikeammaksi ja luonteeltaan perinteisessä mielessä johtajakeskeisemmäksi. Tämän jälkeen hän tarkastelee, miten hän kamppaili luodakseen uudestaan reflektiivisen ja yhteistoiminnallisen ympäristön ensin pienelle lyömäsoitinyhtyeelle ja sen jälkeen teknologiaa avuksi käyttäen suuremmalle yhtyeelle. Lopussa kirjoittaja toteaa, että "matka" on vielä meneillään, kehitystyö jatkuu, joten on toivoa, että yhä useammat bändikouluttajat etsivät mahdollisuuksia, joiden avulla heidän luokistaan tulisi entistä reflektiivisempiä, yhteistoiminnallisempia ja demokraattisempia.

Anna Kuoppamäki

A tool and the art of using it—Elementary music theory as a means for enabling musical participation

Imagine I gave you a tool, something new to you. What might you do with it? Ideally, you would explore what is possible with it. You'd experiment, play, and eventually learn to use it in multiple ways and in different contexts so that it would come to have personal value to you. In this way the tool becomes a means of increasing personal capacity. "The better a plumber is," Freire (1996) wrote, "the more completely he or she operates tools and the more lucidly he or she can move about in the world" (p. 113). This paper is about learning new tools and the way that the tools in our toolkit fund our potential, metaphorically and literally. Education can be thought of as an introduction to powerful tools. The role of schooling is to help children to know and manipulate useful tools, to help fill out their toolkits, and make those tools relevant for the rest of their lives, to be used in ways that even we as teachers cannot imagine. Music is one of these tools.

As a teacher of music theory, I am interested in ways to make this subject more "lucid"—ways to help students use theory "to move about in the world." However, it often seems that students leave the theory classroom with tools they don't quite know what to do with. Of course, the study of music theory *should be* useful in many contexts. In his book, *Teaching Approaches in Music Theory*, Rogers (2004) suggests that the purpose of all music training is "to teach musical understanding—to perceive, organize and conceptualize what you hear—and, consequently, to learn how to create musical expression, and develop an aesthetic response to that expression" (p. 7). Green (2008) adds that the ability to identify music's sonic properties and the "inter-sonic relationships of musical material" is central when it comes to conducting one's own musical actions (p. 87). Learning to manipulate musical materials is useful in and of itself, but in addition to these musical outcomes, there are a number of extra-musical, social, and emotional outcomes that can accompany an engagement with music study, such as building a life-long relationship with music, gaining self-expression, enhancing creativity, learning to communicate and interact musically with others, and experiencing a sense of belonging. These aims should be taken into consideration in all pedagogical musical situations. Traditionally, however, the pedagogy of elementary music theory teaching has focused on the tool itself —concepts, categories and terminology—and on the more mechanistic use of it, and has largely neglected the extra-musical, social and emotional goals that connect knowledge to lived reality.

In the Finnish music school system, from the primary to more advanced levels, music curricula is pursued through multiple activities: in one-to-one instrumental or vocal tuition, in group lessons

such as chamber music and orchestra, and in music theory and music history classes. In Finland, unlike many other countries, music theory is taught as a separate subject right from the elementary level. Its role can be seen as supporting performance studies and developing the musicianship of the student. This view follows David Elliott's (1995) "praxial" thinking about the values and aims in music education, where he points to performing, composing, and skillful listening as the key competences to constructing musicianship in music (p. 259). In a broader sense, the music theory class could also be seen as a place to help construct musical agency and community by encouraging students to use musical knowledge in diverse musical arenas, both formal and informal. Many researchers emphasize the social dimensions of practicing agency (Blair, 2009; DeNora, 2000; Small, 1998). However, from the perspective of a young music theory student, the knowledge gained in theory classes can easily remain "inert" (Whitehead, 1929) and disconnected from skills, when separated from social, musical environments. Consequently, one may posses a particular "music theory" tool, but its broader use may remain unclear, or under-utilized. In this article, I want to rethink the role of elementary music theory teaching in supporting meaningful learning experiences, and to discuss the pedagogical potential in negotiating the relationship between music theory and creative musical agency.

Rethinking the Concept of Elementary Music Theory

To many students and teachers, the words "music theory" bring up images of scales, key signatures, and roman numerals, the "proper names" for musical processes and events (Rogers, 2004, p. 5). Traditionally, music theory as a subject consists mainly of formal musical knowledge—facts, concepts, descriptions, and theories about music—textbook-type information. This kind of knowledge may help to engage in conversations about music, but these concepts certainly require some flesh around the bones to make sense, especially for young students. The problems often seem to arise from the fact that learning music theory usually takes place inside the walls of theory class, disconnected from actual music making. Learning is easily overloaded with rules that seem irrelevant and meaningless when separated from the practical context.

Why is this worth of considering? As teachers we surely know that children have a great capacity to learn all kind of things, lists of key signatures and such, if told that it is important. But, are they able to apply what they have learned to a wider context in a way that would lead to a true agency in musical situations later in their lives? If not, what is the purpose of all that effort? Philosopher and educational reformist John Dewey considered this problem in a wider educational context over a hundred years ago when he created the famous Laboratory School at the University of Chicago. "The divorce between learning and its use," he wrote, "is the most serious defect of our existing education. Without the consciousness of application, learning has no motive to the child" (Dewey, 1966, p. 73). Dewey claimed that the roots of all education are situated in children's instinctive and impulsive actions, not in the applications of other people's ideas or understanding. Margaret Barrett (2005, p. 261) shares his view when she suggests that identifying the significance of children's play in the learning processes can help us to understand the role of musical play in children's development. Consequently, learning by doing is inherent to constructing and testing knowledge. According to Dewey (1916), action creates thinking and ideas, and thinking, in turn, develops action. Habits of action are non-linguistic meanings, he claimed. By changing the action one can change the meanings that are constructed. He understood that learning was a process of problem solving in which interaction and dialogue play an important

part. Under these circumstances, schooling looks more like a laboratory; experimenting with what the world is like and what it can do.

Following Dewey's thinking, educational theorists Jean Lave and Etienne Wenger (1991), in their book *Situated Learning*, suggest that learned actions, tasks, and understanding, are always connected to the environment in which they have a meaning. From this point of view learning is, as such, a form of creative participation. Understanding comes down to re/cognizing and implementing instances of structures, filling in with an overlay of situational particulars and relating them to a wider context. Participation is always based on a situational evaluation and re/evaluation of meanings. The meaning of a tool is related to how it is used. If its use is connected merely to "pen and paper" and working alone even when in a group, as is often the case when learning music theory, then the *meaning* of music theory is related to that context.

According to Wenger (1998) and others, meanings are re/newed over and over again. In fact, living is a constant process of negotiating and re/negotiating meanings. We produce and re/produce meanings that extend, direct and re/direct, dismiss and re/dismiss, interpret and re/interpret, modify and re/modify or confirm and re/confirm. So, negotiation of meaning is at once historical and dynamic, contextual and unique. The negotiation changes the situations to which it gives meaning, and affects all participants. Meaning exists neither in us, nor in the world, but in the dynamic relation of living in the world with others. Consequently, as Westerlund (2002) explains, these meanings are shared by the whole community of users. "They are not in the things, in musical sounds, for instance," she says, "but rather produced by social interaction" (p. 41). It is probably fair to say that in a music theory class as well, meanings are negotiated in every lesson over and over again by the dynamic relation between the theoretical subject contents and the music we interact with as a community of users. From this angle, learning can be understood as an increasing ability to see music from different perspectives, as Westerlund (2002, p. 43) suggests. So, if we accept that the nature of exploring and experimenting, seeking for different perspectives to engage with music, should be at the heart of elementary music theory pedagogy, and that in order to develop musical thinking one needs to be actively involved with music, we must consider what kind of pedagogical adjustments this requires. What kind of pedagogical adjustments would connect us not only to the music itself, but also to the community that we interact with musically?

Re/vitalizing the Pedagogy of Elementary Music Theory

In the beginning of my teaching career, I remember having clear views about "good music teaching" and being focused on mastering both the subject contents and my own performance as a teacher. With more experienced, I started to realize that it is not so much about what I do but rather about what we accomplish together with the students, about interaction and cooperation, about the community. This insight led me in two directions; on one hand, I started to think about my role as a teacher. Am I the one who always hands out the tools and defines their use? There are many ways to use a tool, and how can I know them all? Additionally, I started to focus on the learning environment and its relationship to one's community. I wanted to find ways to work in a manner that invited the students to explore, converse, and reflect about music as a group, but that also left space for making musical judgments and choices, for developing personal appreciation, understanding, and meaning. In other words, I did not want to deal with topics and questions that merely offered clear-cut right or wrong answers. And above all, I hoped not only to invite the students to answer questions, but to ask them as well. I wanted my role with the students

to resemble that of an experienced coach, an agent in her own right, who may not know all the answers. And even more, to encourage the students to deal with ambiguity, and to learn that some questions can have a great many answers.

In order to engage in an active, experimental, and hands-on approach to learning, I asked my students to bring their instruments into the music theory class. Through shared music making, improvising, and composing, I hoped to enhance interaction and negotiation between the students, and to connect the theoretical subject contents to this practice. Alongside the more traditional methods of teaching music theory, the students worked in laboratory or workshop-type settings with their own instruments, sometimes by exploring the theoretical contents of the lesson through playing, sometimes by improvising or composing their own music in a group. For example, rather than just learning the key signatures or how to transpose from one key to another, the students learned to play musical arrangements as a group, in different keys, and actually experience the difference in an audible form. A tool gets another meaning.

Connecting theory and practice is vital for the process of meaning making and the construction of musical agency. It could be argued that this can be done both by listening to the music and through vocal work. Indeed, both singing and listening are central skills of a musician, and need to be practiced in various contexts. I would like to argue that working with students' own instruments brings something quite important: a bridge to the instrumental lesson. "Is this the same G Major discussed in my clarinet lesson?" asked one 9-year old student of mine. Her question was a perfect example of how surprisingly long the conceptual journey from a music theory class to an instrumental lesson can be. For example, the elementary level string players tend to operate mostly with fingerings, strings, and position changes rather than with the actual names of pitches. This is probably why, in my experience, learning the note system and sight-reading is often more difficult for young string players than, for example, young pianists. Integrating the learning of musical concepts with actual music making can help in closing such gaps, revealing that knowledge in not just audible, but visible and touchable, embodied form.

However, seeking this integration is just one side of the coin, when considering the pedagogical potentials that using the students own instruments can offer. The other has to do with self-expression, creativity, ownership, and sense of community. Thomas Regelski (2008) discusses teachers' responsibility to enhance students' empowerment—to offer pedagogical environments to develop "those musical skills and understandings that enable them to be active practitioners of musical practices that are most likely to make important contributions to their lives, throughout life" (p. 7). Improvising and composing together as a group provides opportunities to explore and experiment with music, and to negotiate and make musical judgments. It also provides opportunities to develop personal meanings and sensitivity to the views and needs of others. While not overlooking the importance of joint music making or musicking in shaping an individual's identity, Christopher Small (1998) suggests that its significance on the collective level may be even more profound. Music can be used to affirm and explore identity collectively and musical interaction may also be thought of as an act of exploring human relationships. Laboratory or workshop-types of settings offer a "playground" for these experiments to take place. Composing in a group can be integrated with the content themes discussed in the course, such as musical structures, scales, chord progressions, pitches, timbre, rhythmic patterns, arrangements, and instrumentation. It gives an opportunity to bring the elements of art, play, and invention into the learning process. Composing can also be integrated with other arts, such as drama, literature or visual arts, as well as the learning of harmony and musical

eras when, for example, composing a dance in a baroque style. Working as an instrumental group gives students the opportunity to try out and negotiate their musical choices in actual musical situations, teaching them to take responsibility for their own decisions and to value their own work. Thus, as Karlsen (forthcoming) suggests, joint music making provides an opportunity to engage in social explorations, "and to attend and to expand what it means to be on a collective level."

For Future Discussion

In this article, I have discussed the process of meaning making and the construction of musical agency in the context of learning music theory at the elementary level. During the past decade, the teaching of music theory has been under critical evaluation in Finland. Although there are attempts to improve the pedagogy of music theory, the traditional setting, in which the teacher explains theoretical facts to children separated from the context of music making, still seems to be the norm. Theoretical knowledge easily remains inert and disconnected from real-life skills in this setting. The contents memorized by heart are quickly forgotten when not applied to wider musical contexts. This lack of agency seems to be evident among many music school students—even after taking music theory classes for several years—and shows up, for example, when taking entrance examinations for professional music studies.

More discussion about aims and subject content is needed: What kind of knowledge about music would best support the goals we would like to set for teaching music theory in the elementary level? What kind of philosophical and educational potential does teaching music theory offer, and where should the emphasis be in order to foster a life-long relationship with music? What kind of pedagogical adjustments would this require? In this article, I have suggested that learning music theory at the elementary level should involve applying theoretical contents to actual musical situations through shared music making with others. Making a tool useful is important for meaning making and the construction of agency. Doing so also offers an environment for practicing musical interaction and social skills, such as reflecting on ideas expressed through music and making musical judgments while being sensitive to the views of others. Bringing elements of art and play to music theory lessons when composing in a group, for example, can invite students to consider ambiguity, showing that to some musical problems there can be many answers. Supporting the many voices within the music learning community is vital, I believe, for the development of individual musical thinking and the negotiation of personal meaning. Engaging with music as competent members of musical communities in changing arenas provides an opportunity to pursue something that we as teachers would wish for all our students, namely, for them to become, in Regelski's (2008) words, "authors of their own musical lives and histories" (p. 10).

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Abstrakti

Työkalu ja sen käyttämisen taide – Musiikin perusteet musiikillisen osallistumisen välineenä

Musiikin perusteiden sisällöt ja työtavat ovat olleet aktiivisen keskustelun ja uudelleenarvioinnin kohteena viime vuosina. Ongelmana on nähty teoriatiedon sirpalemaisuus ja irrallisuus käytännön musisoinnin kontekstista. Michael Rogers esittää kirjassaan Teaching Approaches In Music Theory (2004), että kaiken musiikillisen koulutuksen tavoitteena on opettaa musiikillista ajattelua - kykyä hahmottaa, jäsentää ja käsitteellistää kuulemaansa - ja näin oppia musiikillista ilmaisua ja taitoa estetisoida sitä. David Elliottin (1995) "praksiaalinen" näkemys musiikkikasvatuksen arvoista ja tavoitteista on samansuuntainen hänen nimetessä musiikin esittämisen, säveltämisen ja taitavan kuuntelemisen keskeisiksi taidoiksi muusikkouden ja musiikillisen toimijuuden rakentumisessa.

Musiikillinen toimijuus voidaan kuitenkin ymmärtää laajemmin, kykynä käyttää opittuja tietoja ja taitoja erilaisissa formaaleissa ja informaaleissa musiikillisissa tilanteissa sekä kykynä toimia vaihtelevilla areenoilla, monenlaisten musiikillisten yhteisöjen täysivaltaisena jäsenenä. Useat tutkijat (Blair 2009; DeNora 2000; Small 1998) korostavat juuri näitä toimijuuden sosiaalisia ulottuvuuksia. Opettajan näkökulmasta näiden potentiaalisten areenoiden kuvitteleminen on tärkeää, sillä merkitys oppimiselle syntyy juuri niissä prosesseissa, joissa opittu tieto integroituu käytäntöön (Dewey, 1916; Lave & Wenger, 1991).

Musiikin perusteiden opetusryhmä voi toimia yhtenä tällaisena areenana, oppimisyhteisönä (Wenger, 1998), jossa musiikillista toimijuutta harjoitellaan luovien, toiminnallisten ja vuorovaikutusta tukevien työtapojen, kuten laulamisen, soittamisen ja ryhmässä säveltämisen, avulla. Tässä artikkelissa tarkastellaan perusasteen musiikin perusteiden opetuksen roolia luovan musiikillisen toimijuuden rakentumisessa ja sen pedagogisia mahdollisuuksia merkityksellisten, teoriaa ja käytäntöä yhdistävien oppimiskokemusten tuottajana.

Albi Odendaal

Teaching every learner: Variety in the light of multiculturality and difference

Introduction

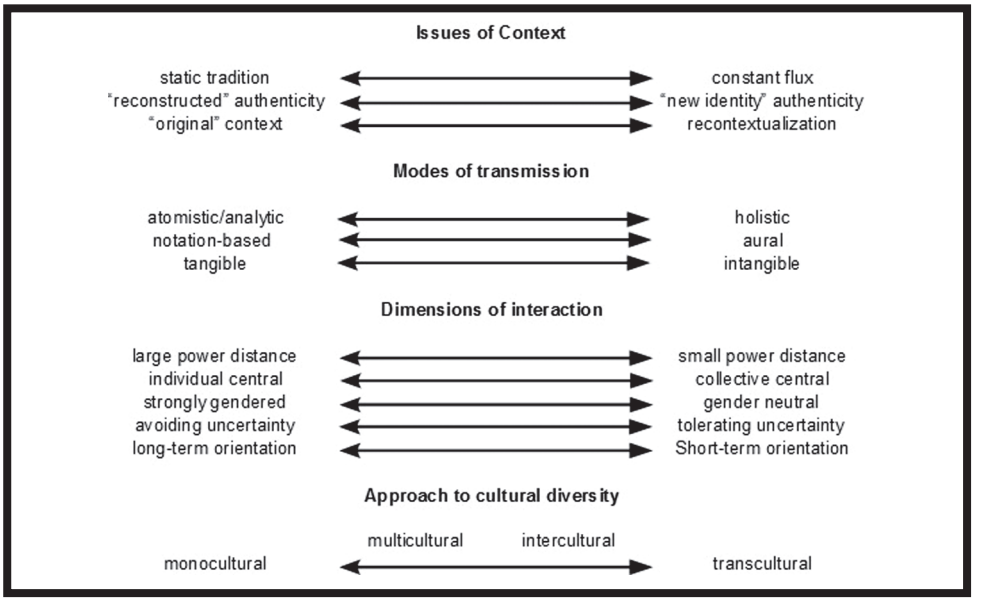
Musical study entails meeting with many different teachers, and many music students will choose to study under teachers who are perceived as 'good.' However, not all 'good' teachers are good for all individuals. It has been my experience that I learn easily with one teacher, and not so easily with another, even though both may be highly regarded. In my teaching, I have experienced that some students learn comfortably from my guidance, while others seem not to 'get it' as easily. What can music teachers do about this problem? It is clearly, like all teaching, a complex issue involving personality, context, background, motivation, culture, emotional state, communication skills and a host of other possible confounding variables. Each of these variables in turn are also complex issues, often defying easy definition. This complexity could dissuade teachers from engaging with the problem, leaving the resolution of this tension to market forces (looking the other way as students shop around for the teacher that works) or survival of the fittest (if you cannot learn here, you are obviously not talented, dedicated or strong enough). I cannot agree with such fatalism, and suggest that teachers have a responsibility to serve each person who approaches them to the best of their ability.

In this paper I set out to show a way that teachers could address this difficulty through systematically reflecting on their current teaching practice. Such systematic reflection is aided by two models which I offer as reflective tools. I selected these models from the plethora of available options because of the remarkable congruence between them, and because of their different foci despite this congruence. The model suggested by Huib Schippers (2010) specifically addresses differences that can be found in music instruction across the globe, and does this from the perspective of the teacher and the musical cultures that have influence on the teacher's choices. It does not, however, set out to explain differences between students, and for this I turn to the field of learning style. I use the model proposed by Rita and Kenneth Dunn (1978) because it is designed for practical implementation in teaching situations, and attempts to cover as broad a range of variables that differentiate between students as possible within that frame. Learning style is a very divergent field, and comparatively little has been published that specifically pertains to music and music learning, and comparing these models offers a way to relate learning style to music instruction. In the following sections I discuss the two models separately, and I follow this with a discussion on how these two models can be combined and how this combination addresses the difficulty that many teachers have with engaging some of their students.

Systems of Transmission

Schippers (2010) has recently developed a framework that helps music educators

Figure 1: The twelve continuum transmission framework (Schippers, 2010)



understand the tensions and possibilites in cross-cultural and multi-cultural educational settings. This framework is primarily intended to help teachers who are trying to teach musics *from* other cultures or *in* other cultures. It provides a way of understanding the context from which the tradition originates, approaches to teaching and interaction, and how diversity could be handled. Schippers uses it to investigate how musical systems such as West-African Djembe drumming, Balinese Gamelan and North Indian Classical Music fit into new contexts in the Netherlands. Using the framework in this way allows for a full picture to develop about the relationship between the 'home' system, the 'visiting' system and the compromises that have to be made for each to exist in proximity to the other. Schippers, however, also argues that the framework should be used to "describe given teaching situations, whether they are moments in lessons or entire enculturation processes" (p. 125). Although the focus of his work is on culturally diverse situations, he concedes that the framework could also describe settings where music exists in its culture of origin. He further argues that "if the teacher is able to gauge the modes of musical learning best suited to particular students, this can inform conscious choices in the delivery of any material, acknowledging and putting to good use extra skills or difficulties that students may possess" (p. 128).

Schippers groups the twelve continua that comprise his framework under four headings, respectively dealing with context, transmission, interaction, and cultural diversity. The continua are intended to be descriptive rather than evaluative, and serve to discuss the variety of musical teaching situations that occur around the world. Under the first heading, three of the twelve continua together describe the context of a musical system. Musical systems, cultures or genres can be understood to range from relative stability to constant flux. The importance of 'authenticity' to the practitioners and audience can vary, including whether the music should be played or performed in what is perceived as an original context. Schippers goes on to describe three other continua that detail modes of transmission within a system. Transmission could range from atomistic to holistic—from breaking things down and mastering one skill or concept at a time to learning by total immersion in music without any isolation of specific elements. Musical systems rely on notation to various degrees, ranging from full

reliance to systems with no notation that are transmitted aurally. The understanding of musical aspects such as technique, repertoire, theory, and creativity can be expressed in tangible ways or tend toward more intangible or metaphoric expressions. Schippers argues that one should also consider the relationship between the expert musician and the novice. What is the power relationship? How do individuals relate to the group? What is the role of gender? How is uncertainty dealt with? What is the time frame of the interaction with this music? Lastly, systems of music have normative approaches to cultural diversity, and can range from monoculturality, to multicultural and intercultural approaches, to transculturality—a situation where "many musics and musical approaches are featured on an equal footing" (Schippers, 2010, p. 31).

Each instrumental teacher in the Western classical tradition possesses a system of transmission as defined by Schippers. Each teacher holds views about the context in which this music should occur, the best ways of transmitting it and how much room there is for diversity. There will be some variation between an individual teacher's system and that which could be described as the overall system of a musical culture or genre. For instance, the master-apprentice approach is understood to be central to the Western classical tradition and implies a large power distance, but some teachers find this an uncomfortable position, and therefore lessen the power distance inherent to this way of thinking by, for example, introducing an approach where students have more of a voice in guiding their studies (cf. Rikandi, 2010). As such, Schippers' framework clarifies some of the assumptions that musical cultures carry with them, and can give a perspective on how individual teachers fit into or challenge that culture. Similarly, learning style models attempt to describe how students differ from each other, and thus provide an important counterpoint in this discussion.

Learning Style

Rita and Kenneth Dunn developed what came to be called the Dunn & Dunn model of learning style in the 1970's; the model has subsequently become one of the leading commercially available tools for examining learning differencess (Dunn & Dunn, 1978). They were at the same time part of an American governmental task force, set up to survey the burgeoning field of learning style, and to investigate how best to apply what was known (Keefe, 1985). Their model is thus a conglomeration of various research perspectives with a strong emphasis on classroom application, initially aimed at early literacy. They argue that twenty-one elements distinguish learners from each other and that between one and six of these will be very important each individual, either aiding or disrupting their learning. They group these twenty-one elements into five categories: environment, emotionality, cognitive processing inclination, physiological preferences, and sociological preferences (Dunn et al., 2009). In the environmental category they consider the impact of the sound environment, light levels, room temperature and seating design on the individual learner. They argue, for example,

Environment	Sound, Light, Temperature, Seating Design
Emotionality	Motivation, Persistence, Responsibility, need for Structure
Cognitive processing inclination	Global/Analytic, Impulsive/Reflective
Physiological preferences	Perceptual Strengths (visual, aural, kinesthetic, tactual), Time-of-Day energy levels, need for Intake, need for Mobility
Sociological preferences	Learning Alone, in Pairs, with Peers, as part of a Team, with Authoritative or Collegial Instructors, or in Varied Situations

Figure 2: The Dunn & Dunn model of learning style (Dunn, et al., 2009)

that some learners might prefer bright light and hard seating, while others will prefer soft lighting and comfortable seating. In the emotionality category they include whether an individual is intrinsically or extrinsically motivated, whether they are task persistent or prefer to do a variety of tasks at the same time, whether they prefer to conform to group behaviour or take a more individual approach, and whether they need external structure or can work without it. They propose that individuals either process information globally, analytically or in an integrated manner, and that they will make decisions impulsively or reflectively. Physiological preferences include the use of perception, the optimal time of day for learning, whether an individual needs to eat while learning or not, and how much mobility is needed while learning. Sociological preferences describe whether an individual prefers learning alone, in pairs, with peers, as a part of a team, with authoritative or collegial instructors or in varied situations.

The Dunn & Dunn model, and particularly its means of assessing individuals, has come under some criticism. The 110-item self-report questionnaire falls short of psychometric standards, and is sometimes clumsily worded. Additionally, there is no clear distinction between different elements, and there seems to be some overlap between the elements and even the categories (Coffield, Moseley, Hall, & Ecclestone, 2004). Since the model is designed and marketed for practical use, the authors fail to explain how they came to include some elements of learning, and to exclude others (Kavale & LeFever, 2007). Nonetheless, the model has remained very popular, both as a research tool (Desmedt & Valke, 2004), and among teachers who give glowing accounts of how the model has helped them to think differently about their students and teaching practice (Coffield, et al., 2004; Dunn, et al., 2009). I suggest that thinking differently about students and teaching is a significant effect, even if the model could be further refined.

Integrating the two models

Schippers' model provides a perspective on how teachers approach their work, and some of the presuppositions that inform that work. Dunn & Dunn's model provides a perspective on how students differ from each other, and how that might affect their learning. There is some overlap between the terminology and concepts used in these two models, which has led me to use them in tandem as a way of understanding the dynamics of interaction between pupil and teacher. Both models include a differentiation between analytic/global approaches, both focus on the sociability of learning, both have visual/auditory dimensions, and both deal with the relationship to authority. Further, I relate the context aspect of Schippers' framework to the need for structure in the Dunns'. If I compare the system of transmission of a particular teacher (as partially defined by Schippers' model) with how a student would prefer to learn (as partially defined by Dunn & Dunn's model), it becomes clear why some students have difficulties with some teachers while others thrive. Of course, it seems natural that systems of transmission will in some way reflect individual differences, since systems are made by and (usually) for individuals. But what is important in this discussion is that there might be individuals who do not fit into a system as it stands. They might have, for example, a global learning style in an analytic setting, a dominantly visual preference in a predominantly auditory setting, or be learners who benefit from peer learning in a highly authoritative setting. These individuals who 'do not fit' will either expend more energy than others to get to the same level of proficiency, or they will drop out and find other means of musical expression (if they are still motivated to do so).

Upon understanding that students might not 'fit' well with their teachers, there is a temptation to subject students and teachers to a barrage of psychometric tests and then match teachers to stu-

dents based on their compatibility. But this is both impractical and counterproductive since the aim of this paper is to think about how teachers can attempt to teach *all* of the students who arrive in their studios with equal success. Another kind of matching could be conceived as aligning the presentation format of the material with the learning style of the learner. For instance, teaching someone who has a strong visual preference with visual material, rather than talking about the material. Coffield, et al., (2004, p. 121) are, however, sharply critical of these matching theories, citing two recent studies that show evidence for matching as "equivocal at best and deeply contradictory at worst." Some researchers even advocate mismatching, with the aim of forcing the student to deal with unfamiliar learning situations and helping them to grow through difference, not in spite of it. (Allsup, in press; Kolb, 1984; Vermunt & Minnaert, 2003). To me this tension in the literature suggests that matching of instructional material may be beneficial for only *some* students and cannot be a blanket prescription. Apart from such specific application, I suggest that the most productive use of these theories is in their power to generate new pedagogical ideas and approaches.

As an example of someone who was surprised by the lack of variety in her teaching, consider the violin teacher in a 2006 study by Calissendorff. The teacher/research-participant thought that she was varying her approach in teaching a small group of young children who were beginner violin students, allowing the students room to develop, and treating each as an individual. When Calissendorff observed the violin teacher's class over a period of a year, however, she found that the teacher spoke on average for 75% of the lesson, only allowing the children to play their instruments for four minutes of a half-hour lesson. This low percentage came as a surprise to the teacher, the parents sitting in on the class, and to Calissendorff herself, all of whom felt that there was adequate playing taking place. This instructor's teaching philosophy might have been close to what Boris Berman (2000) writes about in his approach to teaching advanced piano students:

> When working with students, I try to understand the ways of learning that are natural to them. With those who can incorporate new ideas immediately, I go over details, asking them to try my suggestions. Others need to make several attempts in the privacy of their practice room. I respect this and do not force them to make changes on the spot. The teacher needs to find out what speaks best to a particular person. Depending on what this is the instructor may modify [their] approach accordingly, choosing associations with literature, cinema, psychology, or religion, or evoking a visual image to gain optimal results. […] If a person is prone to conceptualising, we talk a lot in general terms. With someone whose approach to playing is largely physical, I try to help find the right physical state. (pp. 203–204).

Berman describes a number of strategies that he employs in his teaching that help him to deal with the variety between his students. The violin teacher similarly thought that she was using a variety of strategies in her teaching. However, a variety of strategies amounted to too much talking, with some variation in the way the concepts were explained.

I suggest that the combination of the two models described here allow for even more variety in interaction with students than what Berman suggests. My own approach to teaching piano has changed as a result of my interaction with these theories. The combined models, for example, have prompted me to think about the assumptions that inform how I think about music, or even define what music is: *Why do I teach this music; where does this music come from and how does it fit into this situation; in what ways do those around me talk about this music; how should I talk about this*

music? They ask me to consider the methods I use to transmit that information and skill: *Is the environment conducive to this student's learning needs; am I, by enforcing a specific routine, hindering the learning of this student; do other students need to be involved in this student's learning; how do I relate to this student?* They prompt me to think differently about students who do not fit naturally into my assumptions and methods. Students who are eclectic in taste might get frustrated on a diet of Bach fugues, while others will thrive on it (cf. Elder, 1982). Some students will want to go into every detail of one piece while others might prefer playing everything once and moving on. There is an infinite variety of such scenarios that are raised by thinking through these models. The question is whether, as music teachers, we allow for such variety, and how our methods and assumptions need to be challenged to include more variety.

The nature of this variety will differ from studio to studio, since teaching will still be influenced by the list of factors proposed in the introduction (personality, context, background, etc.), but the combination of these two models suggests some unusual avenues for exploration. The traditional image of the draconian and overbearing piano teacher who prescribes a strict regime of Czerny études, and who liberally uses the ruler to enforce her version of correct playing is probably far enough from current practice to be laughed off. I can safely say that none of the music teachers I know fit this description, but this mythical teacher conceivably arrived at her educational position through a specific view on music, musical culture and the teacher and the student. Hence, it is not only neccessary to think through how we currently answer the questions raised, but also how teaching might look if we would take a different answer and follow it to its logical conclusion. If I usually teach one student at a time, what would it look like if I started group lessons, and what effect would that have on how I think about some of the other questions posed? Or, Mills & McPherson (2006, p. 160) state that "many children exposed to a traditional approach to music instruction begin learning notation from the very first lessons. Without being taught to link the sound of musical patterns with notated patterns these children will probably learn to rely on sight vocabulary, going directly from the visual image to the fingering required to execute this on their instrument." What would it look like to introduce music through another medium?

These challenges to the status quo are not given in the spirit of trigger-happy deconstructionism, but flow from a concern that methods and cultures have the potential to privilege or exclude different teaching and learning styles. It is my intention that every student who comes to my studio should leave as a confident and well rounded musician. I know that each student will be different, and reconsidering my attitude to variety in my teaching provides one avenue to better instruction. The models discussed here help me to systematically consider my educational approach and the underlying assumptions that have formed it. I hope that a systematic and thorough approach to thinking about the diversity in the music studio might lead my teaching down avenues of deeper and richer discovery, both in the music I teach and play and in the relationships I build around this music.

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Abstract

Reflection on teaching practice can be a daunting task when faced with the complexity of the teaching situation. Many factors impact the relationship between teacher, student and their musical practices. In this paper two models are explored that attempt to define some of this complexity. Huib Schippers' Twelve Continuum Transmission Framework provides a perspective on the teacher and her musical culture and assumptions, while Kenneth and Rita Dunn's Learning Style Model provides a perspective on the student and aspects that influence her learning. These two models share some similarities despite their differing origins and intentions. The models are described, and some of the implications of using them as tools for reflection in music instrument instruction are discussed.

Inga Rikandi

A learning community as more than the sum of its parts—Reconstructing assessment strategies in a group *vapaa säestys*[1] course

Introduction

Learning and teaching piano can be a lonely activity. The practice often consists of one-to-one lessons accompanied by thousands of hours of practicing in solitude; the individual performances of students are usually assessed in front of an examination board, while the teacher's performance is implicitly or explicitly evaluated through how well her students perform. Even when teaching is carried out in small group laboratory settings, piano students are usually left to play and practice individually with their headphones. It appears that the aim of the traditional piano lab is to copy the one-to-one teaching method, but apply it to a group. While teaching piano to seven students at the same time is an efficient way of minimizing the costs of one-to-one tuition, one might also look at the piano lab from another angle. Instead of accepting the piano lab merely as a way of "cloning" one-to-one tuition, we might ask: how does the group setting change the dynamics of piano teaching and how can we best assess the learning that takes place in such a group? Is the one-to-one method and the traditional forms of assessment the only way, or necessarily the best way, of approaching piano teaching when working in a group? Instead of automatically subordinating the group setting to the tradition of one-to-one tuition, we can look at the situation from the point of view of the group, and try to adjust our ways of working accordingly.

I have found that trying to change perspectives in group piano teaching is not easy. In our conservatory-based teaching tradition we tend to value one-to-one tuition above all other teaching forms (cf. Daniel, 2008; Rikandi, 2010; Westerlund, 2009). The conservatory-based tradition also has a firm hold on the teaching practices of *vapaa säestys*, although *vapaa säestys* as a subject claims to place emphasis on the experiences and musical worlds of the students and defines itself as being student-centered, claiming to enhance musical communication by offering natural opportunities for social interaction (www.vapaasaestys.net). Even though teachers of *vapaa säestys* share these goals, we have developed too few alternative pedagogical approaches; nor have we taken enough advantage of what research tells us about group and cooperative learning and assessment. I share Wenger's perspective (1998/2003) that one cannot design learning, but one can design learning environments. To that point, I believe that the contemporary piano laboratory appears ill-designed—in fact, I call it an ignored learning environment. In the average group *vapaa säestys* lesson there are approximately 6–7 students present while the teacher is largely teaching individually, using traditional one-to-one pedagogy

(Rikandi, 2010). Assessment in these courses is also rather traditional, taking the form of an individual exam.

Through the example of a two-part action research project carried out in music teacher education at the Sibelius Academy, Helsinki, Finland, I look at a piano laboratory as a learning environment that may be quite different from the typical one-to-one setting. I examine how shifting the focus from one-to-one teaching methods to collaborative learning affected teaching and learning in a piano laboratory setting, with the most significant result being the development of learning communities. The work of the learning community in turn had an impact on the subject matter, working methods, assessment, and the overall structure of the course—something that Paavola and Hakkarainen (2005) describe as "knowledge creation." To illustrate how the learning community affected the course, this article will focus on one example: how the students and I, the teacher, reconstructed the examination strategies in the "*Vapaa Säestys* 1" course, moving from a traditional, individual exam to a collaborative event. This reconstruction illustrates many of the key aspects of teaching in a community of practice, and reveals aspects of instrumental pedagogy that may be taken for granted. I hope to show how working *as* a learning community and *in* a learning community empowered its members to create new practices that eventually came to influence the examination policies of the department.

A Group Does Not a Community Make

When talking about learning communities, I lean on Etienne Wenger's (1998/2003) theory of a community of practice. According to Wenger, communities of practice are formed by people who engage in a process of collective learning in a shared domain of human endeavour. A community of practice includes three dimensions: 1) mutual engagement of its members "organized around what they are there to do" (p.74); 2) "the negotiation of a joint enterprise" (p. 77) defined by the participants in the very process of pursuing it; and 3) a shared repertoire in terms of "routines, words, tools, ways of doing things, stories, gestures, symbols, genres, actions, and concepts" (p. 83). Furthermore, it is seen as crucial for the creation and sustenance of the community that the engagement in pursuing an enterprise together enables the members to "share some significant learning" (p. 86).

In my research, the learning community born in the *vapaa säestys* course consists of the students and me as the teacher. I see our collaborative reconstruction process of the examination strategies as one example of enhancing the sharing of significant learning by the members of the community of practice. At the same time, following the views of Finnish psychologists Sami Paavola and Kai Hakkarainen (2005), the reconstruction of the examination can also be seen as knowledge-creation, "a kind of individual and collective learning that goes beyond information given and advances knowledge and understanding: there is collaborative, systematic development of common objects of activity" (p. 536).

From Top Down Knowledge to Shared Knowledge

I started my research as a teacher-researcher in fall 2008. During the first couple of months I re-thought the working methods of the course. Being a musician as well as a teacher, the easiest ways for me to consider restructuring the course were to 1) change the way we make music in the course, and 2) change the music. The class departed from working primarily via headphones and started focusing on open communication between all participants. For example, we started using a lot of lesson time arranging pieces together or singing and playing together as a group. Also, I encouraged students to suggest their own pieces to play. In addition, I widened the

scope of the course from largely musical issues to also include regular reflective discussions on topics that arose from the context of the course, such as the students' prior experiences with different musical styles and *vapaa säestys*, as well as the pedagogical dimensions of our actions in the course.

I hoped to establish a more collaborative way of working, and introduce ideas of dialogical learning (Shor, 1992; hooks, 1994; Freire, 1970/2006) to the class. In the terms of Paavola and Hakkarainen (2005, p. 535), the aim was to move away from a "monological" approach, where learning is a process of knowledge acquisition by individual learners, towards a "dialogical" approach, where learning is located in participation and social interaction. The movement away from a somewhat canonized repertoire that was decided by me, the teacher, toward making the subject matter something constructed through a collective effort with students transformed the musical material covered in class into something much more diverse than I originally imagined. Students contributed many musically and pedagogically interesting pieces to the syllabus ranging from the Eurovision song contest songs to traditional hymns. Through this process of de-canonizing the repertoire, the students' personal narratives began to emerge, as they brought in music that was personally significant to them, sharing their musical histories and experiences with their peers. One student, for example, decided to share a country ballad that was played at her wedding. The song, was unfamiliar, but became significant to the whole group to the extent that a year later I witnessed a couple of the students performing a version of it as part of their rock band course examination.

The changes in the working methods and in the construction of subject matter also affected student involvement in the course as a whole. Being able to contribute to the music played in class and having regular discussions about our goals seemed to strengthen the students' sense of ownership of the course and our emerging sense of community. Students expressed an increased interest in the overall framework and content and started suggesting improvements to the existing structures. One of the most significant events in the project grew out of the students starting to question the existing examination process. I will focus on this event and the reconstruction of the exam in the remaining part of this article.

From Shared Knowledge to Creating Knowledge

At the end of the academic year, all students have to take an individual exam in front of an examination board. Students are traditionally asked to perform various tasks on the piano, such as harmonizing, accompanying, and playing commonly known chord progressions in different styles. If they fail, they cannot advance to their second year of *vapaa säestys* studies. After the exam, the students receive verbal feedback and a pass/fail grade from the board. As a teacher, it is my responsibility to inform students about the requirements of the exam. However, not wanting to start the course intimidating the students with everything they have to master in nine months, I decided to wait until we had worked together for a couple of months, hoping to establish a certain sense of trust and familiarity before coming to the subject of the exam. By the time we started discussing the exam, the students were already feeling a sense of ownership of the course. During the conversation that spun from my "exam-info," one of the students raised the question of why they had an individual exam while studying as a group, especially in a subject that has an explicit aim of learning how to make music *together*. It had not occurred to me to question this paradox. Up until that point, I had been so focused on rethinking my own teaching and the interaction in the lessons that the examination itself was not a part of my research. To *not* include assessment as part of the study was, of course, incred-

ibly naïve. After all there is considerable research on the relationship between assessment and learning. So strong is this link that Boud and Falchikov (2007) claim that, "assessment, rather than teaching, has a major influence on students' learning. It directs attention to what is important. It acts as an incentive for study. And it has a powerful effect on what students do and how they do it" (p. 3).

According to Lebler (2008, p. 194), we can group assessment broadly into three types: 1) assessment of learning, occurring when a student's understanding of curriculum content is measured; 2) assessment for learning, occurring when the goal is to identify areas in which more work may be needed; and 3) assessment as learning, involving students in the act of assessment as active participants with the intent to produce learning in itself. If we look at the traditional, individual exam of a *vapaa säestys* course at the Sibelius Academy, it seems to fall into the category of assessment for learning. In other words, areas in which more work may be needed are identified by the examination board and communicated to the student. In this regard, *vapaa säestys* is assessed in the same way as Western classical music, with teachers in control of the feedback and the assessment. Researchers like Green (2001, 2008) and Lebler (2008) have addressed this issue in relation to the teaching of popular music, stating that popular music "is likely to be taught in more or less the same way as other more established content areas like Western classical music or jazz, with teachers being in control of the process and the curriculum, the feedback and the assessment. However, popular music is usually learned in the broader community as a self-directed activity, sometimes including interactions with peers and group activities" (Lebler, 2008, p. 193). Although *vapaa säestys* is not limited to popular music or any particular musical style, it claims to have a strong focus on group activities and self-directed activity (www.vapaasaestys.net). In this regard, questions raised by Green and Lebbler apply to *vapaa säestys* as well.

Furthermore, McWilliam and Lebler (2008) ask, "why it is that relatively traditional assessment methods are normal in conservatoires, with a high incidence of student performances being assessed by staff, often in a recital framework and usually focussed on a single aspect of an individual's performance. It is certainly not always because assessment is limited by institutional regulation" (p. 4–5). Concerning the exam of the group course in *vapaa säestys*, there were also no institutional regulations limiting the design of the exam. However, it would appear that in assessment, much like in pedagogy, the practices at the Sibelius Academy were guided primarily by the tradition of instrumental teaching in Western art music.

After considering the question of assessment raised by the student, I went back to class the following week and asked the students if the examination was something that really bothered them. Receiving an affirmative answer, the students and I started to develop an exam that we felt was more in line with the course as a whole, while I made sure it still met all the requirements of the curriculum. The process of reconstructing the exam functioned as an important tool that strengthened and shaped our learning community. Our group went step-by-step through every part of the exam, discussing the aims of each task, the best practices for striving towards those aims, and the most meaningful ways of performing them in the actual exam. In a Wengerian framework, one could say that reconstructing the exam functioned in our community as a way of negotiating the values and goals of the community and its pursuit of a joint enterprise. In the process of reconstruction we developed a shared repertoire of routines, tools, and ways of doing things, which in turn lead to an increased sense of mutual engagement evident in the follow-up interviews where the students reflected on how the group shaped their learning, and how they developed the feeling of also wanting to "give back" to the community.

At the same time, if the reconstruction of working methods in the beginning of the experiment could be viewed, in Paavola's and Hakkarainen's (2005) terms, as moving from a "monological" to a "dialogical" approach, then the reconstruction of the exam by the learning community is the equivalent to their theory of the "trialogical" approach. The "trialogical" approach sees learning "as a process of knowledge *creation* which concentrates on mediated processes where common objects of activity are developed collaboratively" (p. 535). According to Paavola and Hakkarainen, the knowledge creation metaphor helps us to "elicit and understand processes of knowledge advancement that are important in a knowledge society" (p. 535). The interaction is called "trialogical" because it concentrates on the development of new common objects of activity through which we interact. In the case of this research, one of the objects of activity that was being developed "trialogically" by the community was the group exam.

Coming back to the exam reconstruction process, one theme that stood out was that the students saw playing and singing together as an asset and an integral part of the course and the subject *vapaa säestys*, and felt that this should also be visible in the exam. Starting from the idea that instead of an individual exam, the students would take the exam together as a group, the exam was re-designed to take place in a setting suitable for collaborative music making with several pianos—the piano laboratory. Most of the exam tasks were then redesigned to include collaborative music making. For example, playing the 12-bar blues was to include another student improvising the solo, and when a student was accompanying one's own singing, others could join in the chorus. In the case of tasks that we found necessary to perform solo, the students still preferred for their peers to be present for support and appraisal. Already in the individual exam, the students had the liberty of deciding their own exam repertoire of ten pieces, as long as it included all the required styles. When preparing for the group exam, it was evident that the students planned their repertoire more in relation to the other students when compared to the individual exam. Many students wanted to include pieces in their repertoire brought to class initially by other students, and felt the need to negotiate with their peers for the right to do so. Also, knowing that all students would play at least two pieces out of the selection of ten in the actual exam, students clearly wanted to avoid having to play many of the same songs as their peers and chose their repertoire accordingly.

Reconstructing the exam also affected the nature of the assessment. Instead of the students receiving individual feedback from the members of the staff about their performance, the group exam was followed by an open discussion between the staff and all the students. In the discussion, the main voice was given to the students, who reflected on the exam as well as on the course as a whole, and their learning process during the year. The staff led the discussion, which focused on reflecting on the goals of the course and the subject. The staff also offered general comments and advice to the students about continuing on to the second and third year of *vapaa säestys* studies, where the tuition is offered in the form of one-to-one lessons. Overall, in the assessment of the reconstructed exam, the students were involved in the act of assessment as active participants with the intent to produce learning in itself. In other words, the assessment moved from being assessment for learning to being assessment as learning. At the same time, the situation functioned as assessment as learning for me, the teacher. I had an opportunity to receive valuable, critical feedback from students as a member of our shared learning community.

In Conclusion

Developing the group exam serves as one example of how the communities of prac-

tice born in the scope of the two research cycles shaped and continue to shape *vapaa säestys* practices of the Sibelius Academy's music education department. It is also the most visible result. Many *vapaa säestys* teachers in the department had the opportunity to observe the exam first hand and were consequently attracted to the process and its results. For example, one of the *vapaa säestys* teachers who was assessing the first group exam approached me, expressing interest in putting the group exam in practice in her own course. At present, she is trying out the collaborative approach in her own teaching.

The extent to which the communities of practice born in the course of the research cycles empowered both students and me to make policies from the bottom up is an important theme in contemporary education research, one that is especially important in Finnish music teacher education. In Finland, teachers are seen as "active agents" in creating and changing educational policies by policy makers ranging from The Finnish National Board of Education to principals of educational institutions; teachers are expected to design and carry out their own curricula in different learning environments. It is crucial, therefore, that future teachers have experiences in their university education that challenge their ability to affect collaborative change.

Currently, many teachers face the challenge of attempting to reconstruct their practices to meet the "rapid changes in present, networked, knowledge society [that] give rise to new challenges to human competence" (Paavola & Hakkarainen 2005, p. 535). In this situation, working in communities of practice could be an important asset. As I found during my research, when trying to rethink my own practices, it is difficult to think outside my own box. In order for me to even realize that I was stuck in my box, I needed to start working as a member of a community of practice that gradually found space to create knowledge instead of merely reproducing it. To put it in the words of Sir Ken Robinson (2010), "it's very hard to know, by the way, what it is you take for granted. And the reason is that you take it for granted."

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Note

[1] *Vapaa säestys* is a mostly Finnish (or Scandinavian) method for teaching group piano, but its literal meaning does not translate well into English. The terms "keyboard accompaniment", "keyboard harmony", "practical accompaniment", "practical piano skills" and the direct translation "free accompaniment" are sometimes offered. As a subject of study, *vapaa säestys* concentrates mainly on piano improvisation, playing by ear, and accompaniment. It is not bound to any particular musical style.

Abstrakti

Oppimisyhteisö on enemmän kuin osiensa summa – Vapaan säestyksen ryhmäopetuksen arviointistrategioiden rekonstruointiprosessi Sibelius-Akatemian musiikinopettajakoulutuksessa

Vaikka vapaan säestyksen ryhmäopetus on yleistymässä Suomessa, niin sen pedagogisia perusteita tai käytännön toimintatapoja ei ole alan toimijoiden toimesta juurikaan tarkasteltu. Tämä artikkeli perustuu Sibelius-Akatemian musiikkikasvatuksen osastolla toteutettuun toimintatutkimukseen vapaan säestyksen ryhmäopetuksesta musiikinopettajakoulutuksessa. Tutkimuksensa avulla kirjoittaja avaa vapaan säestyksen ryhmäopetuksen problematiikkaa pedagogisista ratkaisuista arviointistrategioihin. Keskeisellä sijalla artikkelissa on ajatus opiskelijoiden ja opettajan muodostamasta oppimisyhteisöstä vapaan säestyksen ryhmäopetuksen perustana. Oppimisyhteisöt kirjoittaja käsitteellistää tutkimuksessaan tietoa luoviksi käytäntöyhteisöiksi. Yhteisöllisiä toimintatapoja tukevien käytäntöjen avulla oppimisyhteisöt muodostuivat kirjoittajan tutkimuksessa vahvaksi voimavaraksi, jotka vaikuttivat sekä opetuksen sisältöihin, toimintatapoihin että arviointimenetelmiin. Kirjoittaja avaa tätä prosessia artikkelissa esimerkeillä opetuksesta ja selostuksella arviointistrategioiden yhteisöllisestä rekonstruointiprosessista.

Nathaniel Jay Olson

Competition as a location of preservation and innovation

Introduction

Musical expression in many cultures, like language, is alive and always changing in response to a variety of internal and external influences. Changes that originate inside a musical practice can occur through the creativity and ingenuity of individual musicians or groups of players who imagine new ways of expressing and creating. Change can also occur in response to external influences, as musicians come in contact with other musical cultures, with social situations that provoke unique musical responses, or are inspired by other mediums such as art or dance. Mediating these changes is the history that defines a musical culture, a history that prescribes certain practices or behaviors. For example, Irish fiddle music uses particular ornamentation, accenting, and bowing norms that have historical roots, and opera music is sung with heavy vibrato and without microphones, but innovation is constantly occurring in these musical arenas. In spite of this, innovation in musical cultures occurs within the boundaries of tradition and historical precedent, domains governed by norms that range from the inflexible (like the classical symphony) to the more permissible (like the contemporary American string band), in response to internal and external influences.

One external influence that can direct or inform this negotiation of preservation and innovation is competition, the topic of this article. In many musical cultures, competitions provide artificial arenas where ensembles, performers, compositions, and/or performances are judged, compared (either to a standard or to one another) and ranked. Competitions can work to preserve musical traditions by rewarding artists and ensembles that are felt to best exemplify those traditions. Musical innovation can also be directed and controlled through competition as judging bodies accept and reward, or reject and penalize, new or unique practices.

In this article, I will examine some of the ways that formal competition directs and influences change and preservation in a musical culture. Particularly, I will focus on several specific instrumentalities of competition including judging practices, rules, and competition formats, and show the effects of these instrumentalities on musical products, practitioners, and a musical culture in general. To illustrate these instrumentalities and effects, I will present a particular musical culture: the fiddle culture of the Northwestern United States that centers around the National Fiddle Contest held annually in Weiser, Idaho. I chose this culture because it is primarily focused around competition—contests provide the most important and, for many, the only venue for the performance and consumption of this music (Clarridge, Ta, 2007; Goertzen, 2004, p. 370). Consequently, musical change and preservation is readily discernible by what is heard each year at the competition, and the rules and other competition instrumentalities that influence what competitors play can be traced through their musical choices, as well as their comments on how those instrumentalities affect them. To demonstrate these relationships, in addition to present-

ing the historical context of the contest, I will report on thirteen semi-structured interviews that I conducted with fiddlers who have been successful at this competition—arguably those whose practices are most influenced by contest instrumentalities. These interviews offer an insightful perspective into the very intimate and influential power of this contest on individual performers, and the way competitions can change or modify traditions.

Although it is beyond the scope of this article to fully interrogate the value and potential harm of competition in American public school music education, competitive practices also deeply influence the musical traditions practiced in schools (Miller, 1994). Many secondary music education performance programs, for example, focus intensely on competitions and their rewards and consequences. Understanding how competition systems impact individuals and traditions may help educators reconsider and reevaluate these practices in order to reap the most educational benefits, as well as draw attention to practices that may be ineffectual, miseducative, or detrimental. Some of these ideas will be explored in the discussion section.

A Fiddle Contest

The popularity of what Americans refer to as "traditional" fiddle music hit its peak in the 1920s, around the same time that recreation and social life began to change in part due to innovations in transportation and entertainment. Cars like the Ford Model T and others had become affordable by this time and many families owned one and could travel to destinations near and far for purposes of entertainment. No longer was the local community as critical in providing these social opportunities. Urban population exceeded rural population for the first time in America's history, and urban entertainment also drew crowds away from the more rurally situated fiddle tradition. In addition, the phonograph and radio provided convenient and affordable alternatives to live music, and also began to change what people would listen to, as musics formerly only heard in far off locations became common place (Spielman, 1975, p. 236). These changes, both in what kind of music was popular, and how it was marketed and consumed, produced the decline in interest that essentially squelched fiddling in most of the US, including the Northwest, by the early 1950s.

At this time, Blaine Stubblefield, who would become the central figure in the preservation of fiddle music in the area, returned from Washington D.C., where he had been working with the Smithsonian Institute on a collection of folk music from the Northwest. An avid participant in fiddle music since his youth, he arrived in the small town of Weiser, Idaho and quickly recognized that the fiddle tradition he loved and had grown up on was doomed to extinction unless something could be done to revive it (Tolken, 1965). Blaine concluded that what fiddling needed was a new context for performance, a revitalized venue for fiddlers to showcase their abilities: the fiddle contest. While contests had been popular during fiddling's heyday, they too had begun to decline in popularity and frequency by the time that Blaine arrived on the scene. Convinced of their appeal both to fiddlers and spectators, he saw them as a way to reenergize the tradition. Blaine soon was elected the Chamber of Commerce secretary in Weiser, and in 1952 he proposed the contest as a way to both generate more opportunities for fiddlers and draw interest to their small town. He then invested himself deeply over the next few years in promoting and improving the contest. From the beginning, his goal was two-part: to provide a context for the fiddlers to play and perform, and to entertain an audience. That first year (1953) he wrote dozens of letters to fiddlers all over the state encouraging them to come and compete—his goal was to recruit 50-100 competitors. 37 contestants competed in the first year, and the contest has grown each year since

then. By 1964 the contest had grown large enough to earn the distinction as The National Contest, and it continues to be one of the largest gatherings of fiddlers and those interested in fiddling in the country. In 2009 over 350 contestants competed in the contest, and more than 7,000 spectators attended the festival.

Besides drawing interest from many seasoned players, the contest has proven to be an attraction for younger fiddlers as well. Young players are the largest contingent of the contest—more than half of the 2009 competitors were under the age of eighteen. Judging by the growth of the contest and the revitalization of fiddling both in the Northwest and throughout the country, Blaine's impression of the contest's potential to renew a dying tradition was prescient. The contest forum has proven to be an important force in revitalizing and perpetuating fiddling in this area of the country. But did that revitalization come at a cost?

Preserving a Sound

Many of the decisions regarding rules and procedures that shaped the contest in its early years seemed minor, but would prove to influence deeply both the music of this culture and the competitors. The initial intent, for Blaine and the committee that fashioned these rules and procedures, was to preserve the "authenticity" of the oldtime fiddle sound (Graf, 1999, p. 127). Yet, a precise definition was elusive. All agreed that certain elements should definitely be avoided, what they referred to as the "modern" sound—a distinction that generally referred to playing associated with classical training—ubiquitous vibrato, detaché bowing, heavy rubato, and the like. The music should be "danceable," played with good tone, strong rhythm, and "style."

To ensure that this oldtime sound was preserved, most of the authority was placed in the hands of the judges, who were empowered to make decisions on authentic playing, and typically drawn from the contestant pool. Most, if not all of the judges in a given contest, were competitors (and typically winners) of years past. Judges were instructed to penalize competitors who played "too modern," and early rubrics indicated that 25% of the total points be awarded for "old-timeyness." Current rubrics ostensibly continue to put emphasis on the oldtime sound, awarding a portion of points for "danceability"—still quite a controversial term to judges and competitors (cf. Goertzen 2004, p. 369). As in many traditions, ideas about authenticity continue to evolve at the contest (Schippers, 2010). Recognizing that what is regarded as authentic changes over time, a formal discussion is held each year before the contest begins between the fiddlers, judges, and committee members to review and refine what ideals should be emphasized (Graf, 1999, p.127).

Rules

In addition to the judging, some rules intended to maintain an oldtime sound have not changed much since their inception, especially those that center around which tunes can be played, as well as specifications about how they are to be played. Contestants are required to play three tunes in each round of competition, two of which must beold-time dance tunes: a hoedown and a waltz. The last tune is a little more open, called a tune of choice. Typically, choice tunes in the early contest also drew from the oldtime dance tradition: polkas, rags, and the like. In addition, flashy tunes like "Orange Blossom Special" and "Limerock," as well as flashy techniques such as "trick fiddling," "hokum bowing," or the "double shuffle," were disallowed for most of the contest's history because they were considered to be outside the oldtime aesthetic. At the first contest, the committee implemented a rule that only tunes at least 50 years old could be played in the contest, though that has since been rescinded. Competitors who played unauthorized tunes or used unapproved techniques were disqualified from competition. These rules and regulations

were implemented to emphasize defining elements of oldtime fiddling, but, as we will see, they would change as fiddling changed.

As musical tastes evolved, contestants pushed against these rules and the boundaries of oldtime playing, especially as new fiddle styles became popular and fiddlers from different parts of the country, and consequently different fiddling backgrounds, began to attend. Perhaps the most visible example of this occurred when fiddlers from Texas arrived on the scene in the late 1960s and early 1970s. As competitors, it seems that the individual players associated with Texas-style playing—Benny Thomasson, Herman Johnson, and Terry Morris, for example—understood the preservation intention of the rules, but also recognized the need to bring something new, innovative, and creative to the contest. "In competition," said Thomasson, "Every year we'd have to come up with something a little different, a little better" (In Goertzen 1998, p. 116). Showing off fancy new licks and interesting variations impressed the judges and the other fiddlers—it wasn't enough just to play cleanly or "authentically," there was also an impetus to innovate. The Texas-style, characterized by a more improvisational, flashy, and jazz-influenced sound encouraged this kind of creativity. It initially found some resistance from judges, but with time Texas-style players began to win the contest. Today the Texas-style is played by nearly every contestant at Weiser, and has become virtually synonymous with contest fiddling (Booher, 2007).

This example reflects the careful compromises that fiddlers make as they attempt to both preserve and innovate, a line that contemporary fiddlers continue to walk. In current competition, while the Texas style continues to dominate, other influences are becoming perceptible—many competitors have started to play blues and jazz tunes for their tune of choice and include alternate scales in their tunes as well, but some fiddlers mention that this practice is risky for fiddlers who want to win. Katrina Pearce (2006) noted that she will usually only play these "progressive" tunes in the last rounds of competition, where there seems to be more leeway in the judging, and more points for originality. One competitor, Daniel Carwile (2006), a well-respected, innovative, and incredibly clean fiddler, was cut after only the first round of competition, and several other fiddlers suspect that it was because his tunes were just a little "too far out there." Finally, Luke Price offers a telling assessment: "Staying within the style is important—and there are limits to the Texas-style. You have to respect what has come before to create something that fits into the tradition. Some people will play something different that they may say is on the edge, but it is off the edge and outside of the Texas-style. Listening to the older players definitely helps one to understand that tradition and it's limits." One senses in Luke's comment that it's not that the unacceptable innovations he describes are necessarily too radical, but that they pull too hard against the tradition. If the past is any indication, variations considered off the edge now will be ubiquitous in future contests.

This seems to be the case today—fiddle music heard at the contest now is quite different than the oldtime sound the original committee hoped to preserve—it clearly contains some of the exact elements that those contest organizers initially shunned. Over the course of the contest's history many of the original rules regarding tunes and technique have now been removed or reconsidered. Fiddlers can play "Limerock" now, and they can use a shuffle bow if it is a part of the tune. More importantly, the judges, being drawn from the pool of competitors, can use a contemporary lens to evaluate the new innovations in relation to historical precedents, and determine what is acceptable, and what new directions are desirable. Because the contest rules and the judges are open to innovation, and even reward it, the tradition can change and evolve with the times, and consequently the contest

remained—and continues to remain—relevant to the younger generation of competitors that are drawn to it.

Time Limits, Improvisation, and Technical Demands

The decision to implement time limits was basically made out of necessity. With the number of contestants increasing each year, something was needed to prevent fiddlers from playing lengthy versions of tunes, as was their custom at dances. In the first year of the contest at Weiser, the time rule stipulated three minutes per tune, but within a few years even that was too long, and the time limit was reduced to four minutes for all three tunes. While outside the contest these tunes might be played for five or more minutes each, now fiddlers had to shorten those tunes drastically, to about one minute and twenty seconds a piece. This limit is still strictly adhered to—an official times each competitor, and points are deducted for every 10-second increment over.

Though it may seem inconsequential, time limits have especially affected the character of the music played at the contest. Most obviously, the tunes are shorter, but beyond that, time limits force fiddlers to make choices regarding what they will include in their arrangement of a tune. For example, if a fiddler knows and can play fifteen variations for "Sally Johnson," the time limit requires that she choose only half of those variations to perform. Because fiddlers have such a short time to impress the judges, players will choose the most technical, complex, and flashy of these variations. The need to show technical prowess grows each year as contestants try to outdo one another, so they will take already challenging tunes and work out ornate, demanding variations. Tunes have therefore become shorter, increasingly florid, and virtuosic.

A number of effects flow from this development. The increasing technical complexity has impacted the improvisational character of the tunes and shifted the emphasis toward execution. In the past most players improvised many of their tune variations on stage, at the contest. These days, the need to execute challenging passages flawlessly is significantly heightened: in a short time, small mistakes loom large and have a dramatic effect on the scoring. Therefore, most fiddlers can't afford the risk of improvising on the spot. Katrina Pearce relates that in contrast to the contest at Weiser, contests without time limits (typically held in Texas) offer time to redeem oneself if mistakes are made, and therefore contestants are more willing to improvise and attempt risky variations. This is not the case at Weiser, she says. "Contests in the Northwest really focus on perfection." Although there are players who do improvise in their contest rounds, "the truth is, totally improvisational players rarely win the contest," says Rudi Booher. He continues with a characterization of his own playing, "I'm not going to a contest to show off improvisational fiddle playing. I'm going there to do my very best, give my very best rendition of the tune." Although the time limit is not the only factor behind Rudi's statement, it certainly contributes to the need he feels to execute his tunes perfectly and not improvise.

These increasing technical demands also impact the way in which contestants practice and prepare for competition. "Texas-style music at the highest level is an improvisational art," says Matt Hartz, "Great players in this style were and are individualists with unique voices. They are innovators. On the other hand, our fiddle contest here at Weiser has become something akin to gymnasts perfecting their routines for the next gymnastics meet" (2006). Perhaps the most illustrative example of Matt's assertion is the practice regimen of Tristan Clarridge. Clarridge has won the National Contest four times in the last six years, and his practice is relentless and monotonous. Beginning four months before the contest, he puts in around four hours of practice each day, "turning on the metronome and playing

slow" (2006). He continues, "I play everything with the metronome, three times slow, then two times medium, then one time fast. I set aside a segment of time to practice hard parts and a segment of time for just the beginnings and endings." Clarridge does this every day for the 18 tunes that are required to win the contest (6 rounds comprise the Grand National Division). His preparation is reflective of many of the fiddlers that I spoke with—a systematic, technically-oriented practice focused on execution. Matt Hartz says that this kind of preparation instills a certain "homogenization of the music" that is reflected in Clarridge's playing. For example, in 2001 and 2003 Clarridge played the tune "Done Gone" as part of his contest rounds. The transcriptions of these two versions are practically identical, even down to the particular bowings he chose. As a contrast, consider the two versions of "Tom and Jerry" that Mark O'Connor played when he won Weiser in 1976 and 1978. They are decidedly different from one another, and unique from any published version of the tune, probably because at least a portion of the tune was improvised on stage (O'Connor was known for learning tunes just before going on, and improvising on them on the spot). Of the competitors I interviewed, nearly all of them described a practice routine similar to Clarridge's, and few were willing to take the risks inherent to O'Connor's approach. These examples suggest that the demands of the competition have grown dramatically in the last 30 years, and consequently contemporary fiddlers prepare differently in order to be competitive.

Judging

Judging practices employed at the contest have also evolved since their inception in 1953. Originally, three judges sat in the audience and judged fiddlers not just on their playing ability, but also on their showmanship. Judges assessed the "whole package" of a fiddler and chose a winner considered an ambassador for fiddling, as well as an excellent performer. Naturally, a certain subjective bias played into this assessment, and with time, contestants demanded a more objective approach. Consequently, steps were taken to preserve the anonymity of each fiddler: The order of contestants is now chosen randomly by computer, and judges are sequestered in another room, and hear the tunes through a speaker. Additionally, contest organizers now employ five judges and throw out the high and low scores for each player, thus preventing any one judge from having too much influence on the outcome of the contest. While these arrangements allow for an (arguably) objective assessment of each player, at the same time judges are entrusted with the responsibility to be subjective enough to choose players that best exemplify the fiddling ideal as they perceive it—a kind of collective subjectivity. Ostensibly these judging expectations may seem to contradict one another, but it is within this contradiction that fiddle music has evolved at the contest—a way of balancing preservation and innovation.

Blind judging definitely contributes to the increasing emphasis on technical perfection, as well as a primary emphasis on sounds over the whole player. Matt Hartz asserts that because the pool of technically proficient players is getting bigger, differentiating between players is getting harder, especially when competitors play the same versions of the same tunes. "Judges start looking at mistakes instead of originality," he says, "Instead of being about creativity, it's about technical mastery." Tony Ludiker, a five-time winner and frequent judge at the contest, also remarks on the dissonance between sound and player that judges deal with when listening through speakers: "The sound is all I have to go on, so the judging becomes more about timing, tone, intonation, and authoritative playing. You don't really get a sense of the performer listening through a speaker. If I were judging out in the audience, things would be a lot different

because I would be into not just the exact notes, but I would be asking if there was a spirit there, if the person was having fun." Players who understand this dynamic, then, employ methods like the ones Tristan describes in the last section—they do everything they can to not make mistakes, to execute cleanly, with perfection, even if that means being a little less creative. "People win contests because they are consistent and flawless in their execution," Daniel Carwile says. These quotes emphasize the idea that contestants play to what the judges judge, and in this case because the contest judging practice emphasizes technically perfect sounds over everything else, that is the ideal to which competitors aspire, and come to value.

At the same time, because judges are allowed and encouraged to be subjective about what and who they choose to win the contest, they can reward innovative players, and through their choices inspire changes in the musical landscape. Danita Rast, who regularly judged at Weiser, says, "I love to hear innovative players, to hear people taking chances, playing something new and exciting. These are the things I am listening for beyond great execution." Again, because of the freedom to respond to subjective considerations, many of the elements already mentioned that were initially considered outside the tradition have been able to find a place in the culture, including Texas-style playing, shuffle bowing, and most recently blues and jazz tunes.

Discussion

What can educators glean from the example of fiddle contests? First, for better or worse, it seems clear that in the U. S., competition has and continues to exert a strong motivational power for both drawing people in and preserving traditions. "As children get older," says Alfie Kohn (1998), a fierce critic of winner-take-all educational practices, "they are more inclined toward competition because of a social environment that encourages and reinforces it." While we may argue about the value of competitive experiences (and indeed, Kohn makes a strong argument against them, as well as high-stakes testing), there is no denying their pervasive influence in American culture, as well as that of many other countries. Competition is "the common denominator of American life (Kohn 1998, p.1)." This is true in music education as well. Secondary large ensemble music education in particular is, in many locations, practically defined by an orientation toward competition. Miller asserts that "music contests have been a part of secondary education almost from the beginning," and that, "they were instrumental in helping music gain wide acceptance as a legitimate part of the school curriculum (1998, p. 30)." What we've seen in the fiddle contest also holds true for secondary large-ensemble music instruction—competition draws students in and keeps them involved.

In this case, competition is an external motivator, but it can also establish and solidify internal values and preferences. Fiddlers in the contest responded to the values the contest asserted—and with time they made those values their own. As the contest came to emphasize execution, intonation, tone, brevity, and creativity, the fiddlers came to prize these things as well. The competitive environments in which educators engage instill values in a similar way— musical skills that are rewarded become the focus of educational practices. Pierson (1991) asserts that this may even extend to engendering non-musical attributes, such as punctuality and preparedness. Again, the argument is not that this should or should not be the case, but that competition does in fact instill values in those who compete.

What values do secondary level music competitions instill? It seems obvious that for teachers, educational goals should be at the forefront of competitive practices. However, I am compelled that seemingly inconsequential choices are sometimes made that produce far-reaching, unanticipated consequences. Two choices from the fiddle contest history that fit this

description were the decision to impose time limits—an administrative decision, and the decision the use "blind" judges in order to be more objective. Neither of these decisions had anything to do with the actual music played in the contest, but their impact is undeniable. As described, the tunes became shorter, more florid, more technical, more virtuosic; but even more compelling is how the players changed the way they performed, practiced, and even what they came to value about musical expression. Consequently, fiddle teachers also taught differently, emphasizing qualities and practice routines that would optimize their students chances for success at the contest. In other words, seemingly minor decisions centered around competition affected pedagogy, curriculum, repertoire, and perhaps even the beliefs of both teachers and students in regards to a particular musical tradition. A similar effect can be seen in programs like the U. S. movement of yearly high-stakes testing, where teachers are compelled to "teach to the test." Doing so may influence test scores, but this approach undeniably affects many other aspects of teaching and learning.

Although it may seem like an odd locus of reform, consider the critical location that competitions offer to actually change the way that music is taught—if decisions are made from a pedagogical starting point. For example, several of the United States' National Standards for Education are almost routinely neglected by some secondary educators—especially standard 3) Improvising melodies, variations, and accompaniments, and standard 4) Composing and arranging music (www.menc.org). It is important to note in the context of this discussion, that these values are not included in the rubrics for judging ensembles supplied by the Music Educators National Conference (MENC). In fact, they seem to be rather disparaged in competition. As an example, consider the experience of Eric Shieh, a secondary-level orchestra conductor in St. Louis. In an effort to cultivate the improvisational capacities of his students, he and his orchestra prepared a piece of music that would require them to improvise on stage. They took the piece to their festival, and upon playing it were promptly disqualified because the piece did not meet the rather narrow standards outlined in the judging rubrics and valued by the judges. If educators truly want these values to be instilled in themselves and their students, they must be reflected in the judging and scoring at competitions. What educational benefits that would emerge, and how teaching practices might change, if ensembles were rewarded for improvising in a competition, or for playing a composition written by a member of the ensemble? Also, consider how the competition might change if, taking a cue from the fiddle contest, one or more of the judges was a qualified student, sensitive to the musical climate of his or her contemporaries, or if groups even judged one another. These practices may in fact produce gratifying and far-reaching educational opportunities. Making competition choices with educational outcomes at the forefront facilitates a competition environment that serves those aims. While it's true that competition may not be the best place for these changes to initiate, competition rubrics and outcomes do hold up a mirror to the values, beliefs, goals, and educational ideals of those who participate in them.

Finally, while fiddle contests have both preserved and perpetuated many aspects of fiddling, there is a sense in which they have also contributed to a certain ossification of the tradition. Because technical expectations at the contest rise each year, contestants, as noted, are compelled to eliminate risky improvisations from their playing, and stick to performances that are impeccably executed and "safe." I would argue that this has narrowed the repertoire at the contest, and the breadth of musical possibility and freedom that contestants enjoy. A similar effect can be seen in the history of the jazz tradition in the United States. Also an improvisational tra-

dition, some have argued that as jazz became more institutionalized it lost its malleability and consequently its relevance to younger players (cf. Ake, 2002).

While a certain amount of ossification has probably occurred due to the fiddle contest, it seems clear that rules and judging practices also permit and encourage innovation and revitalization of the art form—they help the tradition respond to the musical climate of the time and place. At a time when some music educators bemoan the decline of interest in music education (cf. Kratus, 2007), it may be helpful to examine how current competitive practices might contribute to or sustain that decline. For example, in secondary string education, interest in the music of many different cultures has grown across the country. Some programs have initiated mariachi, Celtic, and bluegrass ensembles that reflect this interest, but they are often not included in competitive venues. Some of my own private students faced significant resistance when they prepared challenging American fiddle tunes, swing pieces, or tunes with Jamaican rhythms and improvisation for a local festival, and they were often scored down or not advanced simply because of their repertoire choices. Judges in this case stifled multicultural interest and penalized performers, when they could have rewarded and encouraged them, and allowed musical tastes of time and place to find affirmation in the competitive environment.

Conclusion

The National Fiddle Contest held in Weiser, Idaho provides a convincing example of the power and influence of competition on musical practice and tradition. Through rules, judging practices, and administrative procedures, the contest perpetuates values and inspires behaviors in musicians, while also influencing the style and character of the music itself. Competition, which saved a dying art form, now perpetuates and shapes this tradition. Public music education in North America, and indeed any musical system that incorporates competitive practices, can learn from this example the deep impact that these environments have on individuals and traditions, and the contradictions and ambivalences that ensue. As educators, understanding the impact of these practices can help us better utilize competition to produce the most educative outcomes, and shape our educational conventions in ways that are most relevant and beneficial for our students.

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Abstract

This article investigates the influence of competition on innovation and preservation within a musical tradition, and draws a comparison to competitive practices in music education. To examine this influence, one particular tradition—the fiddle tradition of the Northwestern United States that is exemplified by the annual National Oldtime Fiddlers Contest held in Weiser, Idaho—is examined in detail. Judging practices, administrative decisions, rules, and procedures associated with the contest have noticeable effects both on the music performed at the contest, and on the teaching and learning practices of the contestants. These influences are interrogated through interviews with thirteen successful contest participants. The experiences of these contestants, and the pervasive influence of competition in their musical lives, raise important questions for educators who engage in competition as a part of their instructional approach. How does competition shape and reflect an evolving tradition, and those involved in that tradition? What can we learn from our own competitive practices? If educational goals are considered primary, how should competitions operate to ensure those goals?

Abstrakti

Nathaniel Jay Olson

KILPAILU SÄILYTTÄMISEN JA INNOVAATION PAIKKANA

Kirjoittaja tarkastelee artikkelissaan kilpailun vaikutusta innovaatioon ja säilyttämiseen musiikillisessa traditiossa ja vertailee sitä musiikkikasvatuksen kilpaileviin käytäntöihin. Vaikutusta tarkastellaan yhden tietyn tradition, Yhdysvaltojen luoteisosan viuluperinteen valossa. Tästä perinteestä esimerkkinä esitetään Weiserissa, Idahossa vuosittain pidettävä kansallinen "vanhanajan viulistien" kilpailu. Kilpailussa yhdistyvät arviointikäytännöt, hallinnolliset päätökset, säännöt ja menettelytavat vaikuttavat huomattavasti sekä kilpailussa esitettävään musiikkiin että kilpailuun osallistuvien opetus- ja oppimiskäytäntöihin. Näitä vaikutuksia havaittiin, kun haastateltiin kolmeatoista kilpailuissa menestynyttä osallistujaa. Kilpailuun osallistuvien kokemuksista sekä kilpailun kaiken kattavasta vaikutuksesta heidän musiikilliseen elämäänsä herää tärkeitä kysymyksiä kasvattajille, jotka osana opetustaan harjoittavat oppilaitaan kilpailuihin. Miten kilpailu muokkaa ja heijastaa kehittyvää traditiota sekä niitä, jotka ovat mukana tuossa traditiossa? Mitä voimme oppia omista kilpailevista käytännöistämme? Mikäli kasvatukselliset päämäärät mielletään ensisijaisiksi, miten kilpailujen pitäisi toimia, jotta nämä päämäärät varmistettaisiin?

Hanna Nikkanen

Developing democratic practices in a school community through musical performances

THE THINGS WE TAKE FOR GRANTED, WITHOUT INQUIRY OR REFLECTION, AFFECT OUR THINKING MOST, AND THESE HABITUDES ARE FORMED IN RELATIONSHIP WITH OTHERS (DEWEY, MW9, P. 22[1]).

Finnish schools have a strong tradition of seasonal celebrations, with musical performances as an essential component. These events are usually organized for ending the school term or for celebrating Independence Day and other memorials, and they gather the whole school and often families together. The programs usually consist of small performances by students, which in addition to music may be plays, poems or dance, for example. They gather the whole school and often families together. Naturally, the celebrations are expected to bring joy and sense of community to the school. Many organizers will speak highly of these occasions, assuming that they automatically build spirit and community. But often the tradition of school performances is based on selecting the most skillful students to perform. Rather than promoting inclusiveness, they may serve to highlight certain inequities, especially those surrounding the gifted and talented few.

This article is based on a case study in a Finnish primary school in which it has been asked whether school celebrations and musical performances may even *prevent* a sense of community. At the Neighbourville School (pseudonym), there has been a long history of developing community-based, inclusive approaches to school education in general. Their celebrations, however, were found to contradict broader educational aims. Instead of quitting the celebrations, the teachers reconstructed the tradition, giving it a central role in the culture of the school. Gradually a practice was established in which every member of the school community participates in one or more seasonal productions a year.

The aim of this article is to examine the process of producing a musical performance as a critical component of one particular school's educational culture. Data includes material collected in three video-recorded discussions with the entire educational staff (N=13) of the Neighbourville School, spring 2007. Our discussions concerned the development of this tradition as well as its contemporary practices and values and future challenges. I have earlier worked as a music teacher in this school for 12 years, so I participated in the research both as a member of the community, and as a researcher already distanced from my position as a teacher. From the transcripts, I have composed a narrative through which I open perspectives on the multifaceted negotiation between an individual and her community, as well as between a culture's tradition and its renewal. First, I will describe the development of a democratic, community-based educational culture in the Neighbourville School and the changes it brought to the practice of musical per-

formances. Leaning on John Dewey, I note that communities survive by educating their young into habits of doing, thinking, and feeling (Dewey, MW9, p. 6). The continuity of a community should not be confined to mere transmission, however, but must also allow for renewal and innovation. Concerning schools, it is the task of the institution to perpetuate a given tradition on the one hand, but to critically evaluate it on the other (MW9, pp. 22–24; MW3, p. 276). To discuss the role of music education in this task, I look to Christopher Small's (1987/1998) idea of musical performances as ritual. Finally, I will suggest that evaluating and developing the practice of musical performances offers us a helpful tool when evaluating and constructing learning practices in school communities.

The Construction and Evaluation of a Tradition

The Neighbourville School was founded in the early 1980's. The young head master was representative of a staff of teachers who were all in their twenties or thirties; their goal was to embrace ideals of equality and child-centered education as well as inclusion of students with special educational needs. Inclusion of all students was an emerging social value related to equity, especially among young teachers, but ways to bring these ideals into practice were not yet developed.[2] School celebrations were adopted to the Neighbourville School as a traditional element of school-work. The program consisted mostly of community singing, little dramas or puppet theater plays, or performances combining music and movement. Sometimes there was a song performed by an entire class, but usually the performances were produced by the drama or gymnastics clubs. The habitual practice of celebrations seems to have connected performing with special skills.

In the beginning of the 1990's, all Finnish schools were expected to create a local application of the National Core Curriculum (cf. Finnish National Board of Education, 2004, p. 8). Schools were asked to define the values upon which their work is based. At the Neighbourville School, a year-long struggle ensued as teachers debated the values they could all accept. They agreed on the ideal of equality, but what that should mean in the life of the school was difficult to define. One of the teachers describes her feelings about child-centered learning at the beginning of the curriculum project: *"It did not work in a right way. Children ran and jumped and wandered where they wanted to … there was no order, it was more of a chaos."*[3] To support the project, the Neighbourville School got a consultant who specialized in community-based education. This approach, developed by two Finnish educators, Kalevi Kaipio and Kari Murto (1988), emphasizes the relationship between the quality of social life in the educational community, especially on learning to balance individual and communal rights and responsibilities (Kaipio, 1999). The central concern is to support the self-esteem of individual students. But both self-esteem and a sense of responsibility are seen as properties that can only be developed and learned through social interaction. The Neighbourville school staff found the ideas of community-based education helpful in developing the school culture because it preserved the original ideals of valuing every member of the community, while establishing a more ordered environment. The principals of the school decided to attend a two-year in-service course on community education, and consequently the requirement for collaboration was set, for children and adults.

As all practices of the school were now evaluated through the "community lens," a new perspective was gained regarding the how's and why's of school festivities. Although an original goal of the school was to include all children in all activities —even those with special needs—it was typical to choose as musical performers those students considered capable of coping with the long rehearsal process, thus

excluding slow learners and children with behavior problems. Even if regarded as a valuable tradition, school celebrations seemed to contradict the new emphasis on community and inclusion.

The Reconstruction of a Tradition

As a first step, the teachers of a class which included several pupils with special needs, decided to include everyone in the next Christmas Nativity Play. Initially unprecedented, this quickly became the norm in the Neighbourville School. It was considered important to involve all the children in the performances and not let presuppositions of children's skills preclude them from the positive attention connected to performing publicly. A person who had joined the staff at the end of 1990's commented: *"It has never been here like, that if you are kind of a cumbersome kid, it would prohibit you from getting a part in a performance."* In this phase, however, the teachers could still choose whether they wanted to have their class perform for the celebration or not. During the research we recalled that once all except one of the classes performed in the Christmas celebration. Afterwards a parent called to ask why their son's group had not performed, while all the others did. This call reminded the teachers how significant it was for the parents to see their child performing, as well as for the pupils to be seen on the stage. Next, the teachers decided that *all* the members of the school community—children as well as adults—should participate in some way in the larger festivities at the end of each semester. This practice required a considerable investment, but it was seen as something unique. Pupils with special needs were especially noticed to be *"at their best"* on stage. As reconstructed tradition, by the end of the 1990's, the performances became part of the curriculum for every child in the Neighbourville School.

The collaborative effort required for these communal projects enhanced a sense of community among the adults as well. Although the traditional way of producing performances offered a special occasion for teachers to work with selected children sharing a special interest, the previous practice had resulted in tensions when performances created extra work for some of the teachers but not for all. *"That time was kind of soloistic. One acted, and if asked, someone could join in, but it was more struggling alone than collaboration … no sense of community, in any way."* By involving all the students as well as adults in the celebrations, the effort became shared, and rehearsals were scheduled into normal working hours. *"By celebrations, we create something in common, something that we can be proud of, children and adults all together."*

The Re-evaluation of a Tradition

In recent years, the question emerged as to whether this newly reconstructed tradition served the pupils, or more the conscience of the teachers. When I worked at the Neighbourville School, I remember that the teachers were proud of the effort of successfully bringing every child onto the stage. We were happy to note that during performances there was no distinction between the so-called "normal" and so-called "special" children. During the research sessions, however, some teachers questioned whether everyone's participation guaranteed democracy and equity. One of the staff members recalled, *"I remember, when we wanted every child in 'flexi'*[4] *to participate, that everyone would get his and her role and nobody would be discriminated against and feel bad. And then we have a child who doesn't distinguish a tree from a triangle, and another who doesn't speak Finnish, and the third doesn't want to speak Finnish, […] so though it was a lovely idea that all the children participate, in 'flexi' it was a bit like nobody enjoyed the rehearsals. Like the children ached with lactic acid the rest of the day if we had had a rehearsal in the morning."* During the last decade, the discussion has increasingly focused on the quality of the process: How to better take into account the var-

ious educational needs of the pupils, and how to encourage independence and ownership from each student. One solution involved starting the rehearsal and performance process with a looser script, thus allowing more room to respond to the emerging learning opportunities and challenges. During my research project, for example, a class of 8-year-olds created a performance with self-made music, lyrics, and illustrations.

For Dewey, it is vitally important to transmit to the young what has been developed and valued by past society. But instead of trying to adapt or accommodate the past, social institutions like the public school should be "laboratories" for the invention of new ideas and intellectual tools to consciously and responsibly shape present practices (MW9, p. 85; MW3, p. 276).[5] While it is not possible to teach and pass on everything, it is the business of the school to select what is best, and what will be meaningful to the young. The school should strive to eliminate the negative features of an existing environment and balance the various elements in social life to give each individual an opportunity to escape the inherent limitations of the group into which she was born (MW3, pp. 24-25.) But the question of what to strengthen in a tradition and what to eliminate is a challenging one for any school. When the traditional celebrations in the Neighbourville School were found to be incompatible with the ideal of equality, eliminating the festivities could have been a logical option. In this case, however, the basic form of the seasonal festivity was maintained, as was the main content of the program—community singing, drama, dance, and musical performances. But the way of *producing* the program was reconstructed to align with the educational ideals of the staff and the community.

Finnish scholar Pasi Sahlberg (1997a) quoted American authors Wilson and Daviss (1994) who state that in the field of education, old practices are often *replaced* by innovations while in other fields traditions are *developed*. This leads to exhaustion among teachers when innovations designed by external authorities come and go sooner than they can be adopted. The researchers suggest that school improvement might occur by encouraging schools to shift their focus from small atomistic improvements to change on a larger scale (Sahlberg, 1997a; 1997b). According to Sahlberg (1997a), a precondition for successful change and continuous development in a school is simultaneously external (by authorities) and internal (by the staff of teachers). The Neighbourville School offers an interesting example of how a group of teachers, administrators, and students wrestled with external and internal mandates for change. The curriculum development process required teachers to discuss their values and gave guidelines to assist them. However, it is important that schools were allowed to choose their ways to bring the National curriculum into practice, and community-based education as a governing ideal was chosen *by* the teachers. Moreover, it might even have been beneficial that this particular approach to community education was originally not designed for general education but for therapeutic boarding schools for pupils with the most difficult social problems, so the teachers in the Neighbourville School could not just copy the model but they needed to reflect on it and design their own application.

Community-based Education through Musical Performances

For Dewey, education is not merely a matter of transmitting intellectual information, it is also a matter of learning to live in a social context. Societies not only exist *by* transmission and communication, but they exist *in* transmission and communication (Dewey, MW9, p. 7). This double mission is found in Dewey's principle of *learning by doing*. In addition to making learning more efficient and pleasant, children also learn important social practices as agents in their community. According

to the teachers of the Neighbourville School, the revised seasonal performances not only expressed, but also enhanced, the ideals of community-based education. These performances captured the educational ideals of equality and inclusion that were important to the teachers in the first place, and they also became a tool with which to construct social structures and relationships within the community.

When musical performances and school celebrations are examined through their social significance—and not primarily through their content or individual aesthetic experience, e.g.—they may be seen as rituals. Christopher Small suggests that music is not primarily a thing, but an activity in which we engage (Small, 1987/1998, p. 50). Considering any musical performance as a ritual, he sees congruence especially between relationships created through music and relationships in community (ibid. 74). Christoph Wulf (2002), an educational anthropologist, describes rituals as an essential tool of socialization in a community. Making the invisible visible, rituals carry on the central values of a community, thus participating in the creation, maintenance and development of wider societies. For Fran Mullis and Susanne F. Fincher (1996) rituals can "engage the whole school in experiences that initiate students into the school community, instruct them in school values, and welcome them as esteemed members of the student body." Jim Garrison and Anthony G. Rud (2009) consider school ritual as a practice showing and orienting school members towards reverence in respect for objects, ideas and ideals as well as each other. Music making and school rituals might even be seen as sites of citizenship making (Allsup, in press). Working for celebrations *is* collaboration and community education in practice, during which skills of working together towards shared aims are *learned by doing*. As one of the teachers in the Neighbourville states *"You can see the effect also in everyday life, being able to cooperate with anyone …You learn to value the strengths that are not visible in math's lesson, so while practicing the play or performance you kind of learn to value the diversity and those good features that may be found in every one … to see from the other side."*

Community of Musical Practice or Musical Practice for the Community

Hildegard Froehlich (2009) asks what may constitute "the community" in the context of school music. Even if the term *community* has 'warm' connotations, she warns that its loose and unexamined use can prevent well-guided action and constructive activism. Froehlich recognizes contradicting interests among the different *communities of practice* (Wenger, 1998) that a music educator belongs to, and the difficulty in creating a sense of belonging among people with different backgrounds. Froehlich seems to indicate that, when practicing music, members of a school community form a community of *musical* practice. Because the entirety of a school community is not formed on the basis of musical interest but on an educational task, school—taken as a whole—cannot be regarded as a community of *musical* practice but must be considered as a community of *educational* practice. The main interest of a community of practice is essential in assessing what elements of the community should be strengthened, as Dewey (MW9, pp. 24–25) suggested, while transmitting the tradition. The habits of action which tend to advance the sense of community within a community of musical practice, may lead to disruption in other kinds of communities. Kimmo Lehtonen (2005) writes about the hidden power of norms taken for granted in conservatories and music schools. Although coming to know and accept these norms may foster cohesion within this group, Lehtonen argues that characteristic features, such as competitiveness and elitism, cause disruption even in musical communities, and likely more so if extended to the larger community. Lehtonen refers to the culture of

art music, but the division of labor between performers and spectators is strongly marked, and competition for fame is vigorous within the field of popular music, as well. To avoid the disruptive effects of these examples requires active re/evaluation of the function of musical performances as part of school education. For example, the culture of professional music, based on audition alone, is antithetic to a school culture that should nurture musical relationships in all students. Like Dewey, I believe that it is not preferable to have school music that is not connected to what music students know outside of school. But when we bring new musical elements to school, we need to evaluate them in the context of the goals of general education. While professional musicians may be in favor of their kind of musical practice (with all of its attendant goals and challenges), schools should make appropriate evaluations regarding the place and purpose of music for all students.

Models of collaboration and community for music education have also been looked for from African and African-American cultures. Westerlund (2002, p. 144) compares the way that African cultures use musical sounds to integrate individuals into group action while Western concert music is expected to reach individuals best by minimizing interaction with others. Westerlund suggests that for the Western music education, we could borrow a more communal concept of self, and move from an *ethos* of musical reproduction to musical re-creation. Coming out of his research on African-American music, Small (1987/1998) concludes that 1) the more actively involved people are in a performance, and the fewer spectators there are, that the more unified a community will be; and 2) the less dependent the participants are on pre-existing material, including written notations, the more directly and intimately they are able to respond to one another. These suggestions are compatible with Westerlund's ideas and require widening the concept of making music from *performing pieces of music* to *performing musically* the life and culture of the community.

In the case of the Neighbourville School, I recognize features articulated by Westerlund and Small, assimilated in the tradition of Finnish school. Their aim of developing a community-based learning environment may be seen as one version of communal conception of self. Three findings have emerged that relate to this revitalization of community. First, everyone is actively involved in musical performances at the Neighbourville School, not simultaneously as in African cultures anymore, but in turn, class by class. The teachers consider it a professional skill to design a performance so that everyone will succeed with the help of others. And as Small suggests, this has been found to unify the community. With experiences as both performers and audience members, the children seem more interested in and empathic toward each others' work. Second, there is an attempt to reduce reliance on pre-existing material. Instead of improvising during the performance, the teachers give room for improvisation during the preparation period. Instead of reproducing ready-made scores, music is arranged during the preparation process according to the current and constantly developing skills and needs of the participants. Third, there has been a notable change of concept, from one of performing pieces of music (or drama or dance) to performing the life and culture of the community. Today the whole school is involved in the production of bigger festivities, with tasks divided and plans checked in weekly meetings. During my research, the teachers considered as their most important aim *"to offer experiences of success"* to pupils. Parents and guardians attend the festivities with pleasure, for *"it is also great to see your child succeed,"* and this has affected cooperation with parents in general. *"In the course of the years this culture of celebrations has been community work at its best."*

Musical Performances as a Tool for Constructing School Culture

As Dewey emphasized, school should evaluate and develop its practices unceasingly. His suggestion to nurture the best parts of our culture and leave aside what is deemed unworthy is wise, but not easy to carry out. There is no one or permanent solution, but the emerging questions and solutions are contextual and in constant change. In the Neighbourville School, the effort for equality brought all the pupils to the stage, but provoked additional questions regarding the quality of democracy, and how to better serve pupils according to their individual needs. In the discussions during this research, this critical evaluation was taken further. It was asked whether this practice, which has been considered *"an arena for creativity and progress,"* has in turn become *"a fortress of regress,"* a practice not allowed to be questioned. Though it was rewarding to recollect what was done to develop the tradition, the new generation of teachers were encouraged to find their own way to recreate and revitalize the practice. So far, the ideals of democracy and equality have been brought to the frame of a traditional Finnish school festivity, saving the structure of separate numbers, performers, and audience. One of the challenges set by the younger teachers was "*What do we understand by a 'festivity'? Does it need performances or could it consist more of community singing, for example?"*

"Making the invisible visible," (Wulf 2002) school rituals bring values and social structures of the community in action, making them easier to see and handle. In the Neighbourville School, looking closely at celebrations and performances helped to discuss the deepest values of the school and the attitudes of those involved; How to balance between the benefit of individual and community, between rights, duties, and responsibilities, and between respecting and renewing the tradition? Replicating a traditional model of a celebration may bring forth reverence to values that are not current in the particular school community and make people feel awkward: why spend so much time on something that we don't believe in or that may even be contradictory to our daily work? On the other hand, succeeding in making a festival "in our way" may be a special tool to construct the educational culture of a school. In the Neighbourville School, the key change has taken place within the question of what is actually performed during a musical performance. The core of the question shifted, first, from *what music* is performed to *which pupils* are considered as good enough for the stage?—and further to *what kind of a community* will be brought in front of the audience and enhanced through this practice? As one of the teachers recounts, *"Some time ago it was fashionable among schools to establish a special profile, to be a certain kind of school. So we specialized in these seasonal performances and in collaboration and co-operation and in the atmosphere we could create in that way."*

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Notes

[1] When quoting Dewey's writings, I use abbreviations MW=Middle Works and LW=Later Works, referring to Boydston, J.A. & Hickman, L. (eds) 2008. The Collected Works of John Dewey, 1882–1953.

[2] Since 1970's in Finland, there has been a nine-year compulsory school common to the entire age group, i.e. the comprehensive school. Most of the pupils go to the nearest school, independent of their sex, race, social or economical background. In 1980´s, though, it was still usual to teach pupils with special educational needs in separate schools. The question of equality and democracy in school culminated strongly on the tolerance of difference in learning and behavior, and pupils´right to go to their nearest school regardless of their abilities. Currently, the trend is to organize special support for different learners in all schools or locate a group of special needs education in any school.

[3] All the quotes with *italics* and quotation marks are from the three sessions of discussion with the educational staff of the school. Translations by the author.

[4] Flexible, adaptive group for pre-primary, 1st and 2nd grade education, in which some half of the children were with special educational needs.

[5] The question of the balance between transmission and progression is still current within the discussion on music education. In Britain, for example, Lucy Green (2008) examines possibilities to bring elements of informal learning environments to the formal context of school education, where as Roger Scruton (2007) argues that to keep the quality, schools should rather emphasize transmitting the already established canon.

Abstrakti

MUSIIKKIESITYKSET TASA–ARVOISEN KOULUYHTEISÖN KEHITTÄMISEN APUNA

Koulun juhlien toivotaan tuovan iloa ja yhteenkuuluvuuden tunnetta koulutyöhön. Usein pidetään itsestään selvänä, että ne rakentavat kouluun hyvää henkeä ja yhteisöllisyyttä. Artikkelini perustuu etnografiseen tapaustutkimukseen eräästä peruskoulusta, jossa on herätty kysymään, voivatko juhlat olla jopa tasa-arvoisen yhteenkuuluvuuden tunteen esteenä. Koulun henkilökunnan tavoitteena on ollut kehittää erityisopetuksen integraatioon ja yhteisöllisyyteen pohjautuvaa toimintakulttuuria. Esiintyjiä taitojen ja lahjakkuuden perusteella valikoivan koulun juhlaperinteen on koettu toimivan osin tätä tavoitetta vastaan. Kuvaan tässä koulussa 25 vuoden aikana tapahtunutta juhlien ja musiikkiesitysten valmistamisen käytännön muutosta, jossa esiintyjien valikoinnista on siirrytty siihen, että kaikki kouluyhteisön jäsenet – niin lapset kuin aikuiset – osallistuvat juhlien ja esitysten valmistamiseen useita kertoja vuodessa. Koulun henkilökunta kuvaa tällaisen juhlien ja esitysten valmistamisen käytännön tukeneen erityisoppilaiden inkluusiota, yhteisöllisten työskentelytapojen vakiinnuttamista ja yhteisöllisyyden tunnetta. Vuosien kuluessa tässä koulussa on muuttunut erityisesti ajatus siitä, mitä koulun juhlassa esitetään: kun aluksi keskityttiin ohjelman sisältöön, seuraavaksi tuli huomion kohteeksi kysymys siitä, ketkä saavat esiintyä. 2000-luvun keskeinen kysymys kuuluu, millaista yhteisöä koulun juhlat ja esitykset heijastavat ja rakentavat. Tarkastelen musiikkiesityksiä koulun rituaaleina, jotka tuovat "näkymättömän näkyväksi" (Wulf 2002) ja jopa heijastavat ihannetta yhteisön sosiaalisesta rakenteesta (Small 1987). Musiikkiesitysrituaalien kautta saatetaan konkreettisesti käsiteltävään muotoon koulun arjessa usein näkymättömiin ja kuulumattomiin jääviä yhteisön arvoja, ihanteita ja rakenteita. Ehdotankin koulun juhlien ja musiikkiesitysten voivan toimia koulun toimintakulttuurin yleisen arviointi- ja kehittämistyön välineenä sekä omaksi koetun koulukulttuurin rakentamisen apuna.

DaVaughn L. Miller

Dust off the Concert spiritual: Student impressions of an African American music tradition

Another concert has come and gone, with empty seats absorbing the melodious sound —if only these plush chairs could applaud. The vibrations of gloriously sung Concert spirituals[1] ricochet off the stone walls without warm bodies to inculcate the sound. This is not the first occurrence. It seems more of a norm than an exception that low concert attendance occurs when the spiritual is featured. Where I teach, at one of the United States' Historically Black Colleges and Universities (HBCU) there seems to be low student appreciation for the spiritual as evidenced by voluntary concert attendance. How can this be? HBCUs are educational institutions founded after the Black slave emancipation as a vehicle for upward mobility in American society (Allen & Jewell, 2002). Since their inception, HBCUs have championed cultural empowerment for African Americans by providing equal access to education (Abelman & Dalessandro, 2007, 2009; Provasnik, 2006). One of the missions of these institutions is to create opportunities for students to develop a fuller knowledge and appreciation of African-American heritage. But has the enjoyment of culturally historic programs diminished over time? I can't help but notice that the attendance at events such as choral concerts which typically feature spirituals and choral arrangements composed by African Americans, pales when compared to that of other campus events (i.e., step-shows, athletic events, and annual pageants).

Why is it that students attending HBCUs avoid choral concerts featuring the Concert spiritual? Whether they are conscious of this or not, my assumption is that students choose to attend HBCUs to be exposed to historically important aspects of African American culture. Why do they shun the Concert spiritual? The only way to know how students perceive the Concert spiritual is by asking them. This paper will present findings extracted from a Likert-scaled survey and transcribed interviewed discussions with non-concert attending students (N=102) attending Livingstone College where I teach. Their perspectives will be shared along with student suggestions as to innovative practices that might better attract students to the Concert spiritual.

Literature Review

Nothing can be more disturbing than to study the dehumanization that African American slaves experienced during the North American slave trade (Raboteau, 2004). Shame and disgrace are natural impulses felt when understanding the atrocities experienced by Blacks in the United States (Southern, 1997). The Negro-folk song is a vivid reminder of these atrocities. There remains a pain that cannot be diverted for both the teacher and student when teaching the Negro-folk song. This pain cannot be denied simply because the music is closely tied to a racist past (Roach,

1992). The Concert spiritual has been shackled to a racialist legacy which overshadows it's aesthetic beauty causing many to shun the genre (Burleigh, 1917; Reed-Walker, 2008). Educators must acknowledge the pain associated with the spiritual, yet continue to encourage young minds to probe these mystical songs.

The Rise of Gospel Music

The latest installment of black sacred music—gospel music—presents a new dilemma for the usage of spirituals as a teaching vehicle in the classroom (Small, 2009). Within the last forty years gospel music has become mainstreamed in today's society. Having its roots in spiritual melodies and works songs (Courlander, 1992; Turner, 2008; Wise, 2002) gospel music was birthed out of the spiritual. The popularity of gospel music causes a problem for educators who are attempting to enlighten young minds to the significance of the Negro-folk music as represented in the concert spiritual because of the easy conflation of these two very different art forms. The high energy and charismatic nature of gospel music may seem more attractive to youth than the Concert spiritual, which is typically performed either a cappella or with piano accompaniment. The ability of gospel music to maintain its name while stylistically replicating other musical genres (i.e, gospel hip-hop, gospel rap, gospel jazz, etc.) heightens its favorability in today's society (Wise, 2002). The emergence of gospel music was not intended to dispel the concert spiritual, but is further along the continuum of the development of sacred African American music (Jackson, 1995).

Customs of the Black Church: Changing tides

Over time, contemporary gospel music has uprooted the long tradition of spiritual singing in the black church (Lincoln & Mamiya, 1990). Literature reveals that the changing times, which facilitated the development of gospel music, also precipitated the decline of the performance of concert spirituals in the African American church (Jackson, 1995). Chenu (2003) suggests that this tragic decline of the performance practice of the Concert spiritual is the result of scant appreciation for its historical significance as the pioneer genre upon which gospel music is built. Subsequently, the performance of the Concert spiritual in the black church has significantly declined and is non-existent in some African American churches (Chenu, 2003; Reed-Walker, 2008).

Walker (1979) proposes that there exists a connection between musical sounds of the black church and issues or concerns that swirl within the black community. "What black people are singing religiously will provide a clue to what is happening to them sociologically" (Walker (1979) as cited in Weekes, 2005, p. 2). Although there remains a constant awareness of spirituality (Taylor, Chatters, & Jackson, 2009), the Black church has abandoned the Concert spiritual to the more modernized sounds of gospel music. The Concert spiritual was once the genre that mirrored the sociological factors that placated the Black community (i.e., Jim Crow, segregation, lynching). But in the recent history of the Black church, sociological factors (i.e, the Great depression, the post - World War II migration of blacks from the south to northern cities, the landmark U.S. Supreme Court desegregation case Brown v. Board of Education) are more often framed by gospel music. With the supplanting of the Concert spiritual within the Black church and its role in the lives of contemporary Black Americans, the probability of connecting to youth via the Concert spiritual has significantly declined.

Musical Preference and Identity Development

Research suggests that people use music as a way of expressing themselves and to make claims about their identity (Hargreaves & North, 1999; North, Hargreaves,

& O'Neill, 2000; P. J. Rentfrow & Gosling, 2003). Whether consciously or not, people communicate information about their opinions, values, and lifestyles via their musical taste (P. Rentfrow, McDonald, & Oldmeadow, 2009). In 2000, North, Hargreaves & O'Neill discovered that music is a better communicator of a person's identity than the clothes they wear, the movies they watch, or their personal hobbies. As music educators try to create innovative ways of integrating historically important songs into modern curriculum, difficulties occur when students do not identify with this "older" music, or when the music does not reflect an image that they want to exemplify.

There are at least two overarching types of information that musical preference can communicate. First, musical preference can disclose information about the social groups in which people belong (P. Rentfrow, et al., 2009). By sharing one's music preference, messages are sent about personal attitudes, values and beliefs which are congruent with other members of that sub-group. Secondly, musical preference can communicate information about a people's inner character or self image (Hargreaves & North, 1999). A growing body of research indicates that individuals prefer styles of music that reinforce and reflect various aspects of who they are and how they see themselves (Hargreaves & North, 1999; P. Rentfrow, et al., 2009; P. J. Rentfrow & Gosling, 2003). Could it be that today's youth choose not to identify with the Concert spiritual because it does not reflect how they view themselves or the personal characteristics they wish to portray? By recognizing these sociological factors, educators may be able to better identify and encourage those students who might find meaning in the Concert spiritual, and perhaps draw in students who are unfamiliar with it.

Research Questions

This is where my investigation begins. In this article I will investigate the perceptions, attitudes and opinions of non-concert attending students at an HBCU towards the Concert spiritual. Via survey and open discussions (including listening to various music examples) the following research questions will be examined:

1. Why is it that concerts featuring the Concert spiritual are poorly attended at my HBCU?
2. How might the Concert spiritual be better presented to attract a younger generation?
3. How might exposure to the history of spirituals heighten student appreciation?

Methodology

This study was conducted to measure and assess attitudes of undergraduate students attending my HBCU toward the Concert spiritual, and the impact of those opinions upon their preference for it. A description of the sample and setting, data collection, instrumentation, procedures and data analysis follows.

Sample and Setting Description

The sample participants for this study consisted of a multiethnic mixture of female and male undergraduate students at Livingstone College, a four year liberal arts college founded in Concord, NC in 1879, initially as Zion Wesley Institute. As a part of the African Methodist Episcopal Zion Church, Livingstone College prides itself on high moral and spiritual values, and part of its mission is to expose students to Black culture and history (Hunter, Jones, & Boger, 1999). One hundred and two students (10.3%) of the enrolled 994 total undergraduate student body (Fact Book, 2008-2009, p. 23) at the college participated in the study. Subjects range from 18 to 45 years of age. Participants span across two sections of a music literature course, one section of an Afro-American music history course and five sections of an English Comprehension II course. Only those

students designated as non-concert attendees (by self-report) were included in this study.

Instrumentation

The Non-Concert Attendee Scale (NCAS) was used for data collection. The scale consists of seven demographic questions and 21 response items on a Likert Scale ranging from (1) strongly disagree to (4) strongly agree. The maximum discrimination index was determined for each item and only those questions with high discrimination indexes (< .19) are reported in this study. Questions presented covered four broad areas: (1) family, church and peer influence; (2) personal exposure to the genre; (3) emotional connection with genre; and (4) age, ethnic and SES stereotypes surrounding the genre. Along with the NCAS, transcribed conversations with participants about their personal opinions toward various Concert spiritual examples were compiled. As part of the survey instrument, Concert spiritual recordings were played and discussed. The songs selected for discussion items were entitled, "Steal Away to Jesus" and "Didn't My Lord Deliver Daniel" (Hogan, 2003) and "My God Is a Rock" (Berg, 2008). The examples varied in tempo, timbre, form and tonality, but all were sung a cappella. All musical examples played were accompanied by printed text to ensure student comprehension.

Procedures

I obtained permission from various faculty members to use their class time to administer the questionnaire and gather information concerning student opinion towards the spiritual via open conversation. Once permission had been received, and before the implementation of the instrument, a rationale was provided for the NCAS along with detailed explanation concerning the nature of the study. A definition was discussed to clarify the meaning of the Concert spiritual as separate and distinct from gospel music. Once clarity was established, the NCAS was passed out and time was allotted for questionnaire completion. Upon collection of the completed NCAS, conversation ensued with extensive discourse concerning the thoughts, ideas and impression derived from the questions presented on the NCAS.

Data Analysis

Analytical procedures for this study were achieved through a multi-tiered process. First, a Maximum Discrimination Index (D-Max) was computed for each of the 21 response items presented in a test version of the NCAS (N=15). Only D-Max values (<.19) are reported. Once a significant number of questions with acceptable D-Max values were established items were then included on the final NCAS survey. Second, frequencies on all the responses to the demographic questions presented were calculated and converted to percentages. Third, a data check was performed looking for incomplete data errors and missing information. Lastly, both demographic and response item data was grouped accordingly.

Results

Question one asked the participants to indicate their gender. The results of question one indicated that 53 (52%) of the participants were male and 49 (48%) were female. The study's male to female ration is very close to the Livingstone College student population, which has a ratio of 59% male and 41% female. Question two asked the participants to indicate their age. The ages of the participants ranged from 18 to 45 years. The mean age of the participants was 19.2 years. The third question asked participants to indicate their ethnicity. Four respondents (4%) were American Indian/Alaskan Native, 95 (95%) were African American, one (1%) was White, and two non-responsive. The fourth question asked the participants to

indicate their year in college. Eighty-two (80.4%) participants were first year students, 16 (15.7%) were second year, three (2.94%) were fourth year, and one (.9%) was fifth year. The fifth question asked for the participants' classification. There were 83 (83%) freshmen participants, 13 (13%) were sophomores, two (2%) juniors, two (2%) seniors, and two non-responsive. Question six asked for the participants' approximate family income. Although 18 participants did not indicate their family incomes, 15.5% of the participants who responded indicated that their family incomes were under $10,000, 15.5% between $10,000 and $14,999, 9.5% between $15,000 and $24,999, 20.2% between $25,000 and $34,999, 17.9% between $35,000 and $49,999, 16.7% between $50,000 and $74,999, and 4.8% of the participants' family incomes were $75,000 and above. The seventh question asked the participants to describe the racial makeup of their neighborhood. Fifty-nine percent of the participants were from predominantly or exclusively African-American neighborhoods, 6.9% were from predominantly or exclusively white neighborhoods and 33.3% from racially balanced neighborhoods.

NCAS Item Means and D-Max

As part of the NCAS, 21 items were presented as data collecting tools. Mean values were calculated for each test item (see Table 1). The mean range was 1.43 to 3.25 with a total of 57% of the items having a mean value (>.19). The total mean for the entire survey was 2.48% which indicated that the collective opinion of the participants was mixed as it pertained to the Concert spiritual. Items number 13 had the lowest mean (1.43), while item number 16 held the highest mean score (3.25).

#	Means	Dmax	Questions
1	3.15	-0.13	I attend church regularly.
2	2.15	0.25	Spirituals are never sung at my church
3	2.67	0.31	I have participated in a choral ensemble in high school.
4	2.80	0.31	I have attended a choral concert in the past.
5	3.13	0.06	I have never attended a choral concert at Livingstone College.
6	2.17	-0.13	I feel a sense of shame whenever I listen to spirituals.
7	2.91	0.06	I enjoy listening to gospel music.
8	1.77	0.38	I have participated in a choir before.
9	2.84	0.19	Only gospel music is sung at my church.
10	3.04	0.13	A family member sang or played spirituals in my home when I was growing up.
11	2.46	0.19	My friends and I rarely discuss cultural events that happen on campus.
12	1.98	0.31	I had music lessons outside of school.
13	1.43	0.31	I grew up listening to many different types of music.
14	2.73	-0.16	My friends would consider me weird if they heard me playing spirituals in my vehicle.
15	2.07	0.19	I would postpone dinner at the cafe to attend a live performance of music from my own ethnic background.
16	3.25	0.19	If I knew a choral concert was happening on campus, I would attend.
17	2.13	0.19	I enjoy listening to spirituals.
18	1.78	0	I think of opera music whenever I hear spirituals
19	2.48	-0.13	People who listen to spirituals are "stuck-up."
20	2.69	0.31	I feel a sense of pride whenever I listen to spirituals.
21	2.44	-0.06	Spirituals are for older people.

Table 1.
Item Means comparison with Maximum Discrimination Indexes (D-Max) and Survey Questions

Student Comments and Findings

Students identified areas that may provide insight into why the Concert spiritual is poorly attended on campus. First, it seems that better publicity and advertisement by administration, staff and faculty would directly affect student participation. "I never hear about it" was emphatically stated by an unassuming young man. "I'd come, if only I knew like when this stuff was happening." Responses of this sort were supported by mean value (3.25) as indicated on item 16 on the NCAS (If I knew a choral concert was happening on campus, I would attend). This was the highest means score recorded.

Comprehension emerged as an important issue of concern for students. Clarity of text, complex musical textures, and extensive usage of vibrato were acknowledged as deterrents to comprehension. Contrapuntal sections were identified as areas of confusion where the meaning of text was lost. "You've got so many different sections repeating and like you can't catch onto the words right away. It was like three different sections. You're trying to listen to one and then another one comes in right afterwards." "Yeah," chimed in another student. "It was too much going on. They were saying too much all at one time." Overwhelmingly, participant response towards vibrato was negative. Students openly expressed favorable responses towards music examples where vibrato was used less. One student voice emerges amongst the discourse,

"When you're singing and we hear the trembling in your voice it makes it hard to understand what they're saying. And if you don't know what they're saying then you can't really get into it. So, if you guys perform minus that factor then people would be more inclined to come and listen to it."

Another observation that was revealed in conversation was that students equated vibrato with other Western tonal music genres such as opera. Although students could easily differentiate spirituals from opera, many acknowledged that vibrato unconsciously reminded them of other Eurocentric genres. "It sounded like an upbeat opera song or up tempo opera song," described one student from the back of the class. "That's what it sounds like to me, but the message is definitely more like Black." Although students openly expressed this idea via conversation, the mean response (1.78) for item 18 (I think of opera music whenever I hear spirituals) did not reflect this finding.

Another sentiment that emerged from discourse is that "history makes it better." The inclusion of lecture-demonstrations, in contrast to the traditional choral concert format of pieces presented without introduction, would be more interesting for students. "Depending on the person" whispered a young lady. "It was boring to her, but to me the history helped me out. It made the song better." Many of the music examples shared were followed up with history and biblical explanation for students. Most times these short contextual history lectures were followed by complete silence as students sat in contemplation.

Typical venues where the Concert spiritual is performed (concert halls) were identified as having negative impact upon the image of the genre, in students' opinion. Singing in venues more typical to the target audience would heighten student exposure, and likely, appreciation.

"Why don't you guys try to perform at some of the main events where everybody comes such as the talent/modeling shows and stuff like that? Instead of you guys singing for convocation, why don't you guys sing at places where we can hear you and would come to those events?"

Campus-wide convocations were deemed as boring, and mandated attendance contributed to student disdain. Due to the formality of these events, when students have the opportunity to voluntarily attend performances of the Concert spiritual in a concert setting similar to these dry, forced events, poor attendance occurs.

Discussion

This study began with a research question concerning poor concert attendance featuring the Concert spiritual on my campus; yet deeper probing reveals an underlying issue – preservation of tradition. Educators have a unique opportunity to facilitate student exploration of "older" traditions. By remaining open to student suggestions as to what entices them, educators can create constructive ways of reaching younger generations. The students in this study clearly indicated that they want to hear the spiritual. Contrary to the initial hypothesis, participants showed a willingness to attend concerts if they were more effectively publicized. Attractive flyers strategically distributed and posted throughout the campus along with classroom announcements would increase awareness. Within music departments, sole emphasis is often placed on music majors and their exposure to various genres, while the broader campus population is overlooked. Consequently, the campus is not present at these concerts. Educators must remember to "cast a broad net" if we are to influence many.

To my surprise, social identity ideology and the attractiveness of gospel music seemed to have little impact on student interest for the Concert spiritual. This study revealed that diminished performance quality served as a greater deterrent than student concern of being negatively categorized by peers, or personal preference for gospel music. Educators must realize that every performance should be of the highest quality. The ultimate aim must be to convey the hope which is lodged in the spiritual. Clarity of text is most important. Vibrato used with reckless abandon, or without conscious awareness of its ability to distort the message, serves as a hindrance and must be avoided to better attract upcoming generations.

Participants in this study wanted to know the history behind the spiritual. Lecture-demonstrations can provide a way to showcase the genre and discuss its historical and theological significance to those who want to learn about them. Educators (i.e., choral conductors) can transform the stage into a classroom by orally highlighting the history of the Concert spiritual during every performance. By capitalizing on the opportunity to teach while performing, appreciation for the Concert spiritual increases.

Finally, there still remains a need to find innovative venues to perform the Concert spiritual. Let's dust off the spiritual. For too long the spiritual has been "collecting dust" in standard performance practice. It is time to bring the Concert spiritual to those who want to hear it. On my campus there are many campus-wide social events where the Concert spiritual can be performed outside of formal settings (i.e., step-shows, athletic events, and annual pageants). If preservation is to occur, revitalization must happen first, and it begins with insights and perspectives from our youth. When students find musical meaning in the Concert spiritual—or any other tradition—the genre survives. It remains safely preserved in the hearts of future generations.

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Note

[1] Concert spirituals are SATB choral arrangements of religious slave songs (Evans, 1972).

Abstract

Although the origin of the Concert spiritual was on the campus of a Historically Black College/University (HBCU), it is falling out of favor. Seemingly, college student preference for the genre was decreased on many HBCU campuses across the United States - as evidenced by poor concert attendance. This study was conducted to measure and examine attitudes of undergraduate students attending a HBCU towards the Concert spiritual, and the impact of those opinions upon their preference for it. Findings were extracted using a Likert-scaled survey, along with transcribed discussions conducted with non-concert attending students (N=102). Study results indicated that participants wanted to hear the spiritual. Contrary to the initial hypothesis, participants showed a willingness to attend concerts if they were more effectively publicized. Their expressed attractiveness towards gospel music seemed to have little impact on student interest for the Concert spiritual. Poor performance quality coupled with extreme vibrato usage and lack of text clarity emerged as other deterrents. Overall, participants express a sincere desire to know the history behind the Concert spiritual. If preservation is to occur, revitalization must happen first which begins with insights and perspectives from our youth.

Keywords: Concert spiritual, preservation, music preference, Historically Black College University

Abstrakti

DaVaughn L. Miller

PYYHI PÖLYT HENGELLISESTÄ KONSERTISTA: OPISKELIJOIDEN VAIKUTELMIA AFRIKKALAIS–AMERIKKALAISESTA MUSIIKKIPERINTEESTÄ

Hengellisen konsertin suosio on laskussa, vaikka sen synty sijoittuu "Historiallisesti mustan collegen/yliopiston" kampukselle. Vähäinen konserteissa käynti on nähty todisteena siitä, että ainakin näennäisesti genren suosio on laskenut college-opiskelijoiden keskuudessa monilla HBCU-kampuksilla kaikkialla Yhdysvalloissa. Tämän tutkimuksen tarkoituksena oli mitata ja tutkia HBCU:ssa opiskelevien opiskelijoiden asenteita sekä niiden vaikutuksia heidän mieltymykseensä tähän konserttilajiin.. Johtopäätökset vedettiin Likert-skaalatun surveyn avulla sekä litteroiduista keskusteluista opiskelijoiden kanssa, jotka eivät käy kyseisissä konserteissa (N=102). Tutkimuksen tulokset osoittivat, että osallistujat halusivat kuulla hengellistä musiikkia. Alkuperäisen hypoteesin vastaisesti osallistujat osoittivat olevansa halukkaita käymään konserteissa, jos niistä tiedotettaisiin tehokkaammin. Opiskelijoiden mieltymyksellä gospel-musiikkiin vaikutti olevan vähäinen yhteys heidän kiinnostukseensa hengelliseen konserttiin. Huonotasoinen esitys yhdistyneenä äärimmäiseen vibraton käyttöön ja tekstin epäselkeyteen nousi toiseksi estäväksi tekijäksi. Kaiken kaikkiaan osallistujat osoittivat vilpitöntä tiedonhalua hengellisen konsertin historiallisesta taustasta. Kirjoittajan mukaan elvyttämisen on tapahduttava ennen mahdollista säilyttämistä, ja elvyttämisen on alettava nuorison oivalluksista ja tulevaisuudenkuvista.

Avainsanat: Hengellinen konsertti, säilyttäminen, musiikillinen mieltymys, Historically Black College University

Katarina Nummi-Kuisma

LECTIO PRAECURSORIO 24.9.2010

Pianistin vire. Intersubjektiivinen, systeeminen ja psykoanalyyttinen näkökulma virtuoosietydin soittamiseen. Väitöskirja.

Lähtökohdat

Olen tutkimuksessani lähestynyt pianotaiteilija Kristiina Juntun soittamista aistikokemusten näkökulmasta. Ajatukseni oli, että ennen kuin olisi mahdollista nähdä laajempia tutkimuksia silmällä pitäen, mitä kiinnostavia elementtejä luovassa soittamisen tapahtumassa nousisi esiin, tuntui olennaiselta avata yksi, ainutkertainen, aikaan ja paikkaan sidottu soittamisen prosessi mahdollisimman runsasta informaatiota antavalla tavalla. Kokemuksen tutkiminen on väistämättä singulaarinen tapahtuma ja kokemuksesta tällä tavoin tuotettu kuva ainutkertainen.

Sanallistamattoman tavoittaminen

Millä tavoin sitten oli mahdollista lähestyä sellaista soittamisen ulottuvuutta, joka ei välttämättä kaikilta osin lähtökohtaisesti ollut tietoista ja reflektoitua? Koska hahmotan soittamisen moniaistisena, minulle oli luontevaa lähestyä sitä pianistin aistimisen tapoja kartoittamalla. Kokemukseni mukaan näin olisi mahdollista tavoittaa myös aiemmin sanallistamatonta, eitietoista, kokemukseen liittyvää informaatiota. Aistimisen hetki on moniulotteinen: siitä aukeaa näkymä ja kosketus kehon sisä- ja ulkopuoliseen maailmaan, aistimusten herättämiin mielikuviin, mielen ajallisiin kerrostumiin ja käsitteelliseen ajatteluun. Haastattelussa, jossa olisi mukana haastattelijan mukanaan tuoma toisen persoonan näkökulma, olisi mahdollista luoda riittävän intensiivinen vuorovaikutus, jossa pianisti voisi muokata sanoiksi kokemistaan ja löytää vuorovaikutuksen ansiosta myös sellaisia aistimisen tapaan liittyviä näkökulmia, joiden avulla soittaminen hahmottuisi monipuolisesti ja aikaisemmin sanallistamatonta tietoa paljastuisi.

Alun perin tutkimuksen tarkoituksena oli antaa kuvaa siitä, miten pianistin harjoittelemiseen liittyvät aistikokemukset ilmenisivät hänen mielikuvissaan, miten kokemus mahdollisesti muuttuisi harjoitteluprosessin kuluessa ja miten tätä mahdollista muutosta voisi ymmärtää. Lisäksi halusin haastatteluissa hahmottaa etydin esittämistä koskevia ajatuksia, eli Kristiinan halua soittaa etydi esitystilanteessa tietyllä tavalla. Miten se mahdollisesti muuttuisi harjoitteluprosessin edetessä, Kristinan kartuttaessa kokemustaan etydin soittamisesta?

Vire

Kristiinan harjoitteluprosessia kartoitettaessa olisi ollut mahdollista jo haastatteluvaiheessa tarkentaa huomio lukemattomiin erilaisiin, soittamisen ja oppimisen prosessissa keskeisiin osatekijöihin. Tutkimusaineistoa olisi ollut mahdollista tarkastella esimerkiksi syventymällä muistamiseen tai tarkkaan soitto- tai harjoittelutekniseen analyysiin. Etydin keskeytyksettömänä kokonaisuutena soittamiseen liittyvä kehomielen vire nousi kuitenkin esille heti tutkimusprosessin alusta alkaen Kristiinan kokemuksessa ja haastattelupuheessa. Se hahmottui tutkimusprosessin kuluessa hyvin elävästi ja yksityiskohtaisesti sekä kiteytyi edelleen tutkimusprosessin edetessä. Vire tuntui vastaavan kysymykseen, mikä Kristiinan kokemuksessa ohjaa soittamista silloin, kun se tapahtuu arkitietoista reflektiota nopeammin. Vire oli läsnä harjoittelemisen alusta alkaen ja muuttumisen sijaan sen kuva kirkastui tutki-

musprosessin edetessä.

Kaksi syytä vaikutti voimakkaasti siihen, että vire nousi esiin Kristiinan kokemuksessa ja haastattelupuheessa. Ensimmäinen liittyi tutkimusasetelmaan. Koska tunsin tarvitsevani dokumentaatiota Kristiinan soittamisen etenemisestä päätin, että hän videoisi jokaisessa harjoittelutilanteessa etydin keskeytyksettä sellaisena, kuin hän kulloinkin sen osasi. Toisaalta vireen hahmottumiseen vaikutti haastattelujen teema, joka koski haluttua esittämisen tapaa. Videoidut läpimenot ja halutun esittämisen tavan elävöittäminen toimivat siten, että Kristiina tuli tietoiseksi vireen laadusta sekä havaitsi, miten se poikkesi ratkaisevasti arkikokemuksesta ja fragmentaarisesti harjoiteltaessa vallitsevasta kehomielen tilasta. Vire heijastui harjoitteluun ja sen tavoittamisesta tuli keskeinen harjoittamisen kohde.

Olen nostanut vireen tutkimuskohteekseni ja kysyn, millaisena pianistin vire hahmottuu haastattelutilanteissa syntyvien mielikuvien valossa, miten sen kuva kirkastuu harjoitus- ja haastatteluprosessien kuluessa ja miten sitä voi ymmärtää.

Vireen piirteet

Erittäin olennaista vireessä oli soittajan suuntautuminen ajallisesti eteenpäin. Ilman suuntautuneisuuden kokemusta soittaminen ei toiminut Kristiinan haluamalla tavalla, vaan hän ikään kuin koki putoavansa ulos soittamisen kokonaisuudesta ja soittamiseen liittyvästä aikakokemuksesta.

Soittaminen hahmottui systeeminä, jossa kokonaisuus, jonka sisällä oltiin, oli ikään kuin aistittu ja aavistettu, mutta silti avoin monille toisistaan poikkeaville toteutumisen mahdollisuuksille. Vire oli näin toimimista systeemisesti älykkäällä tavalla osin vielä tuntemattomassa ja uutta toteutumista odottavassa kokonaisuudessa. Kristiina oli soittamisen tilassa sisällä ja prosessin alaisena, alttiina kokemisen tavan muutoksille soittamisen luovassa tapahtumassa. Soittamisen energia säilyi vapaasti liikuteltavassa muodossa: Kristiinan toimiminen ei hahmottunut vanhaa, kiinteästi sidottua toteuttamismallia toistavana tai imitoivana. Asennoituminen oli ennemminkin sallivaa kuin kontrolloivaa, vastaanottavaista eikä suorittavaa. Liian suoran ja voimakkaan tahtomisen sijaan suuntautuminen oli odottavaa: Kristiina lähestyi avoimen halun ja innon vallassa, mitä soittamisen kokemus toisi tullessaan.

Vireessä aistimisen tapa oli lähinnä fokusoimaton. Näköä tai kuuloa ei tarkennettu tai suunnattu erityiseen kohteeseen. Merkittävää oli myös, että sanallinen ajatteleminen ikään kuin etääntyi ja oli luonteeltaan pikemmin huomioivaa kuin kriittistä.

Kristiinan tavoittelema vire näyttäytyi aistien rajat ylittävänä ja liikkeellisenä kokemuksena. Se hahmottui kaksinapaisena jännitteenä, jossa yhtäältä halutun esittämisen tavan synnyttämä mielikuvakonstellaatio veti Kristiinaa puoleensa ja toisaalta keholliseen ja ei-kielelliseen ulottuvuuteen liittyvä energia tuntui sysäävän häntä liikkeelle ja sisään soittamisen prosessiin. Virettä oli mahdollista tarkastella mielikuvakonstellaatioina, eri aistimuksiin liittyvien mielikuvien muodostamina kuvioina, joiden yhteydessä voitiin myös havaita niihin kiinteästi liittyviä asennoitumisen tapoja ja reflektiivis-sanallista ajattelua.

Vitaalimuodot

Kristiina puhui vireestä liikkeellisesti, tekemisenä, tapahtumisena ja tuntumisena. Vitaalimuodot olivat kokemuksessa etusijalla. Tällä tarkoitan, että kokemisen ilmenemisen tapa, se, miten se syntyi, ja kokemuksen intensiteetti olivat olennaisempia kuin kokemuksen varsinainen tunnesisältö, kuten ilo tai suru.

Vireessä oli mahdollista toimia sanallista ajattelemista nopeammin. Tällöin tulkitsen Kristiinan nojautuneen varhaisempaan, liikkeelliseen hahmottamisen tapaan. Tämän hän tavoitti läsnäolon ja kehon kuuntelemisen välityksellä. Kuunteleminen kohdistui toisaalta siis kehon suun-

taan ja toisaalta haluttuun esittämisen tapaan liittyvään kuulomielikuvaan. Kuulomielikuva ohjasi soittamisen tapahtumaa. Vire hahmottui Kristiinan ja etydin välillä intersubjektiivisena suhteessa olemisen tilana, joka ei ollut staattinen vaan koko ajan prosessissa. Tässä systeemissä soittaja ja sävellys olivat erottamattomissa toisistaan.

Vire oli myös nähtävissä konkreettisesti Kristiinan istuma-asentona ja tiettynä fyysisenä etäisyytenä instrumenttiin. Välimatka tuntui olevan fyysinen vastine etydin onnistuneen soittamisen edellytyksenä olevalle psyykkiselle läheisyys–etäisyys-aspektille. Vire näytti siis olevan tavoitettavissa myös kehollisen toimimisen välityksellä. Kehomielen toimiessa elimellisesti yhtenä kokonaisuutena vireeseen liittyvä kehollinen olemisen ja toimimisen tapa assosioituu vireen mielentilaan ja herättää sen sekä päinvastoin. Kehollista ulottuvuutta voi harjoittaa ja tavoittaa sen välityksellä vireeseen liittyvä mielentila.

Interventio

Vireen liittyminen keskeytyksettömään soittamiseen yllätti minut. Olin ajatellut, että soittamisen kokemus muuttuisi vähitellen osaamisen lisääntyessä ja että vasta nopeasti sekä intensiivisesti soittaminen edellyttäisi kokonaisvaltaista kehomielen tilaa. Hypoteesini osoittautui vääräksi. En ollut osannut ajatella, että olennainen kokemisen tapaa muuttava tekijä olisi kokonaisuuden keskeytyksettömästi soittamisen vaatimus. Vire muodosti tutkimukseen intervention: se vaikutti Kristiinan työskentelemisen tapaan. Haastattelut ja tietoisuus vireestä myös nopeuttivat Kristiinan oppimisprosessia.

Analyysi

Analysoin pianistin virettä kolmesta näkökulmasta. Yhtäältä lähestyn sitä lapsen kehityksellisesti varhaisen, implisiittisen eli sanattoman kokemisen näkökulmasta. Tämä tuntui luontevalta siitä syystä, että musiikillinen ajatteleminen ei ole lähtökohtaisesti sanallista. Vauvatutkimusten parissa on voimakkaasti esillä myös käsitys vauvan ja hoitajan välisestä intersubjektiivisuudesta dynaamisena systeeminä. Intersubjektiivisuus voidaan nähdä vuorovaikutustilanteessa syntyvänä, osapuolten yhteisesti luomana tilana, jossa osapuolet eivät vuorottele subjektin ja objektin asemassa vaan muodostavat systeemin. Systeemissä voi ilmetä ajatuksia ja tunteita, jotka ilman kyseistä systeemiä eivät olisi tulleet esiin. Laajennan tutkimuksessani intersubjektiivisuuden ja dynaamisen systeemin ajatusta koskemaan haastattelutilanteiden vuorovaikutuksen lisäksi myös soittamisen ilmiötä. Soittamisen systeemi syntyy soittajan ja soivan sävellyksen yhteisestä, molempiin vaikuttavasta ja molempia myös määrittävästä prosessista.

Toisaalta hahmotan virettä psykoanalyyttisesta näkökulmasta. Psykoanalyyttinen lähestymistapa ottaa vakavasti mahdollisuuden tutkia kehollisuutta kielen avulla. Sanallistamisen nähdään vaikuttavan kehon kokemisen tapaan, ja kokemusten riittävän tarkalla sanallistamisella on merkitystä puhujan psyykkisen hyvinvoinnin kannalta. Selvitän soittamisen sanatonta ulottuvuutta edelleen Julia Kristevan semioottisen käsitteellä: miten keskeisesti kehollinen, tiedostamaton ja vietillinen ulottuvuus, jota Kristeva kutsuu semioottiseksi, tuo mielekkyyttä ja sävyjä kuultavaan soittoon ja puhuttuun kieleen. Se aiheuttaa jatkuvaa liikettä tietoisen ja tiedostamattoman rajan yli. Tämä liike muokkaa esimerkiksi soittajan kokemusta sävellyksestä ja haastaa hänet epävakaaseen tilaan, muutosprosessin alaisuuteen.

Kolmanneksi tarkastelen virettä liikkuvaa ja kontemplatiivista kehoa lähestyvän tutkimuksen avulla.

Olen tietoisesti tavoitellut asetelmaa, jossa aineisto on voinut paljastaa mahdollisimman runsaasti pianistin työskentelyssä esiintyviä ilmiöitä. Aineiston analyysissä käytetyt teoriat ovat valikoituneet sillä perusteella, millaista tietoa haastattelut

tuottivat ja millaisilla välineillä tätä aineistoa on näkemykseni mukaan ollut mahdollista saattaa riittävän rikkaasti ymmärrettävään muotoon. Näin valitut teoriat ovat tulkintaresurssi.

Vireen lisäksi analysoin tutkimuksessani samaa käsitteistöä käyttämällä tiedon tuottamisen tapaa eli aistihaastattelua. Nostan esiin kokemuksen sanallistamiseen liittyviä kysymyksiä erityisesti kehon ja kielen välisen yhteyden näkökulmasta. Näen vireen ja aistihaastattelun tiloina, joissa laajakaistainen kokeminen ja vuorovaikutus vallitsevat.

Miksi haastattelu?

Miksi sitten haastatteleminen tutkimustapana? Omaan kokemisen tapaan on selvästi antoisampaa syventyä jos aistikokemuksen sanallistamisen voi suunnata siitä kiinnostuneelle, kuuntelevalle toiselle. Haastattelutilanteessa toisen henkilön kokemusta lähestytään kahden henkilön läsnäolon ja energian tuottamassa intersubjektiivisesti jaetussa tilassa. Haastattelun systeemi antaa mahdollisuuksia yhä uusiin tiedon ilmenemisen muotoihin ja siten yllättävänkin, aiemmin sanallistamatta jääneen kokemustiedon esiin nousemiseen. Vastaavaa monimuotoisuutta en pystynyt tavoittamaan esimerkiksi tekemässäni itsereflektiivisessä koeluontoisessa tutkimusasetelmassa.

Aistihaastattelussa tuntemiseen ja tekemiseen liittyvä puhe on liikkeellistä ja kokemuksista puhutaan liikkuvina ja muuttuvina kokemuslaatuina: jännitys tihenee ja laukeaa, tuntemukset virtaavat kehossa. Myös tunteet tai emootiot, kuten esimerkiksi ilo tai raivo, tuntuvat kehossa. Myös ajatukset ovat liikkeellisiä ja aistittavissa kehollisesti. Aistihaastattelu vaikutti siten, että Kristiinan ja minun välille saattoi virittyä tutkimuksen toinen musiikillinen taso: jo varhaisessa vuorovaikutuksessa keskeiset keskustelun musiikilliset ulottuvuudet nostivat esiin oivalluksia ja implisiittisenä eli sanattomana ollutta tietoa tutkimuksen ensisijaisesta musiikillisesta kohteesta, Kristiinan vireestä. Nämä ihmistenvälisyyden musiikilliset ominaisuudet aktivoituvat edelleen yhä uudelleen myöhemmissä, aikuisuudessa tapahtuvissa intensiivisissä kohtaamisissa.

Aistihaastattelu toimi siis muunakin kuin aistimusten esiin nostajana: se toimi muistamisen tilana ja ympäristönä, jossa kokemuksia voitiin elää uudelleen. Aistimiseen fokusoiminen ankkuroi meidät tämänhetkisyyteen, muistamisen tilanteeseen. Saatoimme jakaa yhteistä, välillemme syntyvää tiivistä intersubjektiivista tilaa, jossa kumpikaan osapuoli ei hahmottunut vuorollaan subjektiksi tai objektiksi. Nykyhetki saattoi laajentua menneeseen ja haastattelun systeemiin saattoi siis nousta runsaasti implisiittistä, vielä sanallistamatonta tietoa soittamisen prosessista. Se saatettiin mielikuvien muodostamisen välityksellä sanalliseen muotoon. Näin oli mahdollista aistikokemiseen paneutumisen synnyttämässä läsnäolon tilassa nostaa esiin myös muuta kuin aistimisen tapaan liittyvää kokemustietoa, kuten esimerkiksi Kristiinan asennoitumisen tapaa ja soittamista koskevaa reflektiivis-sanallista ajattelua.

Näen haastattelutilanteissa piirtyvän esiin työni toisen musiikillisen tason, jossa ilmenee varhaisen kokemisen tutkimuksen piirissä hahmoteltu intensiivisten inhimillisten yhdessä olemisen tilanteiden keskeisesti musiikillinen olemus. Kokemuksen sanalliseen välittämiseen liittyvien kysymysten kautta aukeaa lisäksi mahdollisuus tarkastella erityisellä tavalla myös musiikillisen kokemisen välittymisen tapoja.

Pianistin harjoitusprosessissa pianistin tutkimana olennaiset kysymykset nousevat nopeasti esiin. Tällä tavoin tuotettu tieto on myös eriluonteista kuin toista alaa edustavan tutkijan kanssa syntynyt kokemuksen kuvaus. Minun, pianisti-haastattelijan oma kokemus soittamisesta voimistaa kehollista eläytymistäni, mikä edelleen laajentaa haastattelutilanteiden yhteistä kokemuksellista tilaa. Lopulta tämä ainutkertainen tapaustutkimus, yhden pianistin harjoitteluprosessin yksityiskohtainen tarkasteleminen, tarjosi tilaisuuden hahmot-

taa huomattavasti laajempiin yhteyksiin kuin pelkästään soittamisen tilanteisiin liittyviä inhimillisen toiminnan piirteitä: luovuutta ja systeemisyyttä. Soittaminen ankarana, täsmällistä ajallista hallintaa ja hienomotorista tarkkuutta vaativana toimintana näyttäytyi tällaiseen tarkasteluun erityisen hyvin sopivana kohteena.

Sari Muhonen

"Luovuus, mitä se on, ja miten sitä voidaan vaalia"

Professori Howard Gardnerin puhe "Educating the creative mind—developing capacities for the future" -konferenssissa

Kolmipäiväinen kansainvälinen konferenssi, *Educating the Creative Mind: Developing Capacities for the Future* 4.–6.3.2010 pidettiin Keanin yliopistossa, New Jerseyssä. Tapahtuma kokosi yhteen luovuudesta ja sen kehittämisestä kiinnostuneita kansainvälisiä tutkijoita, kasvattajia, poliitikkoja, taiteilijoita, muusikoita, sekä lapsia, nuoria ja heidän vanhempiaan. Osallistujia oli yli 500. Luovuuden aihepiiriä käsiteltiin konferenssipuheissa, symposiumeissa, työpajoissa, postereiden esittelytilaisuudessa ja roundtable-keskusteluissa.

Minulla oli ilo osallistua konferenssiin Sibelius-Akatemian jatko-opiskelijana. Konferenssipuheessani puhuin lasten oman musiikin luomisen merkityksestä, tuoden esiin suomalaista koulukontekstia ja erityisesti sävellyttämisen käytäntöä. Suomalainen musiikkikasvatus tiedostettiin kansainvälisesti ja suomalainen musiikkikasvatus – ja kasvatus yleensäkin – oli suuren kiinnostuksen ja arvostuksen kohteena. Useat konferenssivieraat saapuivat keskustelemaan suomalaisesta koulutuksesta, virittämään yhteistyökuvioita sekä pohtimaan mahdollisuutta saapua Suomeen ja erityisesti Sibelius-Akatemiaan. Yleisesti toivottiin, että suomalaista tutkimusta tuotaisiin huomattavasti enemmän esiin englanninkielisenä ja kansainvälisissä julkaisuissa.

Konferenssin avajaistapahtumassa "Educating the Creative Mind"-projektin johtaja, filosofian tohtori Lily Chen-Hafteck esitteli nuoria esiintyjiä jotka häikäisivät taidoillaan ja kertoivat taiteiden merkityksestä heidän elämässään. Musiikin tohtori Lori Custodero keskusteli lyhyesti kunkin esityksen jälkeen nuorten artistien kanssa. Saimme esimerkiksi kuulla kuinka 3- ja 5-vuotiaitten sisarusten vedenalaiseen maailmaan sijoittuva kiinalaisiin liikkeisiin pohjautuva tanssi oli syntynyt. Kahdeksanvuotias New Jerseyläinen Kingston Ho soitti viulua virtuoosimaisesti. Custoderon haastattelussa hän kertoi nauttivansa nopeasti soittamisesta ja antoi muille ohjeeksi harjoitella paljon, jos haluaa tulla hyväksi soittajaksi.

Konferenssipuheissa käsiteltiin monipuolisesti luovuuden teemoja, mm. musiikkikasvatukseen, kuvataiteisiin, liikkeeseen ja tanssiin, lukemiseen, matematiikkaan ja opettajankoulutukseen liittyen. Näkökulmia kuultiin mm. USA:n eri osavaltioista, Brasiliasta, Etelä-Afrikasta, Keniasta, Kiinasta, Tanskasta, Sveitsistä ja Suomesta. Konferenssin odotettuna pääpuhujana oli lukuisien kirjojen ja artikkeleiden kirjoittaja, erityisesti moniälykkyysteoriastaan (theory on multiple intelligences) tunnettu kognition ja kasvatuksen professori Howard Gardner Harvardin yliopistosta.

Professori Howard Gardnerin puhe: "Creativity, what it is, how it can be nurtured" 5.3.2010

Professori Gardner aloitti mielenkiintoisen puheensa viitaten kriittisesti psykologian tutkimuskenttään, jossa on pitkään tutkittu luovuutta erilaisin tehtävin, kuten "Kuinka monta tapaa keksit käyttää paperiliittimiä". Tämä ei Gardnerin mu-

kaan aina ole järkevin tapa tutkia luovuutta, ja erityisen kaukana hän näkee tämänkaltaisten tehtävien olevan luovuuden korkeatasoisuudesta. Gardner käyttää korkeatasoisesta luovuudesta käsitettä 'Creativity' suurella alkukirjaimella. Kiistattomasti suuren alkukirjaimen luovuuteen liittyvät esimerkiksi Einstein ja Picasso. Jokapäiväisellä, pienen alkukirjaimen luovuudella (creativity) hän viittaa kaikille mahdolliseen arkipäivän luovuuteen, kuten esimerkiksi maalauksiin jääkaapin ovessa ja illallisjuhlien järjestämiseen. Pienen alkukirjaimen luovuus on siis kaikille mahdollista. Olennaista on, että luovuus tällä tasolla voi olla mielenkiintoista henkilölle itselleen. Gardner totesi humoristiseen tapaansa, että meistä jokainen on kuitenkin 'big C' ainakin omille äideillemme.

Gardnerin mukaan luovuutta ilmenee monin tavoin. Ihmiset voivat olla luovia millä tahansa alueella, tietokoneohjelmoinnista poliittisiin strategioihin. Usein luovuus yhdistetään taiteisiin. Suurin osa taiteista ei Gardnerin mukaan kuitenkaan ole luovaa, esimerkiksi jollain runolla ei ehkä ole minkäänlaista poeettista arvoa. Luovuus on myös potentiaali, joka on toisilla aloilla toivottavampaa kuin toisilla. Emme esimerkiksi yleensä halua luovaa kirurgista leikkausta tai luovaa lentäjää matkallemme. Luova ajattelu on kuitenkin tämän päivän oleellinen taito: luovaa työvoimaa tarvitaan tämän päivän yhteiskunnassa.

"Mirror, mirror in the wall – who is the most creative at all?"

Ketkä sitten ovat luovia ihmisiä? Luovat ihmiset (big C creativity) ratkaisevat ongelmia, saavat aikaan tuotteita ja esittävät ongelmia tietyllä alueella sellaisella tavalla, joka on uutta, mutta myös hyväksyttävää jossain yhteisössä, tietyssä kulttuurissa. He osaavat ajatella toisin, *"think outside the box"*. Gardner toteaa, että usein vaatii kymmenisen vuotta tulla alan hallitsijaksi ja ekspertiksi. Ekspertti ei ole luova, vaan hän on hyvä "master of the box". Luova henkilö puolestaan haluaa rikkoa laatikon, löytää jotain uutta ja ottaa askeleen eteenpäin. Olennaista on ikuinen jännite kurinalaisuuden ja out-of-the-box -ajattelun välillä. Luovien ihmisten kokeilunhalu ja kiinnostuneisuus juuri virheistä ja erilaisuuksista saa heidät selvittämään, mitä ne tarkoittavat.

Garder johdatteli kuulijat tutkimiensa erittäin luovien henkilön pariin. Näitä olivat mm. Albert Einstein, Pablo Picasso, Igor Stravinsky, T. S. Eliot, Martha Graham, Sigmund Freud, Mahatma Gandhi sekä Wolfgang Amadeus Mozart. Kullakin heistä oli omat intellektuaaliset vahvuutensa. Esimerkiksi Freudilla vahvuudet ilmenivät kielellisellä ja persoonallisella alueella, heikkoudet puolestaan spatiaalisella ja musiikillisella alueella. Einsteinin vahvuudet ilmenivät loogisella ja spatiaalisella, heikkoudet persoonallisella alueella.

Yhteistä Gardnerin tutkimille luovile henkilöille oli se, että heillä oli usein keskiluokkainen perhetausta, ja suurin osa heistä oli esikoisia. Korkeasti luovilla henkilöillä oli usein tukenaan vanhempien tuki ja rakkaus. Usein he myös muuttivat varhaisessa vaiheessa suurkaupunkiin ja etsiytyivät muiden "nuorten kapinallisten" joukkoon. Luovuus näytti ilmenevän erityisesti 10 vuoden välein. Esimerkiksi Picasson elämänkaaressa ilmeni noin 20-vuotiaana myöhäinen impressionismi, noin 30-vuotiaana kubismi, noin 40-vuotiaana neoklassismi ja noin 50-vuotiaana 'guernica'. Tutkimiensa luovien henkilöiden kautta Gardner pohti sitä, kuinka voimme kasvattaa luovia yksilöitä: emme voi *tehdä* ihmisistä luovia, mutta tiedämme kuinka ehkäistä luovuutta.

Luovuutta luonnehtivia tekijöitä

Gardner esitti, että luovat ihmiset omaavat usein leikinomaisen asenteen. He tekevät lapsenomaisia kysymyksiä ja esittävät lapsenmielisiä näkemyksiä (mm. Newton, Picasso). He haluavat usein olla huvittavia ja tulla hauskuutetuiksi. Toisaalta luovuuteen on usein yhteydessä lapsuusiän vakavamielisyys ja aikuismaisuus. Luo-

vat ihmiset suhtautuvat intohimoisesti mielenkiinnon kohteeseensa. Gardner vertasikin luovaa mieltä tiukasti fokusoituun laservaloon. Luovat ihmiset ovat valmiita sitoutumaan vuosien ajaksi ongelmaan tai projektiin (mm. Darwin) ja he kykenevät omaamaan pitkän tähtäimen näkökulman, jopa oman kuolemansa yli.

Luovilla ihmisillä on vahva tarve rehellisyyteen, totuudenmukaisuuteen ja suoruuteen. He omaavat erikoisen näkemyksen valitsemallaan alalla omaten "epätavallisen sekoituksen älykkyyttä ja heikkouksia". Vaikka luovilla ihmisillä on usein kyky yksinäisyyteen ja eristyneisyyteen, he tarvitsevat kaiken aikaa sekä kognitiivista että affektiivista tukea: ponnisteluissa esiintyy usein tunnetta siitä, että on "aivan sekaisin ja hullu". Gardner toteaa, ettei ole helppoa olla korkeasti luovan henkilön maailmassa, jossa omistautuminen työlle johtaa usein kaiken muun uhraamiseen. Uutta etsittäessä tapahtuu paitsi läpimurtoja, myös henkisiä romahduksia. Osa luovista henkilöistä lopettaakin työskentelyn elämänkaaren keskivaiheilla, joista esimerkkinä Gardner mainitsee Brahmsin.

Luovuuteen kasvattaminen

Kuinka voimme ohjata luovuutta myönteisin tavoin? Luovuutta huomioidessa 'ryhmän kontrollointi' vaikeutuu. Koulun kannalta on oleellista pohtia millaista luovuutta arvostetaan. Kasvattajina "haluamme kasvattaa jokaisen taiteellisia lihaksia, mutta ihmisistä ei voi *tehdä* luovia", Gardner totesi. Lapsia tulisikin haastaa kasvattamaan kykyjään yleisesti ja suhtautumaan haasteisiin ja ongelmiin oppimiskokemuksina. Luovan ajattelun taitoa voidaan edistää innostumalla uusista asioista ja pohtimalla kuinka asioita voi tehdä toisin niin taiteiden kuin muidenkin alojen kautta. Sen sijaan, että ratkottaisiin ainoastaan paperiliitinten käyttöideoiden kaltaisia tehtäviä, Gardner esitti viisi luovaa aktiviteettia kasvatuksen ja luokkatilanteen kannalta pohdittavaksi: 1) tietyn ongelman ratkaiseminen (mm. tehtävistö, sävellyksen uudelleenorkestrointi), 2) yleisen käsitteellisen järjestelmän kehittäminen, 3) pysyvän työn luominen (mm. maalaus, runo, sävellys), 4) pienimuotoisen esityksen järjestäminen (mm. tanssi, näytteleminen) ja 5) korkeatasoisen esityksen järjestäminen (mm. presidenttiväittely).

Olennaista ensinnäkin on reflektoida, mihin yleensä on pyrkimässä ja mitä tekemässä. Apua on myös siitä, että pohtii asioita muiden kanssa. Gardner ehdottikin, että myös koulumaailmassa tulisi olla "ajattelun tunteja", aikaa sille, että voi vain ajatella. Toiseksi on olennaista hyödyntää omia vahvuuksia. Ihmiset, jotka ovat saavuttaneet jotain erityistä, ovat käyttäneet hyväksi vahvuuksiaan ja vieneet niitä eteenpäin. Kolmanneksi kehittymisen kannalta on olennaista *'framing'*, siis se, että epäonnistumisien sattuessa kykenee pohtimaan, miten voi kääntää vastoinkäymisen oppimiskokemukseksi. Gardner kritisoikin, että liian usein kehumme lapsia: "Hyvä, hienoa!" välittämättä siitä, miten he suoriutuvat. Lasten täytyy nähdä ja oppia miten he voivat tehdä paremmin, missä edistyä. Olennaista on ajattelun tapojen opettaminen, ja kehittymiseen tarvitaan myös kritiikkiä. Gardner kehottaa kuitenkin välttämään 'oikea/väärä vastaus' -syndroomaa, sillä usein juuri 'väärä vastaus' on tärkeä. Olennaista on pysähtyä kuulemaan epätavallisia vastauksia ja kysyä *miten* lapsi ajatteli asian. Gardner toi myös esiin huolensa tämän päivän "miten menee" -kulttuuriin, jossa olemme yhteyksissä muihin ('connected') kaiken aikaa digitaalisen median kautta. Median mahdollisuudet Gardner näki hyväksi jokapäiväiselle luovuudelle, mutta hän suhtautui skeptisesti siihen, mitä digitaalisella medialla on annettavaa Suuren C:n luovuudelle.

Gardner korosti tasapainon merkitykseen harjoittelun/kurinalaisuuden (discipline) ja luovuuden välillä. Hän viittasi tutkimiinsa erittäin luoviin henkilöihin todeten, että on mahdotonta olla luova ilman kurinalaisuutta ja harjoittelua: luovuus ei synny lyhyen viikonloppukurssin aikana. Olennaista ei ole myöskään ainoastaan se, *tuleeko* sinusta mahdollisesti luova, vaan myös se, *missä* sinusta tulee luova.

Monet lapset ilmaisevat luovuutta esimerkiksi matematiikan ja musiikin alalla, mutta he eivät ole korkeatasoisesti luovia tuolla alalla enää aikuisina. Lapsinerojen persoonallisuuden kasvun tukeminen on olennaista, kun luovuuden ala on jo valittu. Ei-lapsineroilla on myös mahdollisuus kasvaa luovaksi aikuiseksi: kun persoonallisuus on rakennettu, valitaan toiminta-alue rajoitetuista vaihtoehdoista, mm. modernilta alueelta. Lapsineroista esimerkiksi Picasso ja Mozart olivat luovia myös aikuisina, mutta lapsinerous ei automaattisesti johda luovaksi aikuiseksi. On lisäksi vielä eri asia kasvaa luovaksi aikuiseksi, kuin saada aikaan jotain todella uutta.

Gardner viittasi myös kulttuurisiin eroihin. Esimerkiksi Yhdysvalloissa lapsille kerrotaan liian usein, että kaikki heidän tekemänsä on hyvää ja siellä tarvittaisiin enemmän kurinalaisuutta. Tilanne voi olla toisaalla myös päinvastainen ja tarvittaisiin enemmän luovuutta ja kokeilua. Gardner havainnollisti tätä esimerkillä Pekingistä vuodelta 1987. Siellä lapset maalasivat koulussa identtisiä piirroksia opettajan mallin mukaan. Gardnerin pyytäessä voisivatko lapset piirtää itse, opettaja vastasi, ettei se ole sallittua: opettaminen on heidän työtään. Lopulta Gardner sai luvan ja pyysi lapsia piirtämään itse, ilman ohjeita, ja työt olivat loistavia. Gardner totesi puheensa lopuksi, ettei aina tarvitse olla leikkiä ja vapaata kokeilua ensin, jotta luovaa jälkeä syntyisi. Voidaan myös lähteä liikkeelle ohjeista ja kurinalaisuudesta. Olennaista on se, että molempia on. Olennaista on yhdistää luovuutta ja kurinalaisuutta.

Luovuus ja standardit

Eri alojen asiantuntijoiden paneelissa 5.3.2010 Gardner sai paneelin suurimmat aplodit todetessaan, että vastaus luovuuden kehittämiselle ei tule ylemmiltä tahoilta, vaan muutoksen tulee tapahtua kouluissa ja luokkahuoneissa. Gardner kehotti uskomaan omiin voimiin ja löytämään omat tukijat ajatuksilleen. Olennaista on pohtia mikä tuntuu oikealta ja tärkeältä, sekä toimia niiden arvojen mukaan, ei odottaa lupaa, rahaa tai standardeja. Kun on olemassa omistautunut yhteisö, on mahdollista saavuttaa maailmanlaajuista vaikutusta. “Look at our community, it works” sanottiin Reggio Emilia -koulussa kun kysyttiin mitkä ovat opetuksen standardit.

Myös Suomessa vastikään vieraillut professori Liora Bresler palasi konferenssin antia tiivistävässä loppupuheenvuorossaan standardeihin ja suomalaiseen koulujärjestelmään. Hän totesi humoristisesti, että ehkäpä Suomeenkin tulisi asettaa mittavat standardit ja testit joiden mukaan tulisi toimia, jotta myös muille valtioille tulisi sijaa PISA-mittausten kärkisijoilla.

Howard Gardner.

Guillermo Rosabal-Coto

Review of the 29th World Conference of the International Society of Music Education

The city of Beijing, China's foremost cultural and educational centre, hosted the 29th World Conference of the International Society of Music Education (ISME), August 1-6, 2010. It was difficult not to recall the millenary artistic and cultural legacy of the Chinese civilization due to the event's opulent location —just across from the 2008 Olympic Village and "Bird Nest" Stadium—as well as its large-scale proportions and organization and the vast array of traditional Chinese music displayed. To the international participants, such a setting may have very well evoked the Chinese concept of 'harmony.' In fact, the conference's official theme, "Harmony and the World Future", is grounded in ancient Chinese philosophy.[1]

Beijing gathered about 4000 international delegates with Chinese music educators and scholars, representing 65 countries from Asia, Middle East, Europe, Australia, Africa, North, Central and South America. A host of traditional topics in music and arts education, music schooling, teaching methodologies and trends were addressed at many of the 900 presentations by 773 participants, including symposia, papers, workshops, posters and class lesson demonstrations. According to official reports, this was the largest ISME conference ever held. Due to the number of local participants, many presentations from the host country were only in Chinese.

Besides the opening, massive "Colorful Silk Road" concert involving outstanding pan-Asian performers (see illustration), and the Beijing Traditional Music Festival that took place over several days, there were daily concerts at the China Conservatory and the China National Convention Centre. Forty-seven groups from 20 countries featured at the concerts, gathering about 2800 performers. They included professionals and young students in chamber, vocal, and school ensembles, and also less conventional groups, such as the Amazon Youth Cello Choir from Brazil, the folk music group of students from Sibelius Academy "SAE", and the dazzling China Disabled People's Performing Art Troupe. Unfortunately, there was no space on the program where participants could get first-hand experiences in traditional Chinese instruments or their use in education.

The breadth of the ISME conference was also evident at the customary regional meetings, as well as at presentations of each ISME international commission: Research; Community Music Activity; Early Childhood and Music Education; Education and the Professional Musician; Music Policy: Cultural, Educational, and Mass Media; Music in Schools and Teacher Education; Music in Special Education, Music Therapy, and Music Medicine. Also, young researchers from all over the world presented and discussed their studies in terms of rationale, design, findings and results, at the four Young Professionals' Research Workshop sessions, namely, Sur-

vey, Case Study, Interview and Observation, and Technology in Music Education. Some of these studies focused on students with learning disabilities or musical identities.

Many representatives from both East and West tackled recent educational developments and concerns in our globalised societies, such as popular and community music in the context of music education. Of course, online learning, new technological resources and their enhancement to music learning, were also topics of interest. For example, Finnish Mikko Myllykoski presented the game design of 'JamMo' mobile phone music software, whose research-based approach aims at a creative, student-centred learning environment for children with diverse backgrounds and abilities. Also, a group of professors from the University of the Basque Country, Spain, presented an ongoing project on the use of the Moodle platform in the education of student teachers.

In several instances, current issues in the field were addressed within the comparative and cross-cultural perspectives. For example, there was a symposium on philosophical issues in music education involving authors from Africa, North, and Latin America and the Caribbean, towards a forthcoming handbook on philosophy of music education. A roundtable on historical and cross-cultural perspectives on Latin American music education gathered authors from an also forthcoming book project on the history of music education in this region. On the other hand, several voices from the African continent reported on developments or reflected on concerns of historical and social relevance to their countries, such as the positive impact of indigenous and informal music practices, and even technology, on school music and formal education.

There may not have been a direct relationship of many presentations with the conference's official theme, at least in the way the philosophy of the host country envisioned it. 'Harmony' may have meant "homogeneity in music and music learning processes", "consensus" or even "collaborative" to others. In his keynote speech, the prominent ethnomusicologist Bruno Nettl addressed the topic advocating a harmonic, mutually enriching relationship between music education and ethnomusicology towards a more complete understanding of music's many cultural and societal roles in the world. On the other hand, a contingent of scholars discussed in their symposium how the Brazilian identity and the values 'unity' and 'harmony' are addressed by different local music practices.

The meaning of 'harmony' was somehow subject to scrutiny at other conference spaces. A debate took place at the symposium "Democracy, Conflict and Chinese music education," led by an American professor and several United States-based Chinese music educators. They compared the Chinese and American concept of 'democracy' before critically discussing a recent initiative for a music education reform in China. Naturally, there were other presentations by local scholars where such reform was strongly advocated. The conference's proceedings gather many selected presentations which appear to address the construct "harmony" in more or less direct, but of course, diverse ways.[2]

Some of the presentations by Scandinavian countries also interrogated issues related with 'harmony', from various perspectives. The symposium "Why doesn't it feel democratic?" by doctoral students from Sibelius Academy explored issues of agency and democratic participation in current practices in Finnish music education. Two international symposia featuring other Nordic scholars –"Rethinking professionalism in instrumental teacher education" and "Life in the real world: Expanding the purview of music careers"— dealt with challenges to the construction of professional teacher identity. Cecilia Ferm Thorgensen presented a poster on a Swedish-based project of virtual communities of practice of doctoral students, aiming to the identity development and professional learning of its participants: school music teachers.

Not many presentations focused on equity-related issues, such as gender in music education. British drummer and music educator Gareth Smith discussed concerns around the male-dominated nature of the kit drumming profession and ways in which this affects the small number of female drummers in and around London, United Kingdom. Also, Cecilia Björk's study results show that discourses of gender construction in popular music learning contexts urge girls and women to 'claim space' in order to participate in such practices. Within the social perspective, too, the symposium "Music as a protective factor for the development of children and adolescents at social risk", reported a study on the inclusion of socially-at-risk children and adolescents through music in Brazil. Inclusion, agency, and participation of immigrants in formal music practices were dealt-with in the Norwegian-Finnish paper by Sidsel Karlsen and Heidi Westerlund.

The 30th ISME World Conference will travel back to the West, specifically to Thessaloniki, Greece, in 2012. Once again, a philosophical topic is proposed as backdrop to the conference: "Music Paedeia: from ancient Greek philosophers toward global music communities." Two subtopics in particular stand out: "Comparative music education: Methodological approaches and practical applications" and "Constructing and de-constructing philosophies of music education." One could expect that the Thessaloniki framework will expand the opportunities for deeper analysis and dialogue of what 'Harmony' could mean or not mean for different nations, cultures, and practices in our profession, a profession where social settings, cultural contexts, interests, trends and values, are least of all, harmonious.

Notes

[1] Within this view, the most excellent music is the one that helps people achieve peace of mind and life in harmony with nature. Along this line, the Chinese Central Government has urged Chinese artists and writers to devote themselves to promoting "cultural harmony". Please refer to the 29th ISME World Conference website: http://www.isme.org/2010/info.html

[2] Proceedings for the conference are available at http://issuu.com/official_isme/docs/isme29?viewMode=magazine&mode=embed

The host country took pride in displaying its traditional musical culture at the massive "Colorful Silk Road". Picture property of the author.

Thomas Regelski

Curriculum: Transmission/ Reproduction or Transformation/Production of Culture and Meaning?

Curriculum theory is regularly disregarded by music teachers in favor of an often single-minded focus on "how to," "what works" methods. In effect, the 'tools' of teaching are chosen before any in-depth curricular theorizing concerning what is to be 'built' or of its value to students. However, the term "curriculum" comes from the Latin *currere*, meaning "to run" and implies a runner who delivers a message or acts as a guide. It thus should address both the *process* of delivering or guiding and the *product* delivered (i.e., the destination reached). Properly, then, curriculum should answer the question: "Given teaching and learning conditions and resources, of all that could be taught, what is most worth teaching?" Because the question is about values, it requires effective *philosophical* reasoning. Yet unlike some 'academic' philosophizing, curricular planning needs to have a pragmatic dimension: a music curriculum should "make a difference" (Regelski 2005) in the musical lives of graduates and through them to society.

Curriculum is also influenced by *socio-political* considerations. Historically, schools have been understood in terms of *functionalism*. This sociological theory holds that societies "develop specialized structures to carry out vital functions as they reproduce themselves, recruit or produce new members, distribute goods and services, and allocate power" (deMarrais and LeCompte 1998, 5). For functionalism, schools are such "specialized structures" for the "transmission of attitudes, values, skills, and norms from one generation to another," and thus exist to "perpetuate 'accepted' culture" (6–7). Accordingly, functionalism has traditionally rationalized schooling as a primary means by which society reproduces existing economic, cultural, and political structures. Such social *transmission*, then, is often taken for granted as the main 'function' of schools. However, this transmission function of schools is increasingly criticized by, for example, *conflict theories*. These see schools as "reproducing both the ideologies of the dominant social groups and the hierarchy of the class structure" (12). This *reproduction* function of schooling has been studied and critiqued extensively by sociologist Pierre Bourdieu (see, e.g., Bourdieu & Passeron 1990).

Other theories stress that schools should be engaged in the *transformation* of students and the improvement of society. Various *interpretative theories* thus stress the social sources of meaning. For these theories, meaning cannot be 'passed on' or 'transmitted'; rather, knowledge is 'constructed' and meaning is 'made' via social interaction within a particular context in light of present and future needs. Schools are such situated social contexts and within them the often quite unique contexts and needs of the various 'subjects' taught are addressed differently. *Critical theory* sees schools as 'empowering' students to resist and free themselves from the ideologies of dominant groups and their imposed concepts of 'accepted' culture and values. Rather than sites

for cultural reproduction, then, "critical theorists like interpretive theorists, view schools and classrooms as sites of cultural *production*, where people interact to construct meaning" for themselves (deMarrais and LeCompte 1998, 31; italics original).

These different theories of schools and schooling present challenges to music education. For example, often the "music" of music education has been the 'good music' of 'accepted' culture; namely, the 'classy' music of academe and the 'upper' (i.e., 'leisure') class. Thus, the "great works" premises of educational *perennialism* typically have taken precedence over pragmatism-influenced *progressivism* that bases curriculum and methods on the needs, interests, and initiatives of students and society; or over the *reconstructionism* of the critical pedagogy agenda for creating a more just and egalitarian society.[1] In general, then, music education too often has been largely premised on reproduction and transmission of "our (Western) musical heritage" rather than on the transformative potential and meanings of music as a key sociocultural practice.

This traditional reproduction/transmission function of music education has taken at least three forms (sometimes in combination): the structure of the discipline, music appreciation, and presentational performance models. The first stresses music as a discipline (or 'subject' of knowledge) that is transmitted by teaching concepts, such as melody, harmony, rhythm, form (etc.).[2] For example, students in classroom music are led 'to experience' abstract concepts, such as that "music moves fast or slow." However, an "experience" is already a concept-at-work and such 'activities' thus contribute little if anything new or pragmatic to students' musical knowledge or skills. "Music" is also approached in a singular sense, even though various musics are often differ greatly; for example, musics that lack melody or harmony.

Music appreciation-based curriculums also set out to teach certain concepts and technical terms in connection with "great works," but mistakenly assume that (proper) appreciation depends on knowing facts and information from music theory and history,[3] and that music exists simply to be contemplated. Such curriculums typically depend on texts, graduated instructional series, or lecture demonstrations 'about' music. Again, "music" is treated as a singular category. Thus, important differences between musics go unaddressed. Furthermore, the weakness of regarding understanding as the necessary criterion of (proper) appreciation becomes apparent when, for example, considering one's appreciation of different foods or of nature.[4]

Ensemble-based music education and private studio instruction are the third traditional curriculum. As premised on *presentational performance*, a group or individual prepares and performs music for an audience that does not participate in making the music (Turino 208, 26). The curriculum amounts to the literature covered and the short-term skills needed to reproduce it. Focus is always on the next concert, recital, or lesson and not on promoting lifelong performance and its pleasures. Thus, after years of lessons, rehearsals, and performances, former students typically fail to continue to perform, and their musical tastes and other musical choices do not distinguish them from those who lacked presentational performing experiences.

While this is not the place for a full critique, it seems clear that the legitimation crisis facing music education is a sign that these three traditions have not convinced the public or educational authorities of their value to individuals or society.[5]

In contrast, an *action learning/praxial* approach to curriculum (Regelski 2004, 14–28) addresses the kinds of musical practices that are most commonly enjoyed in the 'real world' and, thus, that are accessible to students outside of school and after graduation. Rather than regarding "music" as a collection of 'works' (mainly from the past),[6] "music" is instead understood as a wide array of living musical *practices*. A curriculum, then, functions as an apprenticeship or practicum for particular musical practices—especially those that have overlapping musicianship requirements. Such a

curriculum focuses, then, on musicianship skills that are most likely to enable or enrich *participatory performance* (Turino 2005, 28–36) and other forms of "musicking"[7] in 'real life', throughout life.

An action-based curriculum takes the form of *action ideals*. These are not "idealistic" goals; they focus on desirable types of 'real' musicking that the curriculum seeks to promote. As with other action ideals in everyday life (e.g., good health, good parenting) there is no single or final state of perfection. Each action ideal states[8] a *praxial dimension* that describes and exemplifies the musicking at stake; a *competency dimension* that indicates the musicianship knowledge and skills needed to take part (at least as a beginner) in that musicking; and an *attitude dimension* that describes the attitudes, values, and dispositions that teaching needs to promote if students are to be motivated to participate in the musicking for the long term.[9]

Model of an Action Ideal.

Recreational Singing: Singing for individual and social enjoyment.

- *Praxial Dimension:* Church choir, community choir, social groups, "sing-alongs" (e.g., campfire, caroling, etc.), patriotic songs, singing for/with friends and family, karaoke.
- *Competency Dimension:* Matches pitch easily. Stays in tune with others and/or an accompaniment. "Reads" (follows) a score well-enough at least to sing the melody or part as "choral sight reading."* Stays on own part against other parts. Picks up songs readily "by ear." Has vocal flexibility suitable to typical literature. Tone quality is pleasant; does not "stick out." Sings with healthy vocal production.
- *Attitude Dimension:* Singing with others is comfortable and enjoyable. Not embarrassed to sing for friends, family, classmates. Looks forward to enjoying old and new songs. Welcomes "coaching" regarding use of voice, music reading (etc.). Chooses to sing and/or looks for/creates opportunities.

Such an action ideal would vary (often greatly) according to local conditions. Used to guide instruction, learning, and evaluation, however, it is far more likely to "make a difference" in the musical lives of students than reproduction and transmission models of curriculum. With the use of curricular action ideals, personal musicking would become a central and active experience of 'meaning-making' in students' everyday lives and would help to transform them and society through music. ■

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* The averaging effect of large numbers typically allows a choir to read music better as a group than any individual in it can read music alone. This is especially the case with recreational choirs.

Notes

[1] For a brief survey of major educational theories, see Knight (1998, 95–137).

[2] In performance settings, particularly studio lessons, students are often expected to master the traditional 'discipline' of the performance medium. The literature and skill-drill assigned, and the student's 'discipline' in mastering it, take precedence over whether or not the student enjoys the music (or the practicing) and without regard for promoting dispositions, values, and skills that could sustain lifelong performance interests. Such teaching also raises the important curricular difference between a "music lesson" and, say, a "piano lesson": to the degree the latter does not accomplish the former, the 'discipline' at stake usually goes for naught and the student eventually stops studying, practicing, and performing.

[3] The appreciation model is also followed when facts and other information from the history of rock or jazz (etc.) are taught as supposedly necessarily to appreciating those musics.

[4] The commonly heard apology (in various formulations), "I love music but don't know anything about it," makes no sense if applied to most other 'loves': e.g., "I love nature but don't know anything about it."

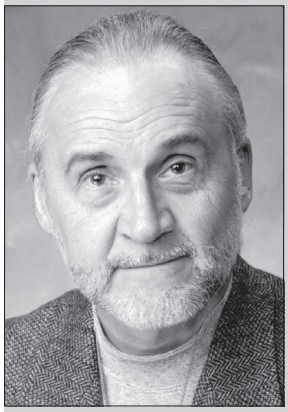
[5] Thus, in Finland, despite appeals from music educators to the Ministry of Education for a change of policy, music classes in comprehensive schools in grades 1–6 typically are taught by classroom teachers, not by subject teachers. I have also been told that there are fewer and fewer tenure positions for subject teachers of music in grades 7–9; and that, with the new unified comprehensive school policy, many music teachers are fearful that classroom teachers with music as a minor subject will be employed instead to teach music classes at those levels. Moreover, recent policies for radically increasing electives (including drama) are seen by at least some art and music teachers as a threat to the status of their offerings.

[6] Most of the music in the world does not involve 'works' that are 'reproduced' for audience contemplation. Most musics are governed by the societal needs and functions that occasion them. "Concert music" (presentational performance of any kind) is only one function and its practices are relatively rare in the world in comparison to participatory practices (see Turino 2008; Kaemmer 1993).

[7] The concept of *musicking* (Small 1998) treats music as a verb-form; as active ways of 'doing' music in the present and, thus, of producing or 'making' meaning. "Musicking" is to "music," then, as "loving" is to the abstract noun "love." Musicking therefore involves all manner of *active personal involvement with music*, not just performing: listening, collecting CDs, creating personal play lists, composing, reading reviews, discussing music, socializing to music (etc.).

[8] Four aspects of curriculum should be distinguished. The example below would be one part of the *written* curriculum that guides one or several teachers. (For an example of a complete action learning curriculum, see Regelski 2004, 257–265.) The *instructed* curriculum is the 'content' and pedagogy chosen to advance the competency and attitude dimensions. The *effective* curriculum is the actual difference made for students in what they can newly do, do better, more often, or with greater pleasure and zeal. To be avoided is the "hidden curriculum": norms and values tacitly conveyed to students by school structures and routines and what is 'taught' by what is excluded from the curriculum (deMarrias & LeCompte 1998, 13–14; 242–247).

[9] Unfortunately, musicianship knowledge and skills can be imparted in ways that often 'deaden' the likelihood of student interest (a predictable liability of the three traditional curricular paradigms); for example, teaching that actively 'turns off' students, or teaching only for the next test, concert, or recital rather than as a starting point for lifelong musicking and learning.



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Thomas Regelski

Reply to Petter Dyndahl's book review of *De-Canonizing Music History*

Reply to Petter Dyndahl's book review of *De-Canonizing Music History* (Vesa Kurkela & Lauri Väkevä, eds., Cambridge Scholars Publishing, 2010) in *Musiikkikasvatus* 13/1 (2010). In his review, Professor Dyndahl presents a glowing review of the chapter by Roberta Lamb, "Ethnomusicology, Feminism, Music Education: Telling Untold Tales." Having admitted to being "preoccupied with deconstructive perspectives," perhaps he was favorably predisposed to what seemed to be an attempt to postulate then deconstruct a 'canon' in North American music education that supposedly excludes certain groups. However, what he describes as a "careful, and bold, investigation of biographical and historical details," told in a "thorough way," and that he finds to be an "inspiring" deconstruction (108) is, instead, filled with numerous errors of fact, distortions, innuendos, and un-confirmed hearsay. Thus it fails to rise to an acceptable level of scholarship or credibility. As sociologist Daniel Patrick Moynihan once stated: "Everyone is entitled to their opinion but not to their facts." Hence, whatever skepticism deconstructionists may have about the epistemological status of facts, Lamb's "telling" is largely a false "tale" in the sense meaning "an invented narrative" or even "an intentionally misleading report." The reviewer's unfamiliarity with the facts and "historical details" of North American music education history unfortunately risks giving credence to what instead is a factually flawed historical critique, not a proper deconstruction. In fact, Lamb's text itself warrants deconstruction! Interested scholars can consult www.maydaygroup.org/php/resources/colloquia.php, "Correcting MayDay Group History," and make up their own minds about the credibility of Lamb's supposed deconstruction and, thus, about the validity of Professor Dyndahl's review.

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