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Tämän numeron vastaava toimittaja | Visiting editor

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Ulkoasu ja taitto | Design and layout

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Hans Andersson

Toimituksen osoite ja tilaukset | Address and subscriptions

Sibelius-Akatemia, Taideyliopisto | Musiikkikasvatuksen, jazzin ja kansanmusiikin osasto
PL 30, 00097 TAIDEYLIOPISTO

Sibelius Academy, University of the Arts Helsinki | Faculty of Music Education, Jazz and Folk Music
P. O. Box 30, FI–00097 UNIARTS

Sähköposti | E-mail:

fjme@siba.fi

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Sisällys | Contents

FJME 02 2014 Vol. 17

Artikkelit | Articles

Lectio Praecursoria

Ajankohtaista | Actual

Info

Lauri Väkevä

Lukijalle | Editorial

Valtaan liittyvät kysymykset ovat olleet jo vuosia kasvatustutkijoiden kiinnostuksen kohteina. Valtaan liittyvää keskustelua ovat ruokkineet esimerkiksi muuttuneet käsitykset oppimisesta ja oppimisen subjektin rakentumisesta sekä kasvanut tietoisuus pedagogisten instituutioiden sisäisestä ja keskinäisestä vallankäytöstä. Valtakysymysten tarkastelulle vakiintunein akateeminen viitekehys on sosiologia, mutta valtaa on eritelty hedelmällisesti myös historiantutkimuksessa ja muilla humanistisilla tieteenalueilla. Oman panoksena keskusteluun ovat tuoneet etnisyyttä, sukupuolta ja seksuaalisuutta koskevat tutkimukset, joissa kriittisen teorian yhteiskunnallinen intressi on yhdistynyt sivullisuutta käsitteleviin analyyseihin. Kaikkia näitä lähestymistapoja on sovellettu myös musiikkikasvatuksen tutkimukseen.

Tämän *Musiikkikasvatus*-lehden avoimessa artikkelikutsussa kirjoittajille tarjottiin väljä kehys vallankäytön ja erilaisten vallan ilmentymien tutkimiselle musiikkiin liittyvissä opetus- ja oppimisympäristöissä. Malliksi tarjottiin seuraavia aiheita:

- Musiikkikasvattajan vallankäyttö
- Oppilaan valtautuminen ja valtauttaminen
- Musiikillisen toimijuuden edistäminen
- Musiikkikasvatuspolitiikka
- Musiikkikasvatuksen julkinen tuki

Artikkelikutsun tuloksena syntyi käsillä oleva kokoelma tekstejä, joissa musiikkikasvatuksen valtakysymyksiä heijastetaan erilaisiin musiikin opetuksen ja oppimisen konteksteihin.

Kokoelman avaa Maria Westvallin artikkeli, jossa hän käsittelee suomenruotsalaisten musiikinopettajien musiikkikasvatukseen ja kulttuuriseen monimuotoisuuteen liittyviä näkemyksiä, asenteita ja kokemuksia. Westvall pyrki tutkimuksessaan ennen kaikkea paljastamaan musiikinopettajien työn taustalla vaikuttavia normeja. Yhdeksi tällaiseksi normiksi paljastuu oppilaiden "oman" musiikin – erityisesti länsimaisen populaarimusiikin – olettaminen itsestään selvästi keskeiseksi oppiainekseksi. Westvall pohtii, ehkäiseekö keskittyminen tuttuun musiikkiin oppilaiden musiikillisen tiedon ja osallistumisen kehittämisen mahdollisuuksia muilla musiikkikulttuurin alueilla. Jotta oppilaita voidaan kasvattaa musiikillisesti moninaiseen yhteiskuntaan, opettajien ja oppilaiden tulisi Westvallin mukaan valtautua myös tutkimaan heidän mukavuusalueidensa ulkopuolisia musiikillisia käytäntöjä.

Toisessa artikkelissa Knut Tønsberg käsittelee populaarimusiikin akatemisoitumiseen johtaneita kehityskulkuja Norjassa. Populaarimusiikin akatemisoituminen johti populaarimusiikin koulutusohjelmien perustamiseen aiemmin puhtaasti klassiseen musiikkiin keskittyvissä norjalaiskonservatorioissa. Agderin yliopistossa Kristiansandissa populaarimusiikin akatemisoituminen aiheutti jyrkän kahtiajaon klassisen ja populaarimusiikin osaston välillä johtaen kirjoittajan mukaan Norjan konservatoriokentän historian pahimpaan konfliktiin. Konfliktin eskaloitumisen ja skismogenesiksen mallien avulla Tønsberg erittelee tämän konfliktin syitä ja sitä, miten molempien osastojen opettajat kokivat vuoron perään voimattomuutta tapahtumien edessä. Kirjoittaja myös kysyy, mikä on tällaisen voimattomuuden tunteen yhteys vallankäyttöön ja valtautumiseen.

Kolmannessa artikkelissa Guro Gravem Johansen tarkastelee narratiivisen tutkimuksensa tulosten pohjalta sitä, miten pohjoismaisten korkeakoulujen jazz-opiskelijat kuvaavat

omaa instrumentin harjoitteluaan. Johansenin artikkelissa korostuu kolme autonomian ulottuvuutta: musiikillinen vapaus, toimijuus ja omistajuus sekä itsenäisyys suhteessa muihin opiskelijoihin ja opettajiin. Hän myös pohtii, voiko jazz-muusikoille ominaista autonomian ihannetta pitää sisäistetyn kulttuurisen vallankäytön muotona, joka edellyttää opiskelijoilta omakohtaista vastuuta harjoitteluprosessistaan.

Neljännessä artikkelissa John Owens tarkastelee ohjattua yhteissoittoa tai -laulua musiikkikasvatuksen valtajärjestelmänä. Owensin teoreettisena lähtökohtana on panopticon, Foucault'n teoksessa *Tarkkailla ja rangaista* käsittelemä, Jeremy Benthamin alun perin esittelemä vankilan prototyyppi, joka mahdollistaa kaikkien vankien samanaikaisen tehokkaan valvonnan. Owens rinnastaa panopticonin yhteismusisoinnin pedagogiikan opettajakeskeiseen malliin: orkesterin tai kuoron johtaja rinnastuu tällöin benthamilaisen vankilan keskusvalvojaan. Tällaisessa keskusjohtoisessa mallissa pitäytymisellä on Owensin mukaan mielenkiintoisia psykologisia, sosiaalisia, kulttuurisia, fysikaalisia ja eettisiä seuraamuksia. Owens tarkastelee myös mahdollisuutta järjestää yhteismusisointiin perustuva musiikkikasvatus vapaamman sosiaalisen organisaation kautta.

Tämän Musiikkikasvatus-lehden katsausosiossa julkaistaan kaksi tuoreeseen väitökseen liittyvää Lectio Praecusoriaa. Omassa väitöstutkimuksessaan Hanna M. Nikkanen tarkastelee musiikkiesityksiä ja juhlia osana koulun toimintaa havainnoimalla erään eteläsuomalaisen alakoulun musiikkiesitysten ja juhlien valmistamisen kulttuuria. Tulosten mukaan kaikkia oppilaita aktivoiva juhlakulttuuri tukee koulussa arvotavoitteeksi valittua toimijuuden ja inkluusion toteutumista.

Omassa Lectio Praecursoriassaan Esa Virkkula maalaa kuvan keskiasteen ammatillisen musiikkikoulutuksen työelämälähtöisistä hankkeista, joiden kautta konservatorion ammattiopiskelijat valtautuvat työskentelemään yhdessä ammattilaisten kanssa. Virkkulan tutkimuksen tavoitteena on lisätä ymmärrystä työelämäyhteistyön toteuttamisesta musiikkialan ammatillisessa perustutkintokoulutuksessa. Tulosten mukaan työpajamenetelmä tukee sosiokulttuurisen oppimisteorian mukaista ammattiin valmistautumista. Myös ammatillisen opettajan perehtyminen työelämän muutoksiin työpajatoiminnan kautta on tärkeää.

Katsausosioon sisältyy myös Erno Aallon raportti Marraskuussa 2014 Viron musiikki- ja teatteriakatemiassa järjestetystä Nordic Network for Music Education (NNME) -verkoston intensiivikurssista.

Lehden artikkeliosaston kirjoitukset ovat käyneet läpi entiseen tapaan review-kierroksen. Toimituskunnan puolesta kiitämme kirjoittajia ja arvioitsijoita, jotka ovat jaksaneet paneutua käsikirjoitusten kommentointiin ja joilta kirjoittajat ovat saaneet arvokasta palautetta. Asiantuntijat ovat arvokkaalla toiminnallaan edesauttaneet lehden tieteellisen tason ja laadun kehittymistä.

Toivotan antoisia lukuhetkiä Musiikkikasvatus-lehden parissa! ■

Artikkelit | Articles

Maria Westvall

Musical diversity or conformity?

An investigation of current norms in music education through the lens of educators in Swedish-speaking minority schools in Finland

Introduction

Finland has become an increasingly diverse society over the last few years, primarily due to recent immigration. The current situation augments an already historically rooted cultural diversity in Finland that includes the Swedish-speaking Finns as a prominent minority group. Finland represents an interesting case with respect to the relationship between music education and musical diversity. The Swedish-speaking minority comprises only 5.5% of the population in Finland, yet the country has two parallel school systems built around these differences in language (Finnish and Swedish). Though Swedish-speaking minority schools are primarily located along the Finnish west and south coasts, in interior parts of Finland one can find "language islands"—Swedish-speaking communities situated in otherwise predominately Finnish-speaking areas. The school curricula are for the most part parallel, save for a few key differences. For instance, music education textbooks intended for the Swedish-speaking minority are often authored by members of that community; for example, Danielsson & Lindholm (2006), and Lindholm & Sundqvist (2008), just to mention a few. This situation contributes to differences in the choices of repertoire between the Finnish-speaking and Swedish-speaking areas. Also, the references to local musical cultures are likely to differ between the Finnish-speaking and Swedish-speaking regions. The linguistic connection to Sweden might be a reason for the inclusion of more Swedish folk or popular songs in the repertoire of the latter group, for instance.

The intention of this article is to explore and discuss some of the norms which presently dominate music education. This requires an investigation of discourses and practices that reinforce the ideas of cultural hegemony and musical marginalization (Westvall 2009), as well as those that stress the value of cultural diversity and musical versatility (Malm 2004; Schippers 2010a, 2010b). This inquiry also aims to interrogate musical versatility not only as a way of expanding musical knowledge, but also as a means for developing awareness of social justice in increasingly culturally diverse societies. These more global issues are examined within the specific context of music educators in Swedish-speaking communities in Finland, as their experiences with respect to these issues are uniquely informed by their minority position.

The situation of general music education in the Nordic countries

One traditional goal of general music education is to maintain, transmit and reinforce cultural and musical heritage, much related to an idea of a country having a singular, common, national culture. At the same time, current music education demonstrates the strong influence of Western popular music, which over the last decades has replaced Western classical music as a new canon in the Nordic countries. One reason for this emphasis is the idea that it is important for students to relate to "their own music" in formal music education. "Their own music", however, is often synonymous with the music that they are exposed to in media, outside of the formal school context. The aim of this emphasis in the Nordic countries is to empower students to express themselves

musically, and at the same time reinforce their musical identity within the frames of (formal) music education (Juntunen 2009; Georgii-Hemming & Westvall 2010a; Lindgren & Ericsson 2010; Westvall & Carson 2014).

The focus on popular music practices in the curriculum reflects an interest in connecting students' outside musical experiences to their experiences of music within an institutionalized music education context. The Nordic countries are unique in that they generally have a longer tradition of incorporating popular music styles within general music and music teacher education than other European or North American educational systems. Today music teacher education includes an applied pop/rock element, and in fact many of the student teachers' entire musical background stems from these genres (Väkevä 2006; Väkevä & Westerlund 2007; Georgii-Hemming & Westvall 2010b; Allsup & Westerlund 2012).

A general idea behind the current emphasis on Western *popular* music in the music education curricula of the Nordic countries was an attempt to diversify approaches in music education in order to challenge not only the content, but also the musical and pedagogical approaches of the Western *classical* canon. As mentioned earlier, this attempt has effectively created what can be defined as a (new) canon of popular music (Georgii-Hemming & Westvall 2010a; Westvall & Carson 2014). This process has resulted in, among other things, more student-centered teaching approaches, a more practical approach to musical learning (as opposed to more aesthetic ones), and possibly also an increased marginalization of genres other than Western popular music. One concern is whether, like its predecessor, this new canon still represents a barrier against students developing their own interests in music education (Sernhede 2006; Georgii-Hemming & Westvall 2010a).

In light of these issues, a number of questions emerge: What will happen when students are exposed to music that is neither considered part of the majority population's "cultural heritage", nor is included as part of a dominant Western popular music canon as represented in the media? How will students gain experience with a diversity of music(s) within the frames of general music education? Finally, should this be a central concern for both music education and society in general? Democracy, understood as an investment in active citizenship, remains a predominant feature of the general curricula in the Nordic countries, where it is used to justify various ideas about equality, and as an impetus for fostering greater intercultural dialogues and relationships (SOU 2000; Utbildningsstyrelsen 2004; Burton, Westvall & Karlsson 2013). Consequently, the access to versatility and pluralism within music in the curriculum has become a fundamentally democratic task for music education.

Today there is an assumption that musical pluralism and diversity exists within media as well as in education. Such assumption, however, suggests a fairly equal exposure to different music practices. On the contrary, when it comes to the media's representation of music, merely the presence of a variety of music(s) does not ensure equal exposure and attention. Moreover, in school contexts, diverse musical practices are often emphasized in ways that mark them as "different", conveying hierarchical ideas of what counts as "real" or "important" music. The consequences of such exposure and/or lack of exposure create an imbalance. Advocating for greater diversity offers a way of challenging established power structures related to music education.

An imbalance of the representation of music(s) in music education does not necessarily imply a conflict or competition between the "mega-genres" of "popular", "folk" or "classical" music. Instead, the problem lies in the limited exposure to, and therefore experience of, a *variety* of popular, folk and classical music in music education (Westvall 2009; Georgii-Hemming & Westvall 2010b; Westvall & Carson 2014).

Occasionally, music educators tend to "tie" different musical expressions to their "home context", subsequently reinforcing the general idea that music has a particular relevance for certain people in specific cultural contexts or geographical areas. At the same time,

however, it should also be mentioned that music has transcultural dimensions and functions, and when it is "un-tethered" from its original cultural context, it will be re-contextualized (Kwami 2001; Lundberg, Malm & Ronström 2003; Schippers 2010a). This aspect provides important opportunities for music education to prepare students for active participation in increasingly multicultural and multiethnic societies. These dual dimensions of music education will challenge teachers and students to stretch their comfort zones, expanding their knowledge and perspectives of music, as well as their interest in interculturality (Hebert & Karlsen 2010; Saether 2010; Schippers 2010a; Burton, Westvall & Karlsson 2013; Westvall & Carson 2014).

Structural musical marginalization

The dominant, majority culture's perspective has an impact on music education, but music education also has the potential to impact on the dominant culture's perceptions. Pripp's report from 2006 reveals mechanisms of an unintentional structural exclusion of immigrant artists' cultural expressions within the state-financed cultural sector in Sweden. The report discloses a hegemonic structure where the dominant group and its representatives determine which cultural expressions (e.g. the already known) would represent "high quality", and therefore would be most attractive to an audience. The parallel to music education is obvious. The lack of exposure to, or immersion in musical "difference", encourages authorities, e.g. cultural institution directors as well as music educators to remain within their comfort zones and select "the safe" and already known, rather than engage with the less familiar. Similar mechanisms to the "attraction of audience" also operate in this context. For many music educators a key prerequisite of music education seems to be the importance of their students (already) knowing and liking the music that is presented to them in the music class so they will find it approachable. But do they get opportunities to embrace new "likes"? Isn't being exposed to that which you do not already know a vital part of education (Sernhede 2006; Georgii-Hemming & Westvall 2010a)?

Theorizing musical diversity and music education in multicultural societies

When we discuss musical diversity within the context of music education we recognize some parallels to what has been labeled as "multicultural music education" (Volk 1998; Campbell 2005; Hebert & Karlsen 2010; Karlsen & Westerlund 2010; Saether 2010). Traditionally, multicultural music education has been understood as the combination of the ideas about general music education with a conceptual framework of multicultural education, and subject knowledge derived from ethnomusicology. It involves teaching *music* of diverse cultural background, teaching music *to students* from diverse cultural backgrounds, and curriculum and instruction development informed by these approaches (Hebert & Karlsen 2010). Recent studies (Mansikka & Holm 2011; Westvall & Carson 2014) however, particularly emphasize the value of multicultural (music) education's ability to go beyond something that is designed particularly for or about immigrant groups and ethnic minorities, i.e. "the different" in relation to the majority culture. Instead, the focus is on making it a concern for all. Consequently, multicultural music education today is more than a touristic glimpse of various musical traditions. It also involves a concern for the importance of both "the similar" and "the different" in music education, such as, for instance, the influence of differing educational and musical value systems (Blacking 1967, 1973; O'Flynn 2005; Westvall & Carson 2014).

While discussing definitions of multicultural music education we first need to consider the terminology of multiculturalism. The concept of "multiculture" has in various

instances been criticized of representing something fixed. All cultures, however, involve the interaction between people, rather than merely a set of properties attributed to a certain group. Multiculturalism as an ideology emphasizes the co-existence of various cultural groups in a society, yet this does not always mean that they will meet, mix, or interact. Rather, it implies that there is recognition of "the other" (Taylor 1994; Lundberg, Malm & Ronström 2003). The metaphor of a mosaic for multiculturalism where different ethnic cultures have fixed boundaries in relation to each other does not always reflect the realities of lived experiences in contemporary societies.

A multicultural society is defined in relation to the majority culture's frame of reference. At the same time the minority groups' interests, participation, and influence should also be considered a vital part of that society (Eriksen 1998; Roth 2005; Pripp 2006; Lidskog & Deniz 2009). Today, the concepts of culture and cultural identities are often defined as something that is fluid and multifaceted (Räsänen 2010) and cultural experiences and expressions are influenced by globalization, migration and transnational experiences. For instance, Schippers (2010a) describes the relationship between multicultural and transcultural approaches in music education as a continuum where the multicultural stands for a more separated approach that goes along with the metaphor of a mosaic (Lundberg, Malm & Ronström 2003) and the transcultural approach encapsulates an exchange of ideas and approaches on a more shared and equal footing. However, it is important to note that these hybrid experiences and processes mentioned above, may not always correspond with how cultural groups perceive themselves, nor how they are perceived by others. Instead, perception and positionality are more readily informed by issues of social and cultural power (Lundberg, Malm & Ronström 2003).

The context of an increasingly multicultural Finland and Swedish-speaking minority schools

As an officially bilingual country Finland is an interesting context for examining the relationship between musical diversity and music education. Finland is now increasingly paying attention to multicultural issues in schools (Räsänen 2010; Dervin, Paatela-Nieminen, Kuoppala & Riitaoja 2012), and specifically in music education (Karlsen & Westerlund 2010; Karlsen 2012).

In many ways, Finland represents the ideal image of a Nordic welfare state, in that interventions on a state level have a strong impact on the education system. Due to the fact that immigration has increased to Finland lately, the Finnish National Board of Education launched the four-year project *Development of multicultural skills in the schools* in 2007 (Utbildningsstyrelsen 2011). The project aimed to improve the multicultural learning environment in the schools and to encourage interaction with "others", e.g. recently immigrated students and their families. The project focused on education in general, however, the subject of music was not specifically highlighted. 52 municipalities in Finland participated in the project, yet, surprisingly few were in the Swedish-speaking areas.

The Swedish-speaking minority as a cultural group has a fairly self-evident and a legally protected minority position in Finland. The Swedish-speaking Finns could be described as "Inner Others", where their "otherness" is mainly based on their language, not on other factors like religion or ethnicity. They live within the same nation and have the same rights as the majority.

The study that forms the basis of the present article investigates Swedish-speaking teachers' views, attitudes and perceived experiences of the relationship between music in schools and multicultural music education. This group of teachers is interesting, as they themselves belong to a minority group. An important concern here is how their own minority position in Finland influences their ideas about multicultural music education.

The Swedish-speaking schools generally have a rather homogenous population with the exception of a few schools located in some few municipalities with fairly large immigrant populations. According to Mansikka and Holm (2011), the Swedish-speaking teachers in Finland sense that they are somewhat set apart from the current debate related to cultural diversity and the recent immigration, due to the (ethnically) homogenous group of students that they teach.

Data collection procedure

This project aimed to investigate teachers' views, attitudes and perceived experiences of the relationship between music education and cultural diversity in Swedish-speaking schools in Finland. The data collection took place in four schools during the spring of 2013, mainly by focus group interviews, and some additional individual interviews, with teachers. Two additional articles connected to this project are currently in process and they address multicultural music education from a critical perspective and multicultural music education in relation to minority rights in Finland.

In order to investigate the teachers' views, attitudes and perceived experiences, the choice of focus group interviews was made as this method enables a forum where interaction, discussions, agreements and disagreements on the topics are highlighted (Puchta & Potter 2004; Denscombe 2007; Wibeck 2010). Both individual and collective views and attitudes about the relationships between music in schools and multicultural music education will be represented. Furthermore, this form of data collection promotes a platform for the participants to continue their discussions after the researcher has collected the data, which may become an added value to this research as also a development of pedagogical discussions. Criteria for the selection of interviewees related to geographical area, schools that had a Swedish-speaking majority among students and teachers, and a variation of Swedish-speaking context (e.g. Swedish speaking communities, bilingual communities and language islands). The schools that were chosen represented the west coast (mainly a rural area), the south coast (mainly an urban area) and a "language island" in Finland. The researcher contacted the headmasters of each school by e-mail and presented the idea of investigating the relationship between music education and cultural diversity in the school environment and then asked for contact information for the teachers who in different ways were involved in music education at each school. These teachers were then contacted by the researcher, informed about the purpose of the study, and offered the opportunity to participate in focus group interviews. The researcher made it clear that their participation was voluntarily, and that the participants would not be mentioned by name in the data presentation. As the Swedish-speaking community in Finland is small, anonymity could not be fully guaranteed. Nevertheless, all reasonable steps were taken to avoid revealing individual identities of the participants. The interviews were carried out in Swedish. The researcher is Swedish-speaking, but is not from the Swedish-speaking part of Finland, and has no previous relationships either with the schools or the teachers.

The researcher visited the schools and each group of teachers twice in order to develop and deepen the focus group discussion in relation to the research topic. In the focus group interviews, the researcher functioned as a facilitator for a group conversation based on some main themes derived from the research question. The aim was to openly discuss the relationship between music education and cultural diversity, and to perhaps create the opportunity for continued discussion among the teacher groups in their everyday practice.

In average four teachers at each school participated in the data collection. Most of them participated on both occasions, however, in some instances a participant was replaced by a colleague. The analysis of the data was based on qualitative contents analysis (Cohen, Manion & Morrison 2000; Denzin & Lincoln 2000). The researcher read the transcribed

interviews thoroughly, and focused sooner on what was said than on how it was said. In this presentation more collective views of the four groups of Swedish-speaking teachers will be presented. In the end, the richness and complexity of the statements and reflections present in the data generated new themes in relation to the original research question.

Data presentation and analysis

Two contrasting, yet interrelated themes emerged from the interviews. On one hand, the interviewees noted that they, on the one hand, as a Swedish-speaking minority community, they felt somewhat marginalized by the "new" multicultural Finland, since most of the immigration today is to the Finnish-speaking areas. On the other hand, they felt that they retained an intrinsic openness and respect for other cultures due to their own minority experience, remarking that "the threshold is lower", indicating that their own experiences would make them more approachable to diversity. It was also expressed that "[...] by nature, we are good at dealing with other cultures. I think we have the talent, because we are a minority culture." The experience of being in a minority position had also developed an understanding for "a need to stay together as a minority and reinforce what it is." In relation to the concept of multicultural music (education), a number of interpretations and understandings emerged in the focus group discussions. These ranged from the perception that "music is multicultural in its nature..." and "[...] cultural diversity is so natural in music in some way [...] and today, it is much about mixed genres, which themselves are from completely different cultures" to descriptions of various aspects of internationalization. Specific theme days at the schools, either presented as "international days" or occasions when immigrant students' "homeland music" was exhibited, were mentioned as examples of multicultural efforts in music education. However, a "normal" music class was nearly always described in terms of wanting "to start in their [the students'] reality." In this context "the students' reality refers to the "universal youth culture", e.g. the Western popular music that is now ubiquitous.

One of the teacher groups evoked the concept of intercultural education that was described as "the ability to meet others" astutely observing that "our point of departure is only one of several." Even the Finnish-Swedish musical heritage itself was mentioned as having a marginalized, yet important, position in their music education. One teacher remarked: "It is clear that we [have to] discuss cultural differences and other things [...]. We talk a lot about Finnish-Swedish traditions. [but] where do we find them [...]? They might not otherwise encounter these [traditions] in their everyday lives."

In one school a typical music class consisted of the students singing popular American and Swedish popular songs with the teacher accompanying on the guitar. After a rather long conversation in the focus group about possible approaches to the inclusion of musical diversity in their music teaching and learning, the researcher asked the teachers if they were teaching music the way they really wanted, or if they aspired to do additional or different things in their music classroom. The following dialogue arose:

Teacher A: *I would like to have more of [rock] band.*
Teacher B: *Me too. That's probably what you miss the most.*
Interviewer: *And that's because students would be ...?*
Teacher A: *Be engaged. So it is not just me that will do all the playing and they will sing. I think they would enjoy it.*
Interviewer: *And do you think of this as a band of guitar, bass, drums...?*
Teacher A: *...and some keyboard too.*

An interesting finding here is that regardless of the prior, substantial discussion

concerning aspects of cultural and musical diversity, the dominant discourse of popular music still formed the core of the teachers' aspirations for development and change in their music classrooms. Another example of this dominance of popular music in music education was a teacher in her/his sixties, who talked about the shift in approaches from the 1970s to today. "I was probably more 'multicultural' 30–40 years ago", s/he said, when the textbooks included more diverse examples.

In one focus group the following example of majority/minority positions in relation to the content of music education surfaced: "We often play pop music in the classroom. And I think about this, listening to classical composers... Last week it was, I do not remember which classical piece we were listening to... It must have been 'Winter' by Vivaldi. Then a student spoke out in the middle of everything, 'Why do we have to listen to this? It's really old music' [...]. So, this is also about diversity, the variety that we present, so to speak."

The interviewees also discussed diversity in music education with respect to ethnicity and equity: "Whether you may have emigrated or immigrated or arrived as a refugee [...] you will have these cultural affiliations with music. I think it is important that we are aware of this and emphasize that. Because I think about this [...] the expertise held by those parents and children who come, to highlight it, as well as to show that you value it. At the same time it is of course important to highlight one's own musical culture." In this context it remains unclear whether the teacher believes "one's own musical culture" to be Western popular, traditional Finnish-Swedish music, or something else altogether.

The relationship between "the similar"/ "the same" and "the different" was analyzed like this: "Music is in a way a subject in which you think in a way that everyone is the *same*, but in a way they can be *different* there" a perspective that takes into account students' previous knowledge and experiences of music.

From the observations of the music education practices in Swedish-speaking schools one teacher's practice stood out as an exception. S/he deliberately included instruments, sounds and repertoires from various musical cultures and periods. When the interviewer commented on this divergent approach to music education, the teacher said: "Well, this is always my idea. Something that they would not listen to [otherwise]. Because they will listen to pop music anyhow." A teacher at the same school commented on the importance of getting the opportunity to develop an interest for various music(s). Such encounters were said to have the potential to lead to an increased interest in getting to know more about the origins of particular music(s). The more the unknown becomes familiar, the more it can lead to an increased acceptance of diversity in life at large.

From the data it is obvious that the comfort zone of the music education practices in this investigation predominantly refers to Western popular music. It also informs us about the professional background of the teachers themselves, both with regards to their personal musical experiences and to their teacher training. While considering the inclusion of more musical diversity in music education, one interviewee poignantly articulated the symbolic borders of the comfort zone thusly: "I think it would take much longer to 'find home', but it would be an interesting journey. Perhaps an even more interesting journey too. Surely a thousand times harder. One would be just as lost as everyone else, because you do not know where on the map you really are [...]" .

Musical diversity in music education—Challenging the "new" canon?

This article discussed some of the current norms in general music education in the Nordic countries from the point of view of teachers in Swedish-speaking minority schools in Finland. It is interesting to see how their own position as a comparatively established minority group seems to affect both their ideas about majority/minority positions and the idea of interculturality. We also notice that some teachers remain invested in Western

popular music ("We often play pop music in the classroom"), while others feel urged to highlight the cultural specificity of their own minority culture ("A need to stay together as a minority and reinforce what it is"). A third perspective is informed by an internalized minority experience, which highlights the importance of exposing students to musical diversity in music education ("Well, this is always my idea. Something that they would not listen to [otherwise].")

The international debate concerning music education is currently focused on the inclusion of informal practices in music education and an emphasis on students' own musical preferences and identities. Within this discussion we need to examine hegemonic elements and the threat of marginalization in music education. In the Nordic context there has been a long emphasis of the inclusion of popular (Western) music and students' personal musical preferences within general music education. This approach accentuates participation and what could be described as a form of musical empowerment within the context of music education. Lately, however, many have began to wonder whether this direction excludes other dimensions of musicking and musical understanding, mainly through the lack of interaction with varied and diverse musical practices (Georgii-Hemming & Westvall 2010a; Saether 2010; Westvall & Carson 2014).

In the Nordic context of general music education as informed by commonly held notions of democracy, the elements of active citizenship are somewhat limited. For many teachers, informal, student-centered approaches form the core of their conception of "democratic participation." In these instances, the ensemble/band itself becomes a metaphor for an open and free society, one that reflects the needs of the individual, and in which each individual is actively engaged and equally treated. While this may seem beneficial, mere participation does not go far enough. Active citizenship needs to encompass a wider scope, with the ultimate goals being more equal exposure to, and appreciation of, various forms of musical and cultural diversity.

These aspects will eventually manifest as more meaningful and immediate forms of participation, coexistence, and equality, not only within the classroom, but beyond its walls, as well. This approach provides opportunities for engagement by a variety of voices from numerous perspectives. We should perhaps strive more for definition of engagement as "two-way," one in which all factions—majority and minority—participate freely and equally in the exchange of ideas from both directions. This perhaps represents a deeper understanding of active citizenship.

Music education seems to be generally confined within the borders of teachers' and students' comfort zones (Westvall & Carson 2014). The role of general music education must be more than the transmitter of a particular musical canon, whether popular, classical, folk, etc., or merely the affirmation of the music already preferred and chosen by the students. Certainly these aspects are also important components of a dynamic music education, but they are not the only ones.

General music education also needs to facilitate new encounters with diverse music and musical practices. Diversity in music education has the potential of challenging musical and cultural hegemony, highlighting minority perspectives, empowering students to develop a wider relationship with music, and making *difference* interesting and accessible. This is a matter of social justice, particularly with respect to immigrant groups and ethnic minorities; however, it is also about more than that. As mentioned earlier in this article, the majority culture's perspective has an impact on music education, but music education also has the potential to influence the dominant culture's perceptions of the definition of valuable music and musical knowledge. Teachers' concerns about making music education approachable and relevant are important, but we need to expand the idea of what that could mean for students. Developing curiosity for difference and diversity opens up numerous opportunities within music, education and for life in general. ■

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Abstrakti

Tämä artikkeli käsittelee pohjoismaisen musiikkikasvatuksen normeihin liittyviä implikaatioita. Tutkimus perustuu suomenruotsalaisten musiikinopettajien haastatteluihin. Haastatteluissa selvitettiin opettajien näkemyksiä, asenteita ja kokemuksia musiikkikasvatuksen ja kulttuurisen moninaisuuden välisestä suhteesta.

Viime vuosikymmeninä pohjoismaisessa musiikkikasvatuksessa on korostunut oppilaiden "omaksi" koetun länsimaisen populaarimusiikin asema. Artikkelissa kuitenkin kysytään, ehkäiseekö tällainen lähestymistapa oppilaiden musiikillisen tiedon ja osallistumisen kehittymistä muilla musiikin alueilla. Jotta oppilaita voidaan kasvattaa osallistumaan musiikillisesti moninaiseen yhteiskuntaan, opettajien ja oppilaiden tulisi valtautua tutkimaan myös heidän mukavuusalueidensa ulkopuolisia musiikillisia käytäntöjä. ■

Knut Tønsberg

Critical events in the development of popular music education at a Norwegian music conservatory

—a schismogenic analysis based on certain conflict- and power-theoretical perspectives

Introduction

The book *Research into higher music education. An overview from a quality improvement perspective* includes an overview of topics that have been researched around the world within the field of higher music education. Among the 847 publications included in the study, topics involving power, power structures or the use of power appear to be missing. The most closely related topic is perhaps *institutional culture*, a topic described as "a strongly needed area of research" (Jørgensen 2008, 35). This article is a contribution to research on this topic.

The most interesting Norwegian institution in this context is the University of Agder in Kristiansand in southern Norway. It was this institution which experienced the greatest amount of conflict surrounding the establishment of popular music education (Tønsberg 2007). One of the reasons for this was that the Agder Conservatory of Music, as it was called until 1994, had chosen a broad, genre-based popular music profile, offering studies not only in jazz, but also in pop, rock and other related genres, whereas the other Norwegian conservatories chose an education based purely on jazz. At the time of the establishment of this education in the 1980s and 1990s, there was a greater difference and distance between classical music and popular music in the vertical musical value hierarchy than between that which existed between classical music and jazz. This institution experienced more disrespect and had a greater struggle for resources than the other conservatories, which were common elements associated with the establishment of other non-classical music education programmes in Norway, as well, though to a much lesser extent (Tønsberg 2013).

In this article, I will identify, describe and discuss *critical events* in the development of conflicts at the University of Agder. These events are closely related to the polarization between the classical and popular music staff that occurred in the 1990s, which was maintained and reinforced over the past 20 years. By "critical events", I am referring to decisions, proposals, reports and notes that can be said to have played a role in the conflict or in its escalation.

As a starting point for this discussion I have chosen various power and conflict-theoretical concepts and models, and in order to describe and discuss the individual critical events I will apply these as methodological and analytical tools.

Literature review and theory

The context for this article is contemporary music education history and the tensions and conflicts that occurred at the institutions in the transition between a modern and postmodern society. When reading literature about academizing processes in, e.g. American music education, it is striking how often the writers have to resort to

expressions such as acceptance, lack of respect, and value hierarchies, as well as high and low culture.

One such text is the music historian Nicholas Netzel's essay, *From the bandstand to the ivory tower. Tracing the history of jazz pedagogy and the acceptance of jazz into the academy* (Netzel 2001). This essay explains the process by which jazz has moved from a low position outside, to a high position within the American education community. Another text is Michael L. Mark's article, "The acceptance of jazz in the music education curriculum. A model for interpreting a historical process" (Mark 1987), in which he describes the way that jazz was incorporated into the originally pure classical music education institutions through a model of value changes in American society.

The ethnomusicologist Henry Kingsbury described in his book *Music, talent, and performance. A Conservatory cultural system.* (1988), from an anthropological point of view, values and musical practice in a classical music dominated anonymous American Conservatory, where there were also courses in the rock and jazz. Kingsbury found attitudes from the classic side opposite the popular musical genres, which indicated that only the traditional conservatory music deserved to be considered as "sacred" (Kingsbury 1998, 141).

In his book, *Heartland excursions. Ethnomusicological reflections on schools of music*, the music anthropologist Bruno Nettl summarized many years of his life and observations of music education at the imaginary Heartland University Music School, where classical music predominates (Nettl 1995). Nettl (1995, 95–96) found similar attitudes to jazz-pop-rock practitioners that Kingsbury did, including those referred to as "the untouchables", in addition to the typical conservatory teacher, who preferred that his students avoid this music "lest they become irrevocably polluted".

In European countries, we have seen the same tensions almost every time that non-classical music is suggested as a topic at a conservatory. The 1996 and 1998 UNESCO congresses in Denmark have documented these circumstances in two reports, *Rhythmic music education: jazz, rock, world music* (Traasdahl 1996) and *Music education in a multicultural society* (Traasdahl 1998). These reports deal with negative perceptions such as, e.g. jazz as the "Trojan horse" in classical conservatories (Turkenburg 1998, 166). In Norway, common perceptions among classical music teachers have been that the establishment of jazz-pop-rock studies is "a cuckoo in the nest" (Tønsberg 2013, 181).

With this *macro perspective* as a context, I have considered it appropriate to use conflict theories to help analyse the circumstances at one special Norwegian music conservatory, and establish a *micro-level perspective* on the relationships between two groups of conservatory teachers.

Conflict theories are mostly rooted in Marxist theory, with a particular focus on contrasts between the bourgeoisie and the working class. According to these theories, society does not consist of an interaction between people characterized by a consensus towards a common objective, but rather of competing groups, striving to achieve wealth and success, prestige and power, positions and standings in competition with others who are pursuing the same privileges. Conflict theory does not presuppose integration, but instead a fundamental conflict between social groups that want to monopolize their privileged positions in comparison to other groups (Frønes & Kjølsrød 2005, 92).

Friedrich Glasl's, Model of conflict escalation (1999), serves as a common thread throughout this article, not only because it is suitable for providing a chronological structure of the account of conflict escalation, but because it then becomes possible, with the aid of the model's terminology, to describe the actual events that took place in the development of popular music education at the University of Agder. The model is comprised of nine stages: hardening; debate and polemics; actions, not words; images and coalitions; loss of face; strategies of threat; limited destructive blows; fragmentations of the

enemy; and, together into the abyss (Glasl 1999, 105). The Norwegian Ministry of Education and Research has interpreted these stages relatively freely, and replaced them with their own terminology: positioning, polemics, blocking, characterization, revealment, strategic threats, neutralization, explosion and mutual destruction (Norwegian Ministry of Justice and Public Security 2001, 1195). Of these, I have highlighted five stages in my account, including positioning, characterization, strategic threats, neutralization and explosion. These stages are identifiable in the 20-year-span from the time of the university college merger in 1994 until the present day (2014).

Gregory Bateson's theory (1972) of schismogenesis (from the Greek words *skhisma*, cleft, and *genesis*, creation) can be used to describe self-reinforcing processes in the interaction between social groups, providing a demonstration of how and why the divide between the classical music faculty and the popular music faculty widened to the point of an explosion of the entire music conservatory institution. By the term schismogenesis, Bateson refers to a chain of actions that affect one another, and which can then develop into a vicious circle or spiral (Eriksen 1994, 58–59). When group formations have taken place, the frequency of contact between the groups will be likely to decrease, as negative stereotypical perceptions of "the others" and positive perceptions of one's own group will systematically reinforce themselves.

Such effects are particularly active where the we-group and the others-group are closely associated, and in the field of music education this dynamic can be especially powerful for "Music exhibits a powerful capacity to contribute to social and communal cohesiveness. It contributes to the building of community, but even more powerfully, it articulates the bulwark that distinguishes one community from another" (Bohlman 2001, 20–21). Thus, the strength of music is to build cohesiveness, but even stronger is its distinguishing power.

Two power typologies, Max Weber's "Three types of legitimate rule" (Weber 2000) and French and Raven's "Bases of social power" (Forsyth 2006), have been utilized to describe and discuss the forms of power that may possibly have been exercised during the critical events, and what this potential exercise of power might have caused in terms of maintaining the conflicts or increasing the level of conflict.

Weber's three types of legitimate rule consist of the legal, the traditional and the charismatic (Weber 2000, 91–104). The *legal* authority is exercised by virtue of laws and rules and based on formal positions and the *traditional* authority by virtue of faith in that the order and the ruling power that has existed since ancient times are sacred, whereas the *charismatic* authority is exercised by virtue of an affection-specific devotion to the ruler and his gifts of grace (charisma), especially in relation to his magical abilities, revelations or acts of heroism, the power of spirits, or the word.

French and Raven's six bases of power (Forsyth 2006, 221) include reward, coercive, referent, legitimate, expert and informational power; among them, the last three are relevant in this connection. Put briefly, *legitimate power* is the type of power held by persons in leadership positions. These individuals of course can and must use this power to manage an institution, lead a colloquium, delegate work assignments, propose changes, cut through discussions and make decisions. *Expert power* involves an expertise, ability or competency that is in demand or that someone wishes to acquire, which is equivalent to Weber's legitimate authority. *Informational power*, the power to exploit information, entails that a type of power has been given, e.g. to a select few. It can be manipulated and used both strategically and tactically.

French sociologist Pierre Bourdieu's contribution to the sociology of education, not least in terms of the classifying characteristics of tastes in music, is applicable for an analysis of tensions between two groups of colleagues at a classical-popular music conservatory. The relevant concepts in this article are *symbolic capital* and *symbolic violence*, in which *symbolic capital* encompasses all forms of capital or a mix of capital that social

groups can recognize as valuable and ascribe value to (Esmark 2006, 94), and in which *symbolic violence* encompasses a process which entails that power and authority are not perceived as a relationship of dominance.

Within the field of music education, Bourdieu has been noted for his statement: "There is nothing that more clearly affirms one's class than one's taste in music" (Bourdieu 1995, 63), which can be rephrased as follows: "Tell me your taste in music, and I will tell you the social class to which you belong." An objection to this typical "modern" view is a more "post-modern" approach, whereby modern society is characterized by horizontally equal cultural expressions, which are viewed by more and more people as equal and on the same level as cultural expressions that were previously found at the top of the vertical value hierarchy (Tønsberg 2013). In particular, the middle and upper classes have become more culturally *omnivorous*. Large factions in the higher social standings of the population currently alternate between a traditional high culture and various other types of popular culture (Norwegian Ministry of Culture 2011, 25), so it may therefore be useful to again speak of a vertical value hierarchy or status. Here, one could categorize groups of people who consume music of different genres, the all-consuming, or *omnivores*, at the top of the hierarchy, and the groups with narrower tastes consuming few or only one genre of music, *univores*, who are at the bottom of the same hierarchy (Peterson 1992).

Methodology and research ethics

With my knowledge of how the relationship between classical and rhythmic academic community evolved from the decision in 1994 about popular music as a priority area (Tønsberg 2013), I have identified a number of events that I have defined as being critical or essential in the sense that one event led to new events, which in turn led to further incidents. It is this chain of events, which affect one another in a negative way, that is called schismogenesis.

I have selected seven *critical events*, though the number of these may be debatable, as I could have selected fewer or more. The basis for this selection includes events that I personally believe had a determining influence on the ongoing developmental process of popular music studies and events, which in retrospect has shown to be construed as *epochal*. This is my experience after nearly 30 years of association with the conservatory.

In all seven critical events discussed in the article, I have had an *insider's* role in the sense that I have been employed at the institution in all the years in which the seven events unfolded. During the first five events (1994–2004), I was employed as a senior executive officer in the faculty administration, with tasks aimed at both the popular music and classical music academic communities. After having completed a PhD degree with a dissertation on popular music education, I have been a member of the scientific popular music staff during the last two events (2007–2013). But as an originally educated classical pianist and church organist, I can also well understand and agree with viewpoints from the classical music perspective. In my opinion, my pre-understandings and prejudices are therefore reasonably well balanced with respect to the two different groups of colleagues. I have never been a member of any board, either at the university or faculty level, and I have never had anything to do with the reports and notes mentioned in this article, so in that sense I have been an *outsider* in relation to all seven events.

Other common ethical research considerations, such as confidentiality in terms of individuals and institutions and the concern for third parties, are key requirements for researchers who come into contact with people and who may risk violating human dignity (Norwegian National Committees for Research Ethics 2006). I could have made the institution anonymous in order to make the identification of individual persons more difficult. However, I have chosen not to do so because it would have been anonymous in

name only. Within the Norwegian conservatory sector, it is a well-known fact that it was the University of Agder's conservatory education that experienced the greatest amount of conflict. This has often been explained by the choice of other institutions making the cultural divide between popular music and classical music wider than the divide between jazz and classical music during the 1980s and 1990s; hence, the name of the institution would have been revealed regardless of the degree of anonymity. Furthermore, the situation is such that the research ethical guidelines not only permit research on public institutions financed by taxpayers, but such research is actually encouraged: "Government agencies should make themselves available for research regarding their operations" (Norwegian National Committees for Research Ethics 2006, § 21).

In order to not cross the line in terms of harming anyone's integrity, I have chosen not to cite spoken statements on matters deserving of criticism. I have also chosen not to bring forth incidents that may have been described by staff as harassment, and to not recount incidents where abuses of power have occurred. The risk here is that the reader may believe I am exaggerating my assessments of conflicts and abuse of power, as I have not included the best, or should we say the worst, evidence in this text. My response to this is to remind the reader that this article is not a court document, but rather an analysis and discussion of the development process at a Norwegian music conservatory, which over the course of 30 years has experienced a persistent polarization between two cultural expressions, and where the most prominent elements have involved a fierce progression of popular music academization and a brutal dethronement, and in fact a "downclassing" (Bourdieu 1988, 161) of classical music. From a few scattered offers of admission to students wanting to study electric guitar and electric bass in the middle of the 1980s, popular music studies have developed into such a solid artistic-scientific academic community that in March of 2014, a total of three doctoral dissertations were submitted for consideration associated with the specialized doctorate (PhD) in Popular Music Performance. In the field of Norwegian music education, this is a unique event.

Analysis and discussion of seven critical events

Event 1 (1994): The decision to prioritize popular music—how the *we-group* and the *others-group* arose

Agder University College (from 2007 University of Agder) was established on 1 August, 1994. This took place by way of a merger of six previously independent university colleges, including the Agder Conservatory of Music, with its classical and popular music education. The new university college adopted 12 areas of priority, one of them being popular music. This first impulse set in motion a chain of events that had a negative effect on the development of the popular music education at this institution, an epoch which I have referred to in an earlier text as *stagnation* (Tønsberg 2007). The reason for this was that the classical teachers began to view the popular music teachers as "the others" and themselves as "we", and vice versa.

I interpret this first critical event as taking place in stage 1 of Friedrich Glasl's model of conflict escalation. This stage deals with *positioning*, which occurred after decisions were centrally made at the University of Agder. Popular music was afforded a position that created a polarization between two faculties: one faculty which was afforded a privilege and another faculty that was not afforded the same privilege.

With the aid of a *schismogenic* concept, we can say that although the conservatory was comprised of two faculties, classical and popular music, prior to 1994, the decision to prioritize popular music entailed the *favouring* of one of the academic groups, the status of which was elevated. The decision created a schism in the relationship between the two academic groups.

Before I proceed with the discussions of this development, it seems natural to question whether this provided grounds for conflict prior to 1994. The answer to the question is yes. Even so, the classically trained Danish vocal teacher who was the principal from 1988 until the spring of 1994 managed to keep the two faculties in a balanced and equal relationship. He managed the institution in such a way that both the popular music and classical music faculties had the sense that they were being well looked after. He was familiar with popular music institutions such as the Rhythmic Music Conservatory in Copenhagen and the Rhythmic Evening School. This principal had an understanding of both types of musical expression, and was therefore perceived as belonging to the we-group by both the popular music and classical music faculties.

Applying a power theory concept that uses Weber's terminology, I will assert that there was a *charismatic authority* at the conservatory in Agder in the years leading up to 1994. A note describes this period, using phrases to indicate that the principal was subject to something that can almost be referred to as admiration: he "became a redemptive factor", "became a man of possibilities", "had the ability to utilize the resources more than 100%" and "enjoyed great respect in the department for his creativity and knowledge".[1]

With regard to the prioritization of popular music education, the university college decision from 1994 can be interpreted as the first decisive impetus towards a development that seven years later would end with an explosion of the conservatory, a *fission*, in which the popular music and classical faculties were divided into two independent departments. But in accordance with *schismogenesis*, this first impetus caused a reaction as early as the following year.

Event 2 (1995): From prioritization to degradation—the beginning of a classical-popular conflict

After the university college merger in August 1994, the Danish principal resigned, and he was succeeded by a leader with a purely classical music background. Here is a quote from a letter written by this leader with an invitation to an extraordinary teachers meeting, dated 4 February 1995:

> *The budget will have very dramatic consequences for the conservatory.*
> *No admissions for students to popular music for the spring of 1995.*
> *No continuing education units within popular music.*
> *Priority areas will be reset.*

Thus, one of the first proposals by the new department leader was that there would be no new admissions of popular music students for the 1995/1996 academic year. Based on the number of new students in previous years, with an average of 12 first-year students for *both* popular and classical music, this was perceived as very provocative from a popular music perspective.

Following protests from the popular music camp, six new students were admitted in the first round of admissions at the new university college. To the immense frustration of the popular music teachers, this was such a low number of admissions that the number of students in the popular music department sank and remained low for many years. All things considered, this was probably the most unpopular move by the classical camp in the seven years leading up to the division, as well as the most important cause of the conflict escalation.

The manner of the exercise of power that we were dealing with here could of course be indicated as *charismatic authority* similar to what characterized the previous principal. But I think that there were none of the admirable abilities of the previous principal, as respect was first and foremost forthcoming from the classical part of the conservatory, not from both groups. But it must be said that the new leader did have *verbal* competency and

strong verbal presentation skills, which is an aspect of *charismatic authority*.

Instead, I would interpret such action as an expression of *formal power* or *legitimate power*. The department leader had the formal standing to propose measures, which could correct a negative budgetary situation that had worsened since the university college merger. Consequently, the leader had the right and the duty to propose such measures.

One could also include *expert power* as a form of the exercise of power in this case. The department leader had a knowledge of laws, rules, work plans and curricula, budget and accounting, all of which were utilized to argue in favour of the propositions. This was both respected and accepted by the popular music division.

But could it be that the proposition of zero admissions to popular music was a reaction by the department leader to the fact that it was popular music, and not classical music, which had become a prioritized area? That this was an emotional response, in a situation where popular music had received an advantage, a privilege, which the classical division had not? Was the proposition a result of envy, or powerlessness, and since the leader of the department had the power to affect the situation, was its response justified by a difficult economic situation?

With a schismogenic concept, one *could* say that there were reinforcement mechanisms at play here in the relationship between the groups. This second critical event, the proposition of zero admissions of popular music, could be interpreted such that the classical department leader considered "the other", i.e. popular music, as having a greater responsibility for the negative economic situation than the classical department, although neither group should have to shoulder the sole responsibility for the economic situation.

The term *symbolic power* could perhaps also be applied in explaining what had occurred. It may be the case that popular music department believed that the admissions needed to be reduced because they did not have the sufficient insight and knowledge with regard to budgets and resources, or because they were they inexperienced in terms of strategic thinking, therefore subconsciously assuming that the manager was correct. The popular music teachers had recently been hired, they came from freelance or unpaid careers in the Norwegian music sector, and they were unfamiliar with boards and counsels, budgets and accounting.

Event 3 (1999): National status elevation for popular music—increased self-esteem and respect

In 1999, a national report, *From cradle to podium*, written by a committee appointed by the then Norwegian Ministry of Church Affairs, Education and Research, was published (Norwegian Ministry of Church Affairs, Education and Research 1999). The report was called *The Boysen report*, after the leader of the committee, Bjørn Boysen, who at that time was the principal of the Norwegian Academy of Music in Oslo. This report gained considerable symbolic importance in Norway due to statements pertaining to the relationship between classical music and popular music. One of the most important acknowledgements was that:

> *The number of applicants for the popular music studies is very large. These studies have great national importance in a genre where the national training capacity is too small* (Norwegian Ministry of Church Affairs, Education and Research 1999, § 8.4).

Another statement included an assessment of the appropriateness of maintaining classical music studies in Agder:

> *In the view of the committee it should be assessed whether it is appropriate to maintain the classical unit at the music conservatory at the Agder University College. (...) The number of*

> *applicants to the classical studies is relatively poor and it must be discussed if such a small faculty can provide a study program at a sufficient level and scope* (Norwegian Ministry of Church Affairs, Education and Research 1999, § 8.4).

The reaction to these positive attitudes from an official national committee contributed to an acceptance of, and an increase in, the status for popular music, popular music teachers and popular music education institutions in Norway in general, and Agder in particular. In 1999, the teachers of popular music in Agder experienced the same type of status elevation as they had experienced in 1994, when popular music became a prioritized area in the new university college.

By contrast, the classical teachers experienced the opposite, a loss of status. The statements were perceived as a provocation and abuse of power by the Norwegian Academy of Music, as an untimely interference in the Agder conservatory's internal affairs and as an attempt to remove a competitor of its own studies.

A committee at the conservatory in Agder prepared a report to counter *From cradle to podium*, point by point, criticizing it for being methodically unscientific and for obscuring reality rather than shedding light on it. The committee ascertained that the issued recommendation had to be considered as an opinion piece on behalf of two institutions in an attempt to justify that they, despite a failing applicant base, were to continue with exactly the same sort of academic operations as we have at present.

From a schismogenic perspective, *The Boysen report* contributed to strengthening group differences between the two groups of colleagues at the Agder conservatory. With regard to Glasl's model of conflict escalation, one could say that the report contained positive *characterizations* of popular music education in Agder and negative characterizations of the classical education at the same institution. Hence, one could place this critical event in phase four of Glasl's model.

But one might also say that the classical faculty in Kristiansand perceived the Boysen Report as a *strategic threat*. It is not certain that the Boysen Committee had intended that the proposed changes, the closing of the classical music division and the strengthening of the popular music division were to be implemented immediately. In fact, during that same year, one of the committee members stated that in 20 years they would perhaps have a national music education scene which approximated that which the committee had proposed.

With regard to French and Raven's power base model, it is clear that a committee appointed by the ministry has both a *legitimate* right and a legitimate duty to exercise the necessary power, but Max Weber's *traditional authority* could also be applied here. Starting from the autumn of 1994, the department leader, with ties to the classical music conservatory from the 1970s, may have perceived that classical conservatory education was the norm, and that established arrangements and traditions should be strengthened and developed. This is a common idea from a traditional society. Nonetheless, the conservatory found itself in the post-traditional era of the 1990s, in which a music education that was solely based on inherited, artistic-musical traditions could no longer be exclusively legitimated by reference to the traditions. It had also become context-specific and had to be justified again and again, based on the currently prevailing social conditions. And since the traditional authority was what characterized the conservatory leader in the latter half of the 1990s, *The Boysen report* was not seen as an attempt at placing any overarching national guidelines for the future Norwegian music education, but instead as an untimely interference in the conservatory's internal affairs.

Event 4 (2001): From fusion to fission—the explosion of a conservatory of music

What happened in the following year was that one of the conservatory's popular music teachers perceived that the classical leader was trying to inhibit the development of popular

music studies, but at the same time he was so encouraged by the positive signals in *From cradle to podium*, that in the spring of 2000 he drafted a note entitled "Popular Music".[2] The note advocated for the separation of popular music studies from classical studies by splitting the conservatory into two departments: one classical and one popular music department.

The popular music teacher firstly justified his proposal for a "divided conservatory" through negatively charged phrases such as "long-term unrest at the music conservatory", "great fatigue due to repeated battles", "a need to fight with classical for every single resource", "a difficult working environment", "teachers are simply fed up" and statements about how he believed that the classical staff perceived popular music as: "a millstone around the neck of the conservatory community" and as "a cuckoo that is eating the resources that classical should have had". Secondly, he added positively charged phrases such as "the popular music department clearly believes that a divided music conservatory would be best for all concerned" and "to achieve peace in one's own house". The decisive phrasing, however, was as follows:

> *Why not establish a Norwegian Popular Music Conservatory. We have the curricula, we have experienced pedagogues, we have a large market of potential applicants, we have* The Boysen report's *ideas on the future of music education, we have goodwill in the university college system and we are the only ones who would currently be able to offer popular music studies at the university college level. So what is there to stop us? Concerns for colleagues? Will classical crumble if we take this step?*

The note from the popular music teacher contributed to the decision made as early as 2001 to establish independent study programmes at the conservatory (known since 2003 as departments), each with its own budget, its own academic administration and without a requirement to cooperate in any area. Seven years after the university college fusion, the fourth critical event, a conservatory *fission* occurred. As a result, the conservatory was blasted into two pieces.

How can one explain that the conservatory was permitted to be blown to pieces in this way? In the model of conflict escalation, one can place this event in phase 3: "action, not words", or, in keeping with the Norwegian terminology: "blocking". Popular music teachers now felt that action was needed, that verbal jousting had gone on long enough, that the feeling of powerlessness was real, and that one way to achieve a radical change to prevent the classical from opposing popular music was to secede from the classical faculty.

One should not disregard that a certain *charismatic authority* proved decisive, this time from the popular music camp. Based on the above definition of charismatic authority, special gifts of grace and act of heroism are typical characteristics. It should not be surprising that the popular music teachers, the performers of the *popular* music, were perceived as more *popular* than the classical teachers by the academic and administrative management at the Agder University College, as well as by the university college board, such that wishes and demands from the popular music faculty were met with goodwill, taken seriously and in many cases, granted.

Event 5 (2004): Pure, "uncontaminated" popular music doctorate education

The fifth critical event in the academization of the popular music education at the University of Agder was the controversies surrounding the establishment of a doctorate education in performing popular music. At the board meeting on 19 February 2004, for what was then Agder University College, the following decision was adopted:

> *The board requests that* [...] *the Faculty of with Fine Arts proceeds with the plan to apply for PhD education in performing (popular) music.* (Board-case: 16/04)

However, the dean at the time was of the opinion that the *entire* music community, both classical and popular music, had to participate in the development of performance and scientific bases for the PhD education. In accordance with this view, the dean prepared an 18-page "Documentation related to the application for the right to award a PhD degree in the subject of performing music with an emphasis on popular music at Agder University College".

At the meeting of the faculty board in May of 2004, the dean submitted his proposal as agenda item no. 1: "A doctorate in music with emphasis on popular music". The dean's documentation served as an attachment to the invitation letter, referred to in the agenda as a "draft application with syllabus", which had been sent to the university college board two weeks earlier.

At the faculty board meeting, the dean met strong opposition to his plans for a doctorate education. The majority were of the opinion that when the university college board had asked the faculty to continue planning the establishment of a PhD education in *popular music*, that was then the strategically correct thing to do. This case became so heated, and the dean had prepared himself to such an extent to win over his audience, that he resigned effective immediately after this meeting.

When not even the university college board wished to have a doctorate education with a broad musical foothold, the faculty prepared a new report, this time with a recommendation for a doctorate education tailored solely to *performing popular music*. This case went through the university college board (Board-case: 12/05), and over the course of two years, the popular music-scientific faculty continued to build, and in September of 2008 the doctorate programme in Performing Popular Music (Board-case: 87/07) was approved. The establishment of the programme and the appointment of three research fellows took place the following month.

To interpret this in light of power and/or conflict theories can be done by saying that this was an attempt at charismatic authority from the classical camp, which proved unsuccessful. And the reason for this was perhaps that the popular music faculty had at this point grown so large and strong, and that the boldness of the popular music representation was so prevalent, that the dean could be opposed through sheer weight and force.

The case is *reminiscent*, mutatis mutandis, of how Bruno Nettl found strong opposition from classical camps towards jazz/pop/rock students. Had the popular dominance become so great at the conservatory education in Agder that in 2004 it was the classical teachers who had become "the untouchables" (Nettl 1995, 95)? The next critical event suggests that this may have been the case.

Event 6 (2007): A need for popular music to "take it down a notch"—neutralization

As of autumn 2007, the Department of Popular Music had been permitted to manage itself independently since 2001. During these years, the popular music faculty and the student body had grown in every way. Moreover, the first popular music research fellow finished his PhD at an external programme, several popular music professors were appointed, including both scientific and artistic, and the number of applicants to the popular music studies was high and rising.

This growth of popular music was a heavy blow to certain faculties in the Faculty of Fine Arts. Certain staff felt overlooked, not prioritized, and also felt that too many resources were being allocated to popular music. A proposal was therefore put forth by these faculties that all music education should be merged into one music department, a proposal which was adopted and realized in the autumn of 2007.

In accordance with Glasl, we can say that this sixth critical event dealt with *neutralization*. The popular music faculty needed to "take it down a notch", which was a

phrase that was used to characterize the situation with the faculty during this time. And the solution was once again fusion: a merger with classical and music education to form a large joint Department of Music. The effect of this was that the phrase "popular music" was no longer found on top of the website hierarchy as it had been in the past, and potential applicants had to scroll down through the website hierarchy in order to find anything about popular music. This was also the point, as one could interpret from the attitudes of certain faculty members.

Popular music had no opportunity to frustrate the process this time, as the faculty board, with the dean's casting vote, adopted the merger. It is important here to emphasize that the forces that worked toward a merger of the three music departments were not primarily represented by classical colleagues. Instead, there were other factions in the faculty such as drama and theatre, as well as arts and crafts, and, oddly enough, the faculty administration, who were most eager for the merger. Because the administration was an active proponent here, one could draw upon *informational* power as a possible explanation. They had a greater insight into procedures, laws and rules than the academics, and they could use this information tactically to further the case, though not in an unethical manner, but rather in a favourable manner so as to achieve their objectives. And of course the faculty board had the *legal* power to determine the division of departments at the faculty.

Event 7 (2013): Popular music becomes a "signature study"—secession once again

In the spring of 2013, the board of the University of Agder defined two of its study programs as "signature studies", which were mechatronics and popular music. This news was joyfully received by the popular music faculty. A signature study meant that the University of Agder considered popular music to be one of the studies that truly *excelled*, and that was the very *hallmark* of this university, which management could use when they marketed the institution externally. Previously, the existing principle had also used the phrase "a rocking university", with a double *entendre* to mean both a somewhat refreshing young and different university, in addition to the fact that the university had professors in pop/rock.

Since December 2012, a group within the popular music faculty had worked on the possibility of seceding the popular music faculty from the two other music faculties once again, as was done in the period between 2001 and 2007. The administrative faculty management and the new dean, appointed in January 2013, were positive to the proposal, which was processed by all the necessary bodies and adopted unanimously by the faculty board as of 1 January 2014.

The objections against the secession were loud and numerous, particularly from the music education faculty, which were based on the argument that dividing the music education communities into compartments based on musical genres was "outmoded". The staff at the faculty who dealt with the education of music teachers was of the opinion that what the school now needed were multi-instrumentalist, multi-skilled teachers who could play several instruments in several genres. On the other hand, the popular music teachers claimed the opposite, as they wanted to educate specialists in one genre and in one instrument. They based their claims on the large number of applicants to the "pure" performance studies, which did not have a pedagogical component. In any case, by the spring of 2013 the popular music faculty had experienced such a formidable growth over several years that this alone tilted the scales in their favour. The number of students had doubled in just a few years, the number of applications was very high, several new teachers had been appointed, the group of popular music colleagues counted ever more doctorates, professors and other associate positions, the first defences in their own programme were completed, and new Bachelor and Master programmes were developed and implemented.

Consequently, the other faculties could do nothing to stop this development.

After having spent seven years in the same department, the secession from the other music faculties was perceived by the popular music camp as restitution to an ideal situation and a reversal of an incorrect decision in 2007, a decision that was not based on academic needs, but on popular music having become overly dominant in the faculty in the eyes of the other faculties.

An interpretation of the power dynamic at the faculty during the process surrounding the secession might be that the group of popular music colleagues now, more than ever, was characterized by *expert power* and *informational power*. New and younger forces had been added to the popular music personnel, and in contrast with some of the older popular music teachers, they were not worn out after several years of struggling with the classical faculty for resources, and they could process the case based on objective and substantive arguments. These arguments included the need to develop according to their own wishes and conditions, to be better able to market their own studies by being more visible in the website hierarchy and to be able to focus on a specialization associated with an in-class education, which during the many years of the joint department also included classical students, making in-depth popular music subjects difficult to study. It also made it impossible for popular music researchers to offer research-based education founded on their own research.

Furthermore, the first popular music staff had completed their PhD educations, obtained doctorates and were promoted to associates and professors. Both in their own eyes and in the eyes of their colleagues, they had achieved a certain level of respect, knowledge and reflection, which meant that the group of popular music colleagues were no longer in a pre-scientific state, but had obtained the highest scientific level among the faculties within the Faculty of Fine Arts.

Discussion of some aspects

After this analysis and discussion one could question which of the seven critical events might potentially be said to have been the *most epochal*. Perhaps *The Boysen report* from 1999 is such an event. It referred to popular music studies as studies of national importance, and in the same paragraph it referred to the classical studies, using phrases such as "weak applicant base", "small faculty" and "without sufficient standards". My perception of the atmosphere at the Agder University College's conservatory community at that time is that it was this report which provided the popular music faculty with such a strong belief in their own "product", as well as a sufficiently strong self-esteem, that they could seriously propose withdrawing entirely from Agder University College and forming a new Norwegian popular music conservatory.

Is there one type of power that stands out as being especially prominent and interesting in the above analysis? In my opinion, it is *the charismatic authority* that is decisive in several of the critical events in the latter examples. And in particular it is the popular music teachers' charisma, meaning their sense of charm and youthfulness, in addition to their music, that is demotic and popular, which might have had some significance in granting wishes and making decisions.

But perhaps the most important power factor has been the fact that the demand for the popular music studies, the recruitment and the number of applicants have all been so formidable, and up to six times higher than the applications to the classical studies at this specific conservatory. This type of power factor, which has to do with "tipping the scale" or "the supply and demand factor" was mentioned in *The Boysen report* as being entirely decisive for the proposals pertaining to the closing of the classical studies.

I would argue that such a form of power, whereby one group has the majority of

something valuable, e.g. staff, applicants or students, or professorial titles or doctorates for that matter, has been taking place on both sides throughout the 20 years covered by this analysis. In the early years only the classical staff could be part of the boards and counsels, since they were the only permanent staff and in prominent positions. In the latter years, however, popular music has in fact held the majority in official fora.

Among the music-scientific staff members who have held seats on the faculty board between 2011 and 2015, there are only representatives from popular music. The reason for this is that the popular music staff more actively participated in elections, compared to the classical staff. And the reason for this is that popular music had many more members to choose from because this staff has expanded for many years, whereas the group of classical teachers has dwindled. One can argue that this is not a problem, since the popular music representatives are democratically appointed. But a democratic system is not always the best option for those who are *inferior*, as has been noted in the classical camp. It has been claimed that a better system could be the *consensus principle*, i.e. that two groups agree as far as possible through dialogue, and that important matters are not always decided by a vote since this is a system that creates winners and losers.

This aspect was actualized in the spring of 2014 after popular music had become a separate department once again. The faculty board still includes two popular music staff members as representatives of the music-scientific staff, though none from the classical. So as of 2014 all the departments in the Faculty of Fine Arts were represented on the faculty board, apart from the department to which classical music belongs. From the classical camp, I have heard this referred to as *an abuse of power*.

Even if all of the *democratic* rules have been adhered to in an institution, some staff members may still feel powerless, maintaining the perception that an exercise of power can be almost as strong and damaging to this group as if it had been the victim of an undemocratic exercise, or abuse, of power.

The theory of the culturally omnivorous middle and upper class, and the narrower consumption of music in the lower social strata of the population, creates some interesting questions: Can one say something about the relationship between *omnivorous* and *univerous* groups of conservatory staff? Is the popular music staff musically omnivorous, meaning the classical staff would be narrower in their taste in music? There are two arguments to suggest that this is correct. Firstly, the teachers at the first popular music education program in Norway had an institutionalized, classical higher education as a foundation, and it was on the basis of this education that they were employed in the conservatory sector. They then achieved their careers as jazz musicians or pop/rock musicians on the side, which came in handy when the time was ripe for the establishment of the non-classical education, as classical conservatory teachers did not have such a double competency.

But what of the symbolic violence? Has symbolic violence been exercised against the popular music teachers at the conservatory educations in Kristiansand? Did the popular music teachers perceive the classical dominance as natural and self-evident? I believe that there are grounds for formulating it in this manner, as long as we are referring to the 1980s and the beginning of the 1990s, but towards the end of the 1990s the situation had changed. Based on the note from 2000 containing the proposal to secede from the classical faculty, I would say that the popular music teachers specifically did *not* accept being dominated by the classical teachers. That is why they obtained approval for the secession that took place in 2001, and which was necessary for the group of popular music colleagues in order to obtain the same positions the classical faculty had held since the 1960s. After a few years, they even surpassed them and reached the highest levels, obtaining the best positions and the finest titles in the social conservatory field (Tønsberg 2013).

But given this reasoning, it is necessary to ask the opposite question: Had symbolic violence been exercised against the group of classical colleagues at the conservatory in Kristiansand? Of the seven critical events, the last secession is probably the event that led to the classical staff experiencing such a sense of weakness and domination by the popular music hegemony that they may have perceived these events as natural and self-evident.

End notes—is the feeling of powerlessness the strongest power?

In this article, Gregory Bateson's concept of schismogenesis has been used to analyse a developmental process at a Norwegian music conservatory, where a 1994 decision regarding the one-sided prioritisation of popular music education, and not classical music education, has been interpreted as the impetus which was to trigger a 20-year-process, resulting in a series of critical events with regard to the classical music education at the same institution. Seven of these events have been discussed in this article.

Should the administration at Agder University College have refrained from defining popular music as an area of priority? Of course not, but the management could perhaps have been more aware of what forces might, at least from a conflict-theoretical perspective, be set in motion. With such a decision, the two competing social groups of classical and popular music were pitted against one another, and the competition for prestige and power, positions and standings began.

If group A and group B are in conflict, person C must intervene, as it is the leader's task to understand the tensions and dynamics that can be active between two groups. This person may have been a neutral dean for the two departments, or if this person represented one of the groups, a leader at a higher level than that of the faculty.

It is important that when group differences occur at a lower level, leaders, not least in higher music education, are aware that conflicts can develop, that this development may occur in the form of schismogenesis or self-reinforcing processes, and that the processes can escalate. That someone resorts to exercising power in one form or another when such processes are allowed to develop should not come as a surprise to anyone.

To what extent can the development at the University of Agder be said to reflect the circumstances in the other music conservatories in Norway? As mentioned in the introduction, the conflicts were largest at the University of Agder. The reason for this is that when the establishment took place, there was a larger gap in the musical value hierarchy between classical music and popular music than between classical music and jazz. Another reason is that the establishment of the popular music program in Agder began in the 1980s, while most of the other conservatories first established their non-classical studies in the 2000s. One can say that the differences between the University of Agder and the other institutions lie in that: a) the establishment on non-classical music programs took place in two different centuries, b) they took place in two different kinds of society, modern and postmodern, and c) the types of non-classical music expressions that were established were located at different places on the vertical value scale.

The *feeling of powerlessness* in a dominated group may perhaps be the most important factor in the situations described in this article. The feeling of powerlessness can be a greater power than the power itself, and may have more weight in itself to force changes in what is perceived as a unfair or frustrating situation, compared to the exercise of personal power by leaders or through power structures. Equally important as stopping exercises of power or abuses of power is therefore identifying individuals or groups who experience powerlessness, since such a feeling may have as serious a negative impact on a group of colleagues as a potential exercise of power. If instances of powerlessness have been identified, then there is an opportunity to understand the causes of this feeling and implement measures that can diminish differences and tensions between groups before they develop into conflicts.

Among leaders and colleagues within higher music education, it is especially important to be aware of these aspects because music, perhaps more than any other discipline, is particularly suited to act as a bulwark, distinguishing one group of people from another. ■

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Notes

[1] From a note dated 8.12.1994 by Per Kjetil Farstad: "Critical situation at the music conservatory".

[2] The note is found in two versions, dated 11.05.2000 and 19.06.2000, respectively. Both are in the possession of the author of this article.

Abstrakti

Artikkeli käsittelee populaarimusiikin akatemisoitumista Norjassa. Populaarimusiikin akatemisoituminen johti populaarimusiikin koulutusohjelmien perustamiseen klassiseen musiikkiin keskittyvissä norjalaiskonservatorioissa. Agderin yliopistossa Kristiansandissa populaarimusiikin akatemisoituminen johti jyrkkään kahtiajakoon klassisen ja populaarimusiikin osastojen välillä. Kirjoittaja tulkitsee tämän kehityksen tapahtumasarjaksi, joka johti Norjan konservatoriokentän pahimpaan konfliktiin. Konfliktin eskaloitumisen ja skismogenesiksen teorioiden avulla kirjoittaja erittelee tämän konfliktin syitä ja sitä, miten molempien osastojen opettajat kokivat vuoron perään voimattomuutta tapahtumien edessä. Kirjoittaja myös kysyy, mikä on opettajien voimattomuuden tunteen yhteys vallankäyttöön ja valtautumiseen. ■

Guro Gravem Johansen

On my own.

Autonomy in learning practices among jazz students in higher education.

Introduction

Several scholars claim that in a discussion of learning and teaching jazz, there are dominating narratives that contain values and attitudes such as "jazz cannot be taught" and "'real' jazz is something that takes place outside the institution" (Whyton 2006, 69). Further, within such narratives "real jazz" is often constructed as the opposite of academic knowledge. Academic approaches to learning jazz hamper the "intuition, inherent musicality and free spirit" as well as the impulsiveness and creativity that is associated with jazz musicians (Whyton 2006, 69). In discussions of jazz education, a positioning where one emphasizes intuition and spontaneity can often be connected to the discourse of authenticity. This positioning also typically idealizes learning that is informal (Jaffurs 2006).

Narratives of "real jazz" must be seen in relation to an established critique against formalized jazz education. The critique is often built on the premise that the conservatoire carries values developed within the classical music domain (Cook 2004). When these values are transferred to jazz through institutionalization, one runs the risk of conserving and stifling the genre, it is claimed. Jazz curricula become too much focused on technique, skills and the conservation of a jazz canon (Gatien 2012), instead of nourishing creativity, experimentation and individuality among aspiring jazz musicians (Berliner 1994; Jaffurs 2006; Whyton 2006; Borgo 2007).

From a jazz teacher's point of view, pedagogical dilemmas stand in line when facing these different historical narratives from an educational angle. However, this article does *not* intend to take the educator's point of view. If we instead ask how the student perceives her own problems and challenges, and what her motivation is for learning and practising her instrument at different stages of development, we can gain informative insights about how jazz education actually works today. Hence, this article takes the perspective of the student in problematizing questions about autonomy, agency, authenticity, and ownership in jazz education.

The findings described and discussed in the article are based on the researcher's doctoral thesis (Johansen 2013), where *practices of instrumental practising among jazz students in higher music education* were investigated, with *the development of improvisatory competence* as a focal point. The empirical material was analyzed through an activity-theoretical framework (Engeström 1987; 2001). From this theoretical perspective, different cultural practices or activities are assumed to have different collective value systems, or sets of rules and norms, that in effect regulate how the practice is carried out by a subject (Engeström 2001). In the study, jazz students' values and norms related to learning and performing were investigated (Johansen 2013). Values that were interpreted as connected to student autonomy in the conservatoire emerged as a central theme in the material.

The present article aims at further exploration and discussion of student autonomy in jazz education as well as related emergent sub-themes, with instrumental practising on improvisation as a point of departure.

Jazz, autonomy and learning practices in previous writings

As mentioned, informal learning has a central position in narratives about the jazz tradition, and empirical research confirms this position. Berliner's monumental study of learning and performing practices among American jazz musicians shows how the informal jazz community offers important learning arenas that often take the form of apprenticeships (Berliner 1994). Jam sessions or the practice where young musicians are "sitting in" in bands with more experienced musicians, serve as examples of such arenas. A central feature of informal learning practices in American jazz culture is the learner's personal responsibility for his or her own development. The emphasis is on learning, rather than teaching. Self-responsibility towards learning "is especially appropriate for the artistic growth of initiates. Self-reliance requires them to select their own models for excellence and to measure their abilities against them" (Berliner 1994, 59). When the learner takes responsibility and initiatives for learning, critical evaluation, individuality and autonomy is cherished, according to Berliner (ibid.). The locus of control is then placed in the learner, a process which can be connected to the concept of agency. Agency in a socio-cultural perspective can refer to the notion of mastering one's own life and future by controlling the use of tools. Agency also holds a potential for change through the creation of new tools, or by utilizing existing tools in new ways (Engeström 2005; Yamazumi 2009). Agency and creativity are therefore closely connected.

Berliner's study captures formal learning practices in jazz as well as informal, though his data shows an emphasis on the latter in terms of extensiveness, referred to as "the jazz community's educational system" (Berliner 1994, 59). This informal educational system "sets the students on paths of development directly related to their goal: the creation of a unique improvisational voice within the jazz tradition" (ibid.). The question arises whether informal learning by rule leads to the fostering of unique musical voices. Further, one must ask whether the valuing of individuality and autonomy is reserved for learning the informal way, outside institutions. Since the topic for this article is learning practices within educational institutions, the second of these questions will be stressed here.

In a comparative study by Creech et al. (2008), the researchers investigated learning practices among students from different genres within the conservatoire, including jazz. The researchers found that pop, jazz and folk students[1] reported practising "for fun" as the central reason for deciding when and what to practise, whereas their classical mates reported a sense of duty towards their instrumental teacher as the primary motivation for practising. The findings from the study by Creech et al. (2008) are discussed in a later article by Bézenac and Swindells (2009). The latter authors ascribe the classical students' habit of not prioritizing intrinsic pleasurable music activities to a high degree of external regulation of their training. On the other hand; "[c]ompetence acquisition in popular, jazz and traditional folk musics, has (...) tended to be a less-prescriptive and more self-directed affair [...]" (Bézenak & Swindells 2009, 9). Both the findings in the study by Creech et al., and the discussion followed by Bézenac and Swindells suggest that institutionalization itself does not necessarily obstruct values related to learning in the jazz tradition, such as an emphasis on independence and self-directed learning, as the critique against formalization holds forth (Prouty 2005; Whyton 2006).

Analysis of learning practices within the formal-informal theoretical spectrum are not sufficiently nuanced if one only looks at the *arena* where learning takes place. According to Folkestad (2006), the learning arena is one out of four dimensions that can contribute to an analysis of the character of learning processes. The second dimension is *learning style* or *approach*,[2] and it refers to whether music is learnt primarily by ear in the informal end, or by written music in the formal end of the spectrum. Folkestad underscores that there is no necessary relationship between oral music learning and informality. Nevertheless, he points out that in daily speech it is often an implicit assumption that autodidact (or

informally "educated") musicians are situated in an oral music culture.

Ownership to the learning process is the third dimension, and refers to *who* "owns" the decision of *what* there is to play and learn, and *how, where and when* it should happen. In other words, informal learning in the ownership dimension means that learning is self-regulated by the participants. Formal learning when it comes to ownership refers to teaching led by an instituted teacher. *Intentionality* serves as the fourth dimension. According to Folkestad (2006), formal learning activities have explicit learning intentions, and the situation has a *pedagogical framing*. Choices related to content and organization are adapted deliberately to promote learning. Informal learning is on the other hand what takes places when the participants are oriented towards *making music* as the overall goal, and learning occurs often without the participants being aware of it. In this case, the situation has an *artistic* or *musical* framing (Folkestad 2006).

An example of learning with a musical framing is when Green (2002, 88) describes how popular musicians develop their competency through playing concerts every night in periods: "(...) so practicing and playing as is typically the case with such musicians, really become one and the same." Green's observation coincides with the descriptions of informal learning referred to from Berliner (1994) above. Interestingly, (classical) *organ improvisation* shares a similar characteristic related to learning and intentionality. According to Johansson (2008), practising the organ can be described as follows:

> *[T]he creative process itself in improvisation* (...) *becomes continually intertwined with the process of rehearsing and practising, and a simple classification is probably not possible* (Johansson 2008, 36).

A situation that involves improvisation can, based on Johansson's argument, be problematic to define when it comes to an analysis of the learning involved, since it seems to be a fluid relationship between a pedagogical and a musical framing.

From the discussion made above it seems clear that simple dichotomy constructions of formal and informal learning practices are insufficient to understand music learning practices. Nevertheless, the problem space is complex and potentially loaded with tensions. In order to get a grip on the conflicting historic narratives of jazz education, the differentiated notions of formal and informal learning can be useful. The two dimensions "learning approach" and "ownership" can be connected to the narratives of "real jazz" that "cannot be taught" (Whyton 2006, 69), from a position where one idealizes jazz as *authentic*. From this position, Whyton (2006, 69) claims that jazz is often ascribed as first and foremost an oral tradition "not compatible with academia", as mentioned in the introduction. The authenticity position in jazz idealizes creativity as something "untouched" by the school. Further, authentic knowledge is characterized as embodied, tacit, personal, free and intuitive (Prouty 2005). These are all aspects that can be associated with the informal learning approach in Folkestad's (2006) conceptualization, that is learning music by ear and not from notation. Attempts to structure, systematize and make music knowledge explicit and objective—in other words, to formalize it—can be seen as a threat to the experience of *ownership* and the embodied, oral learning approach from the participants' point of view, features that can be perceived as conditions for developing a creative artistry as a jazz musician.

The discussion related to formalization can be connected to power and control. Objectification of knowledge, though loaded with good intentions of making knowledge accessible and assessable, can create a need for controlling the musical result and educational outcome in a manner that opposes the often proposed ideal of freedom in improvised music (Borgo 2004). Further, education as such can legitimate a position of superiority among the educated. This notion opposes the ideal one can find in narratives

about jazz that improvised music is a democratic genre (Berliner 1994). It has been claimed that institutionalization has led to a development where "the improvisational, collaborative and democratic culture of jazz became much more authority-driven, hierarchical and score-centered (...)" (Allsup & Olson 2012, 16). Democracy in this sense can be connected to the idea that the right to decide what is and what is not important knowledge should be located in the performance practice. It should, from this point of view, not be defined by those that hold the power of selecting educational content (Whyton 2006), or be directed by what kinds of knowledge that most easily adapts to formalization (Gatien 2012).

It has for example been pointed to how assessment in jazz education rewards students on the basis of values associated with the classical domain at the expense of values associated with the jazz tradition (Barrat & Moore 2005). The researchers found that individual skills and virtuosity was rewarded whereas collective interaction and group creativity were missed out in the assessment process, because individual skills criterion fitted better with the established assessment system in the conservatoire than those of collective interaction skills (Barratt & Moore 2005; Bézenak & Swindells 2009).

However, the idealization of authenticity and informal learning has also been criticized (Prouty 2005; Zandén 2010; Dyndahl & Nielsen 2011). First of all, it is argued that informal learning settings are not necessarily more democratic than the formal learning settings. Instead, informal arenas might have hidden hierarchical structures that regulate interaction (Dyndahl & Nielsen 2011). Further, when informal learning is set as model for organizing learning within the institution there is a risk that teachers come to view reflection and knowledge as inhibitory to creative development, and that the informal system promotes a pedagogy that disempowers teachers (Zandén 2010). Besides, the narrative that all early jazz musicians were autodidact is simply not historically correct (Prouty 2005).

An activity theoretical perspective on learning practices

As mentioned previously, activity theory (Engeström 1987; 2001) was applied as the overall theoretical framework for the present study. An important point of departure for the study was that learning and development, here instrumental practising, does not follow universal pathways disentangled from context and culture (Rogoff 1990). Instead, cultural-historical norms and values regulate what is considered to be relevant skills or competencies in a specific context, and thereby "constitute local goals of development" (Rogoff 1990, 12). The cultural-historical context for the study was taken to be the global history of jazz including its traditions for learning,[3] the regional variant of jazz culture in Scandinavia where the research was carried out, the concrete pedagogical-institutional context represented by the conservatoire, as well as informal social constellations of students, e.g. student bands.

An *activity* is social, collective and continuous on a historical level, and is constituted by individual and time-limited *actions* (Leontiev 1978; Engeström 1987, 2001). A collective activity as well as an individual action is always directed towards an object. Object in this sense has been described as the *raw material* the subjects are working with, a *problem space* or a *target* for the activity or action (Hardman 2007). In an educational context, the object can be seen as the content of a learning activity. The meaning and coherence inherent in an activity is loaded with values and norms, continuously appropriated and/or negotiated by acting subjects on the concrete action level (Engeström 2001). In line with this premise, instrumental practising was regarded as a culturally shared activity in the study, where the daily, individual practising gains its meaning and coherence from a norms and values from the historically developed activity of learning to improvise in the jazz tradition.

Practising must also be seen in relation to the *activity of playing and performing* in a jazz traditional context, or, in correspondence with Engeström's terminology, the *basic work activity* (Engeström 1987). The relationship between a learning activity and a basic activity can be compared to that of formal and informal learning, respectively. With regards to the conceptualization by Folkestad (2006) the dimensions of *intentionality (pedagogical or artistic framing)* and *ownership* will be stressed here. From an activity-theoretical point of view, the two levels basic activity and learning activity respectively, are closely connected. The learning subject's intentionality and choice of learning objects and goals is "fed" by collective norms, values and accessible resources embedded in the performance practice (or the basic activity). In occasions where learning activity is perceived as disconnected from the basic activity, learning activity is at the same time devoid of meaning. According to Engeström, "[...] learning actions [...] are already 'off-line' from the viewpoint of the immediate aims of work activity" (Engeström 1987, 36). In this respect, the construction of a learning object that is perceived as "off-line" from artistic performance goals, can create a sense of detachment and alienation in the student, and thus, a lack of ownership to the learning process.

Bringing this theoretical conceptualization back to the conflicting positions related to jazz education, it is here argued that it is when we see how the formal-informal dimensions are connected to each other, that the discussion can begin to make sense. Objectification of subjective and intuitive knowledge (the learning approach dimension) can be perceived as being disconnected from aims and goals in the performance practice, and thus perceived as loosing ownership and a sense of meaning.

A qualitative research design

Aims and research questions

As mentioned earlier, the topic addressed in this article is a part of the findings from a study that examined different aspects of how jazz students practise. The original study had a particular focus on the development of improvisation competence (Johansen 2013). A main objective was to gain insight into their practising practices as they already occurred from the insider's point of view, which is often labeled the *emic perspective* (Merriam 1998).

Within a socio-cultural theoretical framing, research questions were formulated around the "why", "what" and "how" questions of practising, inspired by Engeström's (2001) discussion of theories of learning from an activity-theoretical point of view. The questions were as follows: 1) What kinds of (long-term) motives, values and norms related to performing and practising do the subjects found their practising practices on?; 2) What kinds of learning objects and expected outcomes are the subjects practising directed at?; 3) What kinds of processes and actions do the subjects' practising consist of?

The topic addressed in the present article, student autonomy, emerged as a central theme in relation to the study's research question 1), derived from the search for values and norms permeating jazz students' practising practices. Hence, this article seeks to explore further the significance of student autonomy in jazz education from the student perspective; in what ways autonomy emerges in the students' talk of practising; how attitudes related to autonomy influences the "what" and "how"-questions of instrumental practising; and how autonomy can be understood in the light of historical narratives of learning traditions in jazz.

The participants

Participants in the study were 13 students recruited from jazz programmes in four higher music education institutions in Norway and Sweden, using a purposive sample (Merriam 1998). At two of the institutions students were encouraged to volunteer and sign up

through a form handed out by the researcher. At the other two institutions a teacher was contacted by e-mail, who passed on the information and inquiry on behalf of the researcher.[4]

Participants were selected based on a desired variation among the criteria main instruments, sex, year of study, and genre preferences, where maximum variation was a goal. Unfortunately, an equal degree of variation for all selection criterion was not achievable, thus a variation of main instrument and genre preference was prioritized.[5] However, a representation of minority groups was strived for, such as female instrumentalists and male vocalists. All the female instrumentalists that did volunteer were selected, but no male vocalists signed up.

The process of recruitment was done using ongoing sampling (Merriam 1998). This meant that the researcher kept on recruiting and interviewing new students until a sufficient variation regarding the criterion above was reached, and until the material appeared sufficiently saturated (Malterud 2003). The saturation level is reached when the information from interviews is beginning to repeat itself when interviewing new participants (ibid.).

The selected students ranged from their first to their third year, and were typically in their twenties. There were 5 females and 8 males in the participant group, and their main instruments covered vocals, trumpet, saxophone, trombone, piano, guitar, bass and drums. Their genre interests varied from be-bop/mainstream jazz, ECM-inspired jazz,[6] Scandinavian folk music, pop music, to free improvisation, among others—all with an improvisatory approach as the common ground. (See **table 1** for an overview of all of the participants, listed alphabetically by their pseudonyms. The list includes their main instruments, year of study and sex. Institutions and countries are excluded due to anonymization. Genre preference is not listed in the table, since the participants individually revealed a great variety and overlapping regarding genres they preferred playing.)

Pseudonym	Main instrument	Year of study	Sex
Alex	Drums	1st	M
Anders	Bass	2nd	M
Emma	Piano	3rd	F
Georg	Guitar	2nd	M
Ingrid	Trumpet	1st	F
Johan	Tenor saxophone	2nd	M
Karin	Vocals	3rd	F
Kristian	Trombone	2nd	M
Markus	Bass	2nd	M
Martin	Drums	3rd	M
Monica	Vocals	3rd	F
Robert	Guitar	1st	M
Vibeke	Tenor saxophone	1st	F

Table 1. Overview of the participants.

Design

The study was carried out with a qualitative research design, involving various triangulating methods for gathering of data. Semi-structured qualitative interviews were held with each of the participants. The interviews were later triangulated with a follow-up case study with three of the participants, where Stimulated Recall interviews based on video recordings of individual as well as collective (band) practising sessions were used. Since the theme of autonomy predominantly became apparent in the initial interviews, the case study will not be further described here.

Interviews with jazz students

The interviews were mainly oriented towards the following themes: musical background, values connected to musical improvisation in general, personal achievement goals, specific questions regarding contents and objects in the students' practising, and perceived relationships between individual and collective practising and between practising and performing.

The epistemology of qualitative research has the premise that knowledge derived from the interview is a mutual construction of meaning through interaction of the two parties, the participant and the researcher (Kvale 2001). Nevertheless, given the emic perspective, this study attempted to capture the students' own experiences. The so-called researcher effect (Repstad 2007) was compensated for by avoiding normative questions, and by continuously suggesting alternative interpretations during conversations. The information was subsequently validated by using member check (Merriam 1998), where the participants had the opportunity to read through the interview transcriptions and comment on them.

In accordance with criterion for the qualitative interview (cf. Kvale 2001), emergent themes that seemed relevant for the individual participant were followed up, whereas less relevant themes were left out, in order to capture his or her subjective meaning making in relation to the overall theme of the study.

Analysis

The 13 interviews were transcribed with an emphasis on detailed verbal reproduction. The transcriptions were individually coded and subsequently categorized in broader categories across the 13 interviews. Variation and specifically interesting instances were emphasized when deciding on categories, rather than generalizable patterns. The broad categories were then interpreted holistically, using an abductive approach (Alvesson & Sköldberg 2008). This means that the researcher, while searching for emergent themes, continuously and reflectively makes comparisons of different observations, hypothetical interpretations of the data, theory, and previous research.

The theoretically informed assumption that an account of the participants' values and norms for performing had to be made in order to understand their learning goals and practising procedures was confirmed during the analysis and interpretation phase. The theme of autonomy emerged both in relation to performing values, and on a more concrete level connected to how the students described the relationship to their teachers and fellow students with regard to practising. A sense of freedom related to improvisation and music making in general, as several participants talked of, serves as an example of a topic that was interpreted as connected to autonomy. Having the power to decide what and how to practise was of great importance to some participants.

Based on these aspects from the material, the following example of an abductive analysis can be given. The formulation of autonomy as a unifying concept for topics as those mentioned above resonated with the previous accounts of learning practices in jazz (Berliner 1994), where the self-dependent and autonomous student is described as an

ideal student. Moreover, according to Berliner (1994), a high degree of autonomy promotes the development of creativity and a personal voice, which can be recognized as central values in narratives of jazz. When autonomy in learning is seen as a cultural value or norm that permeates the collective learning activity (Engeström 1987; 2001), it appears to be central to the sustainability of jazz as a cultural practice. From this cultural-historical theoretical perspective, the theme of autonomy calls for further investigation.

The study: results

In this section an account of aspects that were interpreted as related to student autonomy will be made. These aspects are *musical freedom*, experiences of *agency* and *ownership*, and *individual independence* in relation to other students or to teachers.

Musical freedom

Several students addressed aspects of *musical freedom*. This topic was sometimes related to when they looked back on their own learning trajectory, and sometimes to when they described what kinds of music they preferred working with.

Ingrid, a trumpet player on her first year, was one of them. She began playing the trumpet as a child and was then introduced to different genres. As a young trumpeter in the music school and in a music class in the gymnasium, she had often felt performance anxiety when playing trumpet. She ascribed her anxiety to the fact that the instrument tuition was centred around written music, which she in retrospect perceived as inhibiting her development of musicality. Part of the problem was that others than herself defined what counted as *good music*, whether it was her trumpet teacher or the composer through the sheet music. After the gymnasium she studied at a folk high school. There she started playing together with other students, which she describes as follows:

> *Then I started playing more free improvised music, in a playful way, just because it was fun. This got me to practise a lot more, just because playing felt like great fun.*

Free improvisation helped against the anxiety:

> *[...] just to play a melody and not worrying about what letters it had, but just listening to how it sounded, and how it felt.*

The shift towards free improvisation did not happen because she disliked other genres, on the contrary, she explicitly underscored. Instead, Ingrid discovered that she could play the trumpet with a kind of playfulness through free improvisation, something she appreciated highly. It seems as if this sense of playfulness was opposed to playing music that was *predefined*, written in a score. The change for Ingrid seemed like a shift from a cerebral and maybe visual approach to playing, towards an emphasis on listening. Instead of thinking about correct notes when playing, playing free improvisation allowed for an auditive and embodied experience.

Karin was a singer in her third year, who also talked about singing for *fun*, as opposed to singing within the "school norm."

> Karin: *I can really become annoyed about that with myself sometimes, in my singing, that I think it must sound so beautiful, sort of.*
> Researcher: *This thing about sounding so beautiful, do you feel that this is something that comes from the school norm [you mentioned]?*
> Karin: *Yes, I do. That you must have such a control of your voice, and really know how it*

works. And before you started schooling, you just sang, and then it sounded as it did, and you just did it because you liked it. And I can envy those people who just sing, without being schooled, they have a totally different way of approaching singing. They are perhaps not afraid of doing anything, sort of.

Karin here referred to autodidact singers (especially within the pop or soul idioms). She attributed to them a lack of fear of trying out different things when singing, because they were not restricted by "school norms" for correct singing. But conventions for singing are not reserved for the formal educational arena. Karin also expressed that she felt that the widespread TV shows like *Idol* had created even narrower norms for singing, that singing in public had to be correct and perfect. Her perception of strict singing norms had led to a feeling of awkwardness when improvising vocally with her band in front of an audience, even though she had long experience in improvising. Improvising on *melodica* on the other hand was something she could indulge in without feeling uncomfortable in front of an audience.

Karin felt that restricting norms for what was considered correct and "good", whether those norms came from the school world or the commercial world, had hindered her from having the level of freedom in her musicianship she wanted. Nevertheless, from her long experience of being an improvising musician she had developed a certain attitude towards performing all kinds of music, she said. Her experience as a jazz-singer in different settings had helped her liberate herself from standardized perceptions of "correct" singing or demands of perfection.

A third participant that will be mentioned in relation to musical freedom is Alex, a first year drummer. Like Karin, Alex problematized the standardized criterion for performance achievement, as something he felt held him back as a musician.

Alex: *And I think maybe that's why I like to play free [improvisation], to practise that. Because then, it really feels like... 'now, there are none who can tell me what... it must sound like this and that', this is really my music. But then again, I try to transfer that mind-set to the more traditional way of playing. [...] To me, it's a lot like... yeah, playing [the jazz] tradition and so on, I can feel a little constrained there, that it's supposed to be in a certain way. Playing unmotivated things, like clichés, that don't come from here [points to his heart], but from somewhere here [points to his head].*

Alex was very concerned with playing "from the heart" when playing drums. He described this state with concepts such as *emotion, energy*, and *open-mindedness*. "Playing from the heart" was connected to playing what he was *hearing*, as opposed to playing what he was *thinking*.[7] Seemingly, when Alex played free improvisation, he felt released from a perceived constriction caused by stylistic conventions. If he focused on conventions when playing, he often found himself making unmotivated musical choices, playing clichés, instead of choices motivated out of spontaneous ideas or the interaction in the situation. There is something calculated in playing stylistically correct, which can be understood as *thinking* or *planning* when playing. It can be interpreted as something that inhibited Alex' playing, since he described thinking when playing as the opposite approach from "playing from the heart", which he found liberating.

In these excerpts, musical freedom often referred to a sense of not being restricted by pre-composed music, written material, stylistic conventions or institutionalized norms for perfection or "correctness." Being free when performing could also refer to the ability to react improvisatory to what is *heard* and feels motivated from a specific musical situation. Two of the cited participants experienced free improvisation to be a liberating way of expressing themselves, but they also underscored that musical freedom is an attitude that should be transferred to other genres as well.

Agency and ownership

Several participants revealed a need for "sitting in the driver's seat" when learning. Interestingly, questions of agency often came about when the participants recalled their own biographical learning paths, and had experienced a *lack* of self-regulation or control.

In the previous section I referred to Ingrid, who experienced that what was "good" music and "correct" notes was defined and controlled from the outside, an experience that led to a feeling of being alienated from playing. Nevertheless, she tried to practice a lot in order for other people to think she was good enough. When she took up free improvisation at a later stage, this can be interpreted as her gaining agency and ownership of learning. When she was asked to describe further what she thought was "good" at the time she played for the sake of others, she replied:

> *Right. That was what I wondered about, too. And I found out that none of those things I tried to learn was really something I liked, myself. But at that time I think I thought I was good if I really knew the craft stuff, so to speak. I guess I thought others would think I was good if I knew all that stuff. But I didn't really...or, I did want to learn it, but it is not what I think is important when I listen to music.*

It seems as if Ingrid conceived it as a general norm or expectation from teachers to emphasize the musical craft of improvising, e.g. scales and chords. Later she began to question the meaning of practising, whether this norm was just taken for granted, and whether she practised the scales just for the sake of approval from teachers.

Approval from others was highlighted as a reason for practising in beginning phases by several students, but was loaded with a negative value. Emma, a piano player, explained how she as a child practised out of fear for what the piano teacher would say if she had skipped the homework:

> *All those years...I don't even remember what I was doing. It was not fun at all. I was not interesting, and...music just became those black dots on a paper.*

A change came when Emma was introduced to jazz on a workshop during a jazz festival. From this point she started to become more self-conscious and to "discover things on [her] own", as she put it. It may not have been the jazz genre as such that promoted this shift, as she explained how she at the same time started listening to classical music. Nevertheless, after started playing jazz she developed an increased inner drive for learning.

Another participant, Johan, who played the sax, played a lot in informal settings with peers as a teenager. He described a similar sense of alienation and lack of agency, but ascribed this to his need for approval from his friends. As long as other people defined what was "good" jazz and important records to listen to, e.g. recordings of Miles Davis, he never felt that he understood the music they played or listened to. Similar to Ingrid, it was when he was introduced to free improvised jazz he felt connected to the music, and could play on his own terms.

In the cases of Ingrid and Johan, ownership can be understood as connected to musical conventions and norms. The tunes Johan played in bands with peers were mostly tunes from the jazz mainstream repertoire. They often consisted of harmonic structural frameworks which carried conventions for what notes to play. A certain amount of musical craft regarding chords and scales is needed in order for the harmonic framework to function as tools for a personal, improvisatory expression. In the example of Ingrid, we saw that when she did not find any meaning for herself in practising this craft, perhaps because she associated it with playing for the sake of others, it gave her a sense of alienation.

According to Borgo (2006), the notion of "free improvisation" often refers to "an approach to improvisation that borrows freely from a panoply of musical styles and traditions and at times seems unencumbered by any overt idiomatic constraints." (ibid., 2). Free improvisation can thus be aligned with what Bailey (1992) coins as *non-idiomatic* improvisation. However, free improvisation is probably not best characterized by its musical, stylistic features, rather by the actions and attitudes involved among the participants: "the abilit[ies] to incorporate and negotiate disparate perspectives and worldviews." (Borgo 2004, 2). Hence, free improvisation is less regulated by conventions compared to idiomatic expressions of improvisation (Bailey 1992). In other words: the norm in free improvisation is to create your own improvisatory tools. The creative scope of action may be experienced as greater, more immediate and easier to access for a young improviser. In that case, the sense of control and ownership of musical tools for expression increased, and both Johan and Ingrid gained a higher degree of agency when they started playing free improvisation.

The point here is only partly, if at all, what specific genre the students associated with either agency or alienation. But the process of questioning the perceived taken-for-granted norms of "good" and "bad" seems even more crucial. Further, the students needed to take control over tools for musical expression in order to make the music they wanted to perform accessible for themselves. The students cited in this section can perhaps make the lens sharper in this respect, as they so clearly described contrasting experiences of both alienation and agency towards learning.

Independence and influence from other students

Questions of autonomy are, as we saw earlier, related to degrees of dependence or independence, and to what extent learning is self-regulated or externally controlled. The participants were asked whether they exchanged meta-knowledge about practising and learned from each other, and how they conceived of their own practising in comparison with the practising of fellow students.

Discussing and exchanging knowledge about practising with fellow students seemed like a more or less absent practice. Sometimes playing the same instrument could create a sense of fellowship and thus an atmosphere of intimacy where it felt "natural" to talk about common problems with regards to practising. Some students said that though they did not talk a lot about practising with others, they wished to do it more. Others expressed that practising was a private matter they wished to keep to themselves. Two students both claimed that they were not interested in discussing practising with others, and characterized having such an interest as being *nerdy*, with a negative value. A telling example was when Johan (sax) explicitly stated that "I really don't need to go and ask someone 'how do I practice time feel'." Several students gave a similar impression of that if they had to ask someone about how to practise, this would be seen as a lack of competence and a level they had exceeded. This can be interpreted as a need to state and maintain a self-image of independence.

One student, Anders, a bass player, referred to the act of going to the practise room as "going to the office", which can give associations to a responsible life where one goes to work and does one's duty. At the same time the metaphor can be interpreted as having an *individual* and *privatized* responsibility (instead of a social responsibility, e.g. by supporting each other's practising), as if the very status of being a music student in higher education comes with an obligation to be self-reliant and competent, as two sides of the same coin.

Nevertheless, quite a few students seemed to have clear opinions about how other students practised. Robert, a guitar player, practised a lot on technique and craft-related material, and was in his own description very systematic in doing so. He gave the following description of the practising culture at his conservatoire:

It is very varied. There are those who are very disciplined, and eager to learn the handcraft. Then there are the opposites, who just trundle around and don't practice very much, but perhaps jam a lot together.

Several students created two opposite stereotypes of practising habits. Alex made a similar division as Robert, but placed himself at the other end of the scale than what Robert did. Alex thus described the different cultures with another value:

I feel that there are many students...no, I won't say it's a large group. But I feel that many students practice a lot on the jazz tradition, and try to sound as something they are not. Instead of finding out what they want to do, they just play whatever the teachers give them. Like, "play this Coltrane-solo", sort of. Maybe not that many are seeking for the music[...]

In this statement, "seeking for the music", as opposed to merely executing homework given by teachers, implicitly means "seeking for one's own music" and developing one's own unique sound. It seems as if doing the homework and playing within the jazz tradition represented a conform attitude towards playing in Alex' opinion. Striving to develop one's own sound represented a more self-dependent and higher valued attitude for Alex.

These examples indicate that there are strong and partly contradictory attitudes among jazz students towards practising. It seems as if students construct a sharp division between the practising of technique and musical craft, individual and disciplined practising on the one hand, and a culture of jamming together on the other hand. Another differentiation goes between playing within the jazz tradition and developing a unique sound. These differences in values contribute to constructing a division between "me/us" and "them", whether a student places him or herself on the one or the other side.

Independence and influence from teachers

To what degrees and in what ways the students' practising was influenced by the main instrument teachers will be addressed in the following section.

In this respect the participants represented a great variation. I.e., Vibeke (a sax player) talked about how she felt the teacher had given her the freedom of choice: "The first lesson he asked me 'What do you want? What do you want to learn?' So I have totally been deciding myself." Markus, a bass player, had a similar experience:

Like he said in the first bass lesson: "I am not going to teach you to play any correct jazz music, if you don't want to, so I'm just going to try to give you such basic stuff like intonation, which can be an advantage in all kinds of musics."

In both cases we can see that being independent in choosing what kind of music or material the student wanted to learn, was encouraged by the teacher.

Among other participants it was not just as clear whether student independence was made explicit in the relation between student and teacher, or if it was implicit in the situation. Several participants did report that because their teachers seldom gave concrete instructions or advice of how to practise, they had to figure out themselves to a large degree how to structure practising and how to design specific exercises. Robert (a guitar player) explained how he felt that he was left to his own to sort out those matters, but that when he specifically asked for help the teacher did provide it. These examples indicate that teachers expect students to work independently, as a sometimes implicit, sometimes explicit norm permeating instrument tuition.

Georg (a guitar player) told that he mostly depended on himself when making decisions about practising. He described his guitar lessons as follows:

> *It's like... we play on the tune I'm working with, [...] and then I ask him "How do you think in that part there, how would you have played it?" I don't know, you don't get so much in specific out of those lessons. It's more just talking about things in general, discussing them, hearing how someone else would be thinking. I like it, it's good, I think.*

From this excerpt it seems as if Georg was more interested in getting the teacher's point of view from a performer's angle, than getting *instructions* on how to play and practise. This point was followed up with a new question:

> *Researcher: You don't think it's a problem that he doesn't interfere with your practising?*
> *Georg: No, because my teacher and I have very different playing styles, and from the other students here as well. So a lot of times he can't help us, maybe he doesn't know a certain problem better than us.*

In other words, Georg did not look up to his guitar teacher as a "master model" on the instrument. He assumed that due to different preferences in style, the competence of the teacher would be limited. Georg displayed a high degree of *selectivity* related to input from the teacher, a feature he had in common with many of the participants in the study. I.e., Alex stated that the significance of the teacher with regards to his own' practising, if any, depended on the degree that Alex agreed with the teacher's advice. This selective attitude towards input from teachers can be related to a point Georg made in the quote above, namely that teachers may be a source of knowledge on areas where the teachers themselves are competent *performers*. However, their performance competence may not coincide with areas of interest for the students, and therefore, teachers cannot teach you everything you need to know. This indicates a strongly individualized view on knowledge.

Hence, the teachers' performing competence seemed to be a factor of great significance. Those who described how they admired their teacher as a performer, or expressed that they shared the teacher's philosophical values in music, also expressed a high degree of trust in the teacher's advice. Martin, a drummer, explained: "He [the drumming teacher] has never said; 'practise like this and it will make you improve'. He just said: 'This is how I practise'."

Furthermore, there seemed to be a strong tendency to wanting to control and regulate one's own practising. In those instances where the instrument teacher was perceived as having a positive influence on the student's practising , the relationship between student and teacher was at the same time characterized by mutual respect, and an open dialogue. In these cases the teacher often provided suggestions or ideas (instead of instructions), and accepted it if the student refused to follow the teacher's suggestions. Those participants who felt they had an equal dialogue partner, a peer, in their teacher also seemed to express a high degree of positive outcome from the instrument lessons.

There were also examples of situations where the student felt a lack of engagement from the teacher, and expressed it in a negative way. A lack of engagement could be perceived when the teacher never talked about practising nor asked the student about it, but it could also be perceived as a lack of engagement when the student felt dictated by her teacher, without openings for discussion. The strongest example of this type of relationship was Ingrid's trumpet teacher. According to her, he was not interested in her motivation or goals for being a musician, as he prescribed the exact same practising routines for all his students. This led to a negative attitude towards instrument lessons as well as practising as such for Ingrid.

In the end of this section it is appropriate to remind that the descriptions of relationships between student and teacher come from the students' perspective. This study did not take into account what intentions the teachers might have had, nor their perceptions of the communication regarding practising. Other studies have addressed relationships between students and instrument teacher (Jørgensen 2004), and interaction in lessons (Holgersson 2011), where findings indicate that there is often a great discrepancy between what teachers think they have taught, and what students think they have been taught.

Summary and discussion

In this article themes such as musical expressive freedom, agency and ownership in learning, and independence and individualization of knowledge as dimensions of autonomy have been addressed. Examples have been given of students who highlight the importance of agency when being given a subjective scope of action in relation to expressing themselves musically. In some instances this emphasis can be linked to experiences of alienation from playing and listening to music. For some of the students, experiences that contributed to a perceived lack of ownership involved playing written music, having to relate to perceived strict musical conventions and being dictated by teachers regarding practising. When students began to question taken-for-granted-norms and take control over musical tools of expression, they experienced that practising and performing became more meaningful. Hence, improvisation in general, and free improvisation in specific instances, was in particular connected to an increased sense of agency and ownership.

Further, how students perceive the practising culture at their specific conservatoire has been outlined, as well as to what extent communication with both peers and teachers around practising and playing influenced the participants practising. In general, practising was not a topic students shared with their peers. Some students explicitly wished to keep it "in private", whereas others wished they could have the opportunity to discuss it more with fellow students. This tendency was interpreted to be that students regard practising as an individualized and privatized area of competence. The privatized attitude could be seen as a way to signalize responsibility and independence, while wanting to discuss practising was attributed as being "nerdy", thus having a negative value.

Surprisingly, although practising seldom was explicitly discussed, several students seemed to be very aware of how and what others practised. In addition, some students expressed strong opinions about the different musical values they perceived to be underlying different practising practices. Two opposing views in that respect seem particularly emergent. First there is the valuing of individual technical skills, craftsmanship and structured practise habits, and second the valuing of a collective jamming culture and the developing of a unique sound. These positions can be interpreted (to a certain extent) as deriving from the dichotomous historical narratives about learning in jazz, where the first view coincides with a narrative that highlights the benefits of institutionalization, and the second view with the narrative that idealizes oral learning in the jazz community as the "natural" trajectory in order to become a unique improviser.

Given the strength through which some students expressed opinions about their own versus other students' practising, it seems as if the topic of values related to learning is touching upon significant matters to the students, such as identity constructions as performers. Although it is difficult to explain how students seemingly could have a high awareness of how other students practised without actually sharing experiences with each other, this point can be interpreted in the light of the historical narratives mentioned

above. It seems as if these narratives are internalized among the students as cultural norms that frame possible positions as "learners." It is possible that these frames, by virtue of being dichotomies, provide quite stereotypical and thus potentially limiting learning positions, as two rigid options one has to choose between, and from which students interpret each other. Further, in the case that this suggestive interpretation is valid, it is possible that the act of reproducing dichotomies can be seen as a socio-cultural feature of the jazz tradition in itself. Thus, it is possible that not only the "content" of the mentioned learning narratives is internalized, but the controversy between them as well (Gatien 2012).

When it comes to the question of to what degree teachers influenced on the students' practising, examples have been given that confirm the finding from previous research (Creech et al. 2008) that jazz students overall appreciate being autonomous in relation to their teachers, expressed in forms of individuality, selectivity and independence. When students received advices and were taught how to practise, they expressed a high degree of selectivity in to what degree they took the advices into account. Some seemed to put more weight on their own than their teachers' evaluation. It is possible that the high degree of autonomy and selectivity the students display should be ascribed to the geographical socio-historical context the study took place in, since the Scandinavian school system in general is perceived as emphasizing the ideal of democracy and nurturing students' ability of critical evaluation (Kunnskapsløftet 2006). When students ranked their teacher as a source they could learn from, it was in some instances connected to the teacher's own *performance competence*. One interpretation of the positive perception of the teacher as performer, is that the teaching style of these teachers could be characterized as demonstrating instead of telling, and suggesting out of experience rather than imposing viewpoints on the student. Such a teaching style seems to maintain the integrity and autonomy of the student. It may also be that the student conceives the teacher as more *authentic*. In a previous section in this article authenticity in jazz was attached to values such as intuition, tacit or embodied knowledge, and to an oral learning approach. If this interpretation is valid, the findings indicate that what are described as the narratives of authenticity in "real jazz" (Prouty 2005; Whyton 2006) and the values associated with it are reproduced within higher jazz education, and not altered by institutionalization as such.

It is worth noting that when students described their relationship to the teacher as positive and constructive, it was mostly when the teacher provided room for discussion and explicitly encouraged the students to decide for themselves. Although there were examples of opposite types of relationships, they confirm the overall impression that individuality, independence and self-reliance was central to the students. At the same time, it seems important that the teacher engages in the student's development. The students' need for engagement does not oppose the value of independence. On the contrary, if the teachers allow for the students own scope of action and freedom of choice, these factors can be conceived as *support* from the teacher by the students.

An alternative interpretation is possible. If we apply the perspective that individual subjects have a need for maintaining a consistent and coherent narrative about their life, conceptualized as *self-identity* (Giddens 1991), the stories related to autonomy can be seen as a contribution to narratives that maintain a positive and resourceful self-identity. When students report that their teachers do not interfere with practising, it can be understood as a situation where students do not get the help they might need in order to structure their practising or establish an artistic direction. If so, it might be possible that they implicitly or even unconsciously internalize a cultural norm of autonomy in the context of formalised jazz education. Autonomy as an implicit norm can imply that students (learn to) think they have to develop a self-reliance and ability to sort out their practising on

their own. This norm then becomes part of the cultural *script* (Engeström 2001) for what it means to be a jazz student, at first internalized and then reconstructed as individual, subjective independence, in order to maintain a positive self-narrative. To the degree, and for those occasions that this is a valid interpretation, the question follows whether jazz students are left too much to themselves but still take the responsibility for the situation due to the cultural norm of autonomy. If so, this might be a pedagogical as well as ethical problem for higher jazz education.

Concluding remarks: what is there to learn for jazz education in particular and music education in general?

Critics of formalized jazz education, as referred to previously, often claim that institutionalization has caused a standardization and objectification of musical knowledge in jazz (Whyton 2006), and promotes a hierarchical and authority-driven culture (Allsup & Olson 2012). Hence, formalized education is destructive on the development of authentic jazz music, and inhibits the possibilities for the individual to develop a personal musical style or expression, free from restricting conventions. From this point of view, informal learning, as well as an oral based and intuitive approach to learning, are often idealized (Prouty 2005; Whyton 2006). One dimension of informal learning is, as earlier described, ownership (Folkestad 2006). Ownership in learning can be connected to autonomy, which can be described as when the learner "decides for himself" (Berliner 1994), and independently and in non-conform ways develops the personal knowledge he needs as a creative improvising artist. It has been claimed that the need for autonomy and freedom regarding learning processes comes with the centring around improvised music as such (Borgo 2004), since the improvised product necessarily is "owned" by the performer.

The present study shows that jazz students to a high degree do take control and experience ownership to their own learning processes, or at least display an awareness of this value. The need for autonomy among jazz students must be taken seriously, since the alternative may be a sense of alienation towards playing music. Jazz students will not easily accept it if ownership of learning is taken away from them.[8] On the other hand, the value of autonomy must be balanced against the value of explicit and formal pedagogical support. The findings indicate that dialogue and letting the student decide creates the most positive and trustful atmosphere for learning. But support and influence from teachers was hard to detect in the data when looking at it from the students' point of view, as discussed previously.

Put against the critique that institutionalization "hampers" values connoted to informal learning contexts, it is an interesting point that the value of autonomy is recognizable in the participant's stories of learning in formalized settings. Hence, the informal narrative is highly present within formal education, to the degree that the "opposition against institutionalization" narrative almost seems institutionalized itself. It might be about time for jazz educators to put the norms they explicitly or implicitly convey towards students under scrutiny. If autonomy is felt like an obligation, as an individualized responsibility that comes with the student status, then the autonomy ideal may not promote a constructive learning environment.

How can the discussion of student autonomy still be relevant if we broaden the scope to include music education in general? Cultural diversity is a distinct characteristic of music learning environments, whether learning takes place in formal or informal contexts. This diversity refers partly to the multicultural music influences due to migration, the development of "world music" and globalized popular music industry, and partly to the various and easy accessible learning resources children utilize, such as YouTube, Garage band or Guitar hero tutorials (Karlsen & Väkevä 2012). The multicultural situation in society is beginning to be mirrored in music education to various degrees when folk or

ethnic musics, pop and jazz programmes exist alongside the traditional classical.

Several scholars address in an increasing degree the necessity of a *cultural responsive* teaching and research, as a result of the increasing cultural diversity in and outside of schools (Karlsen & Väkevä 2012). Among other things, a cultural responsive educational approach to teaching or researching implies problematizing culturally dominating traditions or norms. A cultural responsive framework can help teachers as well as researchers to address matters such as inequality, exclusion and social injustice, or in other words, questions of democracy (ibid.).

If music education is to take ideas of democracy seriously, then questions of student agency and independence inevitably rise. A personal commitment towards what is going to be learned is a central condition for authentic learning, where authenticity is "[...] judged by the recognized practical value of what is studied" by the learner (Väkevä 2012, 25). In that respect, research that indicates a lack of student independence, such as the findings regarding classical students in the study by Creech et al. (2008), should be disturbing. There are other studies as well that suggest that the different musical worlds music students engage in (e.g. playing in a rock band while studying music at a University), are often not experienced as connected to each other (Clements 2012). As Clements (ibid., 7) argues: "We all contain bi- or multi-musicality, but through formal education we begin to value some more than others, and this separation must end." In effect, this separation or disconnection can hinder students in bringing their musical experiences and resources with them from one learning context to another, a situation that potentially denies them important experiences of being competent persons. Being culturally responsive, within the framework mentioned above, means for educators and researchers to take the perspective of the students and "help them feel connected" (Karlsen & Väkevä 2012, xii). Enhancing autonomy in student learning practices can be seen as a strategy to maintain ownership and connectedness between the various musical arenas the subject chooses to engage in.

It is important to underscore that what looks like a dichotomy between "agentive, autonomous learning" and "disconnected, dependent learning" does not necessarily follow genre borders, in the sense that learning in jazz and pop practices should be seen as more authentic than classical. Nor is the line between the two opposites necessarily sharp. Examples from empirical studies show that also classical students construct their learning trajectories autonomously and independently from their teachers (Holgersson 2011; Dahlberg 2013).[9]

Nevertheless, I would argue that autonomy in learning can be seen as an inherited and central cultural value in jazz performance activity, with its potential strengths and disadvantages, as previously discussed. This value is transmitted and maintained within formal Scandinavian jazz education, realized by active choices from the students. In this respect, autonomy among jazz students must not be seen as a "revolt" against the suppression formal education is supposed to be executing against "authentic" knowledge, according to the "authenticity" narrative. Instead, autonomy could be considered as a value that the informal jazz culture brings with it to the "school." From the critical position that there exists a disconnection between learning content that is owned by the students and that which is owned by the school (Clements 2012), then formal education in general has perhaps something to learn from jazz education. ■

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Notes

[1] The authors presented the jazz, pop and folk music group of students as "non-classical." To categorize a group of people by what they are not is first of all imprecise. Second, it can be considered a somewhat biased categorization, where classical music implicitly is treated as the dominating tradition in music education by which other genres are defined. I therefore choose to refer to the "non-classical" students in the report by the genres that they were explained to actually be playing.

[2] Folkestad uses the concept learning style. In this article, learning approach is preferred, since the concept of "learning style" can carry associations to cognitive learning theories, which is probably not an intended meaning in theoretical context Folkestad operates in.

[3] Learning traditions carry different cultural narratives about themselves, as those mentioned in the previous section, and must be taken into account as a reproductional force.

[4] Due to the recruitment process at these institutions, it was not possible to control whether all the students received an open invitation, or if the teacher asked specific students to participate.

[5] Jazz is a genre dominated by males, and the distribution on instruments can be summarized in the way that males mostly plays instruments, whereas as females more often take the role as singers. It became clear during the recruitment process that if an equal distribution on males and females was to be prioritized, there would have been an overweight of singers with regards to the criteria of instrumental distribution.

[6] The acronym ECM (European Contemporary Music) refers to the European record company ECM Records, established in 1969 by Manfred Eicher. Its musical profile is associated with contemporary crossover genres with an improvisational approach. The participants in the study associated ECM with "open" or modal improvisation, free form improvisation, a "Nordic sound", folk music, and electronic music.

[7] To 'hear' what to play in daily speech among jazz musicians refers to both a) the imagery of musical ideas that occur during an improvised course, the process of a creative audiation, and b) to what is actually heard being played by fellow musicians, and of which one should react to in one way or another.

[8] As pointed out earlier, the findings may be of limited validity outside Scandinavia.

[9] The study by Dahlberg (2013) describes how a classical vocal student engaged in learning activities of his own choices, but sometimes by hiding them from his teacher.

Abstrakti

Tämä artikkeli tarkastelee jazzin oppimisen autenttisuutta koskevia narratiiveja suhteessa siihen miten pohjoismaisten korkeakoulujen jazz-opiskelijat kuvaavat omaa instrumentin harjoitteluaan. Tutkimuksessa korostui kolme autonomian ulottuvuutta: musiikillinen vapaus, toimijuuden ja omistajuuden kokemukset sekä itsenäisyys suhteessa muihin opiskelijoihin ja opettajiin. Tutkimuksessa myös pohditaan, onko autonomian ideaali sisäistetty kulttuurinen normi, joka edellyttää opiskelijoiden omakohtaista vastuuta harjoitteluprosessistaan.

John T. Owens

The Panopticon of Music Education: Hierarchy, Surveillance, and Control

Opening the heavy double doors of the music room, Sophia timidly carries her viola through the passage and scans the classroom. She observes her peers in a predictable routine, a routine that she has unknowingly begun of mechanically setting up chairs and stands. As Sophia drags her chair and stand across the floor she inescapably reaches her spot. Like her classmates, she assumes the habitual regiment of placing her music on the stand, opening her book, and begins playing. In an instant, all of the sound in the room ceases, except Sophia's, who uttered a few extra notes from her viola amid the silence. As she looks up, her directors piercing gaze is fixed on her. His face is that of disproval, yet, he only looms at Sophia for a few seconds, though it feels much longer to her. Instead, he scans the room from his podium with an uninterrupted appraisal of each student.

After his scan of the chamber, the director raises his arms and the entire orchestra, without hesitation, shift their instruments into playing position with military precision. However, two boys in back of the second violins do not comply with the director's command. Unfortunately for these young men, the director's elevated position at the center of the arch, imparts the privilege to see every discrepancy, error, and flaw among each musician. He can observe bow direction, posture, and chair placement with ease. He can also detect minute errors with relentless scrutiny, such as fingerings, articulation, and intonation. Thus, he can swiftly make the necessary corrections and impart judgment on inadequate students. The director then lowers his arms, looks at the second violins with severe disapproval, and raises his arms again. This time none of the students misses the anticipated queue, yet, again the director pauses. For Sophia, this pause always seems to take an eternity. She wonders if the class has properly executed the task and satisfied the director's command. The director's baton moves up, thus, signaling that the entire class achieved success.

Sophia, along with the rest of the orchestra, begins to perform the prescribed musical material. As she plays, she continually glances up at the director to cautiously observe his every gesture, while simultaneously adhering to each written note on the page. As she meticulously performs each note, her gaze is fixed upon the sheet music. At this moment, and throughout the rest of the rehearsal, and like every rehearsal, her view is limited and fixated on this confined space. She does not look around the room, for that might cause her to lose her place, miss a note, let down her peers, or catch the director's attention. Instead, she remains in her space, staring straight ahead to ensure that she meets the director's every expectation and hopefully evades examination.

Sophia's story illustrates the mechanical nature of the music classroom, which is structurally designed to produce automated response, ensure hierarchy, allow uninterrupted surveillance, guarantee control, and maintain discipline. The name Sophia was purposefully chosen to represent any music student in band, orchestra, choir, or general music. Specifically, her name was chosen because it is ordinary, common, and currently the most popular female baby name in the United States (Popular baby names 2013). Sophia and her classmates are making music through a narrow lens that is dictated by the director and assured by classroom design. Thus, Sophia's classroom is not one of freedom; instead as Chomsky (Chomsky & Macedo 2004) observed, it is a system designed to establish compliance through subordination and marginalization. In fact, music education can be described as a panoptic institution. Foucault (1977, 202) stated

that a panoptic institution "is a marvelous machine which, whatever use one may wish to put it to, produces homogeneous effects of power".

The purpose of this essay is to examine the hierarchal structure of music education through a Foucauldian lens as it relates to Bentham's panopticon design. Specifically, this essay interrogates the band, orchestra, and choir model that is the dominant and standardized music education paradigm in North American secondary schools. The essay seeks to answer the following questions. First, through a Foucauldian lens, what are the hierarchal structures of music education as a panoptic institution? Second, what are the historically maintained perceptions that perpetuate panoptic design in music education? Third, what can music educators do to move away from the panoptic institution and move music pedagogy toward liberation?

Methodological Framework

Foucault's analysis of the panoptic institution, the work of selected scholars, and critical theorizing constitute the methodological framework of this essay. In his seminal text, *Discipline and Punish*, Foucault (1977) discussed the panoptic institution derived from Bentham's panopticon prison design. Similarly, music education practices center on a single construct and architectural design that is dogmatic, oppressive, and haphazardly imitated. In response, critical theory is essential to examine the prescribed norms, traditions, and beliefs that make up the institutionalized hierarchy of music education, which currently exists with little opposition and scrutiny.

Critical theory, as defined by Bradley (2012, 423), "perceives society as dysfunctional and problematic." To add to this definition, Elliott (2002, 94) stated that the role of critical theorizing is "to address the injustices derived from social practices, such as teaching, learning, and the like." Therefore, human emancipation, reducing domination, identifying oppressive practices, and liberation, are all part of critical theorizing (Bohman 2005). However, Freire (1968/2000) and Bradley (2012) cautioned that critical theorists should avoid language and assumptions that could paradoxically lead to perpetual oppression. That is, the author must be cautious to not assume a role of the oppressor, rescuer, or enabler. In response, acknowledging this dichotomy will assist in examining music education's systematized structures and generating recommendations that can aid in the liberation of students and music educators.

The Panopticon of Music Education

Architecture

Foucault (1977) described the optimal architectural design for a prison, derived from Bentham's panoptic design, as containing a large tower at its center encircled by prison cells. The opening of each cell faces toward the looming edifice at the panopticon's center; thus, an unobstructed view of each prisoner can be maintained by the supervisor. Similarly, the concert arch, which Feldman and Contzuis (2011) provided multiple examples of in *Instrumental Music Education: Teaching with Musical and Practical Harmony*, illustrates the optimal architectural design for control in music education. Like the panopticon's tower, the director stands at the center of the arch with an unobstructed view of every inconstancy in bow direction, distorted vowel formation, misplaced embouchure shape, and sloppy stick grip. Like the prison cells, that Foucault (1977, 200) identified as "so many cages, so many small theatres, in which each actor is alone, perfectly individualized and constantly visible," the students are also on display; thus, "visibility is a trap."

The following images illustrate the similarities between the panopticon (Foucault 1977) and the traditional orchestra set-up (Masalar 2012) (see **Images 1 & 2**).

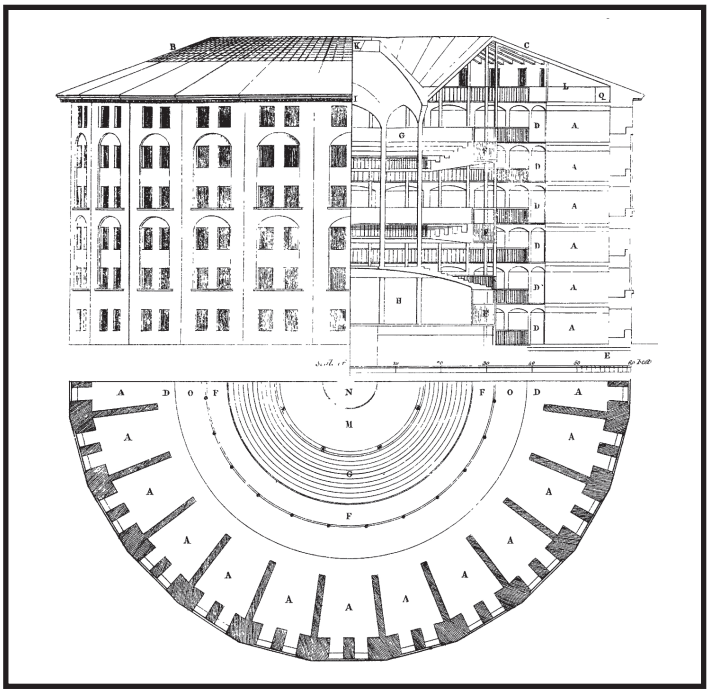

Image 1. Panopticon.

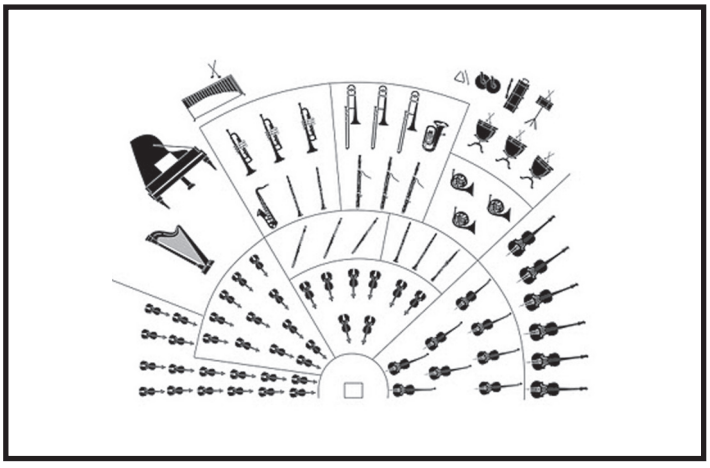

Image 2.
Orchestra set-up

This architectural design has been identified as the ideal set-up in multiple music education texts (Jagow 2007; Colwell 2009; Feldman and Contzius 2011), which are used to train future music educators. In both images it is easy to see that the central tower, or conductor's podium, is placed at the center allowing a panoramic view, which is perfect for observation.

The compartment of each prisoner inhibits vision, while simultaneously allowing it. The prisoner is only able to see toward the annular building, which reminds the prisoner that they are being watched. The aforementioned story of Sophia, illustrated her constrained and limited perspective derived from this restricted space. However, Sophia's walls are not constructed from brick, mortar, and iron bars of a prison cell. Instead, they are generated psychologically from restricted communication, a lack of information, and isolation, which Foucault (1977) called *lateral invisibility*. As a result, control and invisibility is imminent. Therefore, the music student does not communicate to peers during class because that would undermine the director's authority and could potentially get the student into trouble. Information is eliminated by suppressing student opinions, insights, and understandings which are never heard by the director or peers. As a result, isolation is enhanced because the student feels alone, unimportant, and invisible.

To further illustrate the restriction of space, Foucault (1977) observed similarities between Le Vaux's menagerie at Versailles and the panopticon. Specifically, both structures were designed to display, with as much visibility as possible, the residence of each cage. However, the menagerie was designed for the king to observe and be entertained by the animals that surrounded him. In contrast, the panopticon is designed to observe prisoners, workers, students, or musicians. In both structures, the purpose is to observe, assess, find differences, and classify. Once a deficiency or achievement is identified corrective actions can be determined and implemented. For example, as a school choir rehearses they are on display like the animals in the royal menagerie. The students are perched in their place singing for the director to experiment, alter behavior, and correct discrepancies. The director does not need to move from his or her position, like the king being entertained by his collection of animals; instead, the director can observe any inadequacy, discrepancy, and weakness that does not comply with prescribed musical norms. This ability allows the director to control behavior as well as all musical elements. The panoptic architectural design of the music classroom provides the optimal vantage point to administer surveillance, which is addressed in the next section.

Surveillance

In the panopticon, unending surveillance causes an inescapable state of consciousness that is submissive to the function of power. The guard cannot see every prisoner at every moment; yet, the prisoner does not know when they are being observed directly. Therefore, the prisoner is always under the assumption they are being watched (Foucault 1977). Comparably, the function of power is ever present in the music classroom. As the director looms over the students, (s)he has the potential to see everyone at all times. If a student moves abruptly, uses an incorrect fingering, or has bad posture then the director's attention is immediately drawn to the individual; thus, the ever-present possibility of surveillance imposes a persistent paranoia of always being critically observed.

Another aspect of Bentham's panopticon emphasized by Foucault (1977) was the addition of venetian blinds and partitions, which obstructed the prisoner's view of the guard inside the tower, thus providing an illusion that is similar to tinted windows or the one-way mirror used for police questioning. In short, the guard can see out, but the prisoners cannot see in. At first glance, it appears as though the music director can be seen by students as the class is observed. However, a closer look reveals that the movements of the conductor's baton produce a distraction similar to Bentham's blinds. The student musicians are not looking at the directors eyes, which are continually scanning the ensemble for discrepancies. Instead, they are fixated on the baton while the director finds errors or manages the classroom.

A fictitious reality ensues among the panopticon's residence, which is derived from its mechanical system. As a result, force is not needed for compliance; instead, properly

situated and observable cages with distinct separation create an efficiency of power. The placement of the cages, which are open toward the tower, allows the guard to peer into each cell (Foucault 1977). Similarly, music students are always facing the director and on display for evaluation. Thus, the time to self-correct is eliminated. Instead, every weakness is on display for the music teacher to analyze with continual scrutiny. As a result, the student endures a fictitious reality that ensures that observation is always occurring and is embedded in the young musicians' psyche.

Foucault (1977, 202) observed that the panopticon is a machine that "automatizes and disindividualizes power." Furthermore, the need of a supervisor, or music teacher, becomes unnecessary because the individual is someone "who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power" (ibid.). Thus, the music student no longer needs the director to continually supervise. Instead, the automatic methods of a panoptic institution, such as a band, orchestra, and choir have become normalized. For example, a student who practices at home uses a prescribed regiment from a method book or director instructions, such as warming up with long tones, scales, and etudes, which is designed to program the student's automatic response and align with classroom procedures. Thus, subjugation of classroom norms is maintained even when the teacher is not present. Once surveillance achieves a state of self-activation within music students, the director has achieved control.

Control

Foucault (1977) identified the following three tactics of power: economy, intensity, and output. Using minimal resources, such as a single music teacher at the center of the room, economy seeks to maintain control with little cost and minimal personnel. Intensity is concerned with maximizing the effect of power to every student without discrepancy. For example, method books, sheet music, practice logs, classroom norms, systematic procedures, and the like assure consistency and intensity. To further illustrate Foucault's notion of intensity, Mantie (2011) observed that the ascetic, or training, of musicians is the primary source of control in the music education. He used the *Teaching Music through Performance* series as an example, which is an emphatic text for selecting band, jazz band, choir, and orchestra literature that preserves control. Thus, this book predetermines and prescribes the music literature that is considered good music. Lastly, output seeks an increase in utility and docility. Music students remain docile by sitting in their seats, staying silent, and playing what is dictated. This is done without question and control is maintained through authoritarian mechanisms of control.

Foucault (1977, 217) stated that "we are neither in an amphitheatre, nor on the stage, but in the panoptic machine, invested by the effects of power, which we bring to ourselves since we are part of its mechanism." The music teacher is responsible for the quality of ensembles, which are on display for all to judge at concerts, school assemblies, festivals and competitions. The music teacher has control over all that will occur in the classroom. The teacher prescribes antidotes for musical discrepancies, determines what will be learned, and experiments on students to determine which learning approach is best. However, the music educator's autonomy is only an illusion because he or she is also controlled and manipulated.

Control of the music teacher is a result of accountability to those outside of the panopticon. To illustrate this, Foucault (1977, 204) asked if "enclosed as he is in the middle of this architectural mechanism, is not the directors own fate bound up with it?" Therefore, the director is bound by a system of accountability; thus, the teacher and students are also on display for the parents, community, and administrators to see, judge, and scrutinize. This is a central component of the panopticon's hierarchical structure.

Hierarchy

The panoptic institution provides the ultimate hierarchal structure for the induction of power. Specifically, it reduces the number of people who are permitted or capable of exercising power, while "increasing the number of those on whom it is exercised" (Foucault 1977, 206). As a result the apparatus of power becomes intensified and the hierarchy is assured by efficiency of the automatic mechanisms.

Students, subjects at the bottom of music education's panoptic hierarchy, are subject to the music teacher and any person that "may come and exercise in the central tower the functions of surveillance" (Foucault 1977, 207). This does not mean that grandma or the school principal will take the directors baton; instead, it assumes that the panoptic institution of music education is subject to scrutiny and inspection from external entities. For example, an orchestra performance is subject to the inspection of the public and, as Foucault stated, "any member of society will have the right to come and see with his own eyes how the schools, hospitals, factories, prisons function" (ibid.). Music education is no different: in fact, music education, as it relates to classroom instruction, clearly resides inside the public institution of schooling. In addition, the performance based nature of musical ensembles amplifies this process because school ensembles subject themselves to such observations through performance.

The aforementioned inspections align with Foucault's tenet that the democratic control of the power mechanism provides no chance that a panoptic institution will become a dictatorship. However, musical performance, which is assessed by the audience members, will provide material to implement regulations that will increase production. To illustrate implemented regulations in education, Pinar (2013) observed that standardized testing is a political attempt to regulate teacher practices; thus, a hierarchy where teachers are accountable to the public is the result. Similarly, the National Association for Music Education recommends hierarchal structures that ensure that music teachers are accountable to "better empower parents, educators, administrators, and schools" (Assessment in music education 2013). Unfortunately, such policy leads to increased regulations, standardized examinations, and consultations that are "apparently in order to rectify the mechanisms of discipline" (Foucault 1977, 226).

Within the panopticon, Foucault (1977) mentioned the importance of a hierarchical network to ensure that behaviors, attitudes, and conformity were observed by all subjects. He found that eighteenth century Parisian police used informers, secret agents, and prostitutes to ensure conformity. Similarly, music education uses informers to maintain its hierarchal structure. In addition to the music teacher, the students are accountable to section leaders, instrument coaches, other teachers, and upper classman. The use of chair placement, which places students within the ensemble based on musical ability, also reinforces hierarchal structures in the music classroom. As a result, students exercise power upon each other, or as Freire (1968/2000) observed the individual becomes, or wishes to become, the oppressor themselves. Therefore, the hierarchal structure remains in place. In Foucault's (1977, 225) own terms, "the power that it operates and which it augments is a direct, physical power that men exercise upon one another." The passing of this hierarchal structure between generations maintains and amplifies the structures of discipline.

Discipline

Discipline is seen in well-trained soldiers that react and comply, without hesitation, when given orders. Music students are trained to react with the same precision and discipline as soldiers. For example, marching band students are conditioned to bring their horns up on command, orchestra students immediately react to the conductor's gestures, and choral students exhibit a posture which can only be achieved through disciplined practice. Discipline has become a general formula for control and the implementation of

regulations in music education. Foucault (1977) identified the regulations for armies and Jesuit colleges as examples of highly structured institutions, which provided outlines for school discipline. Foucault identified the following three mechanisms that lead to an extension of disciplinary institutions: (1) the functional inversion of the disciplines; (2) the swarming of disciplinary mechanisms; (3) the state-control of the mechanisms of discipline.

The functional inversion of the disciplines, according to Foucault (1977), resulted from a changed purpose of discipline, which was initially formed to avoid danger. Using the military as an example, Foucault noted that troop discipline was originally designed to prevent looting, reduce desertion, and obey orders. However, by inversion military disciple became the primary mode of training to increase efficiency in all tasks from attire to assembly. While it is unlikely that looting was a reason for adaptation of militaristic discipline in music education, the need to synchronize and control the masses of students is probable cause. Any music teacher that has taught beginning band or orchestra knows the difficulty of getting students to bring their instruments up when the director is ready to begin rehearsal. Conditioning music students to play on command requires precise training and discipline. In addition, military discipline is apparent in the appearance of musical ensembles, for example in concert attire, band uniforms, matching instruments, the color of stick tape, and so on.

Foucault (1977) defined the swarming of disciplinary mechanisms as the tendency of institutions to become de-institutionalized; thus, the establishment transfers its control beyond the confines of the prison walls, military instillation, or music room. For example, when a middle school music teacher sends home practice logs to ensure that practice time is enforced, both the parents and students are subjugated to the disciplinary structures of the music classroom. Similarly, the parental indoctrination of concert etiquette, participating in boosters programs, or the like, provides valuable information to the music teacher or institution that encourages conformity to the music culture.

To ensure state-control of the mechanisms of discipline, Foucault (1977) observed that the police assume a role that is omnipresent and essential to safeguard the ruler's absolutism. Of course, to certify the power of the state apparatus requires the control, monitoring, and concern with everything. Moreover, extended authority derived from the overseer confirms the enforcement of desired behaviors. Like the jurisdiction given to the police by a superior, music educators extend their authority by ordaining section leaders, private music teachers, and parents with the license to administer instruction and implement control.

Like the military, discipline has found its way into every aspect of music teaching and learning. Every little detail is accompanied by a disciplined regiment, which promotes and expects proficiency. To Foucault (1977, 219) the goal of discipline is to fix and standardize; thus, discipline "arrests or regulates movements; it clears up confusions; it dissipates compact groupings of individuals wandering about the country in unpredictable ways; it establishes calculated distributions." Music education's focus on technical matters, such as note accuracy, rhythmic correctness, and so on, is evidence of the need to fix and standardize (Mantie 2011). For example, if dynamics are standardized then it reduces confusion during evaluation and adjudication. Discipline also provides a predetermined destination; therefore, students do not get lost by discovering things for themselves. As a result, discipline eliminates the inconsistencies of informal learning (Bradley 2012). Lastly, discipline provides a way to evaluate what is being learned. In music, the correct way to play an excerpt is predetermined and the teaching styles of the music teacher must meet prescribed criteria.

A Dichotomy by Design: Critiquing the Panopticon

The panopticon of music education has both advantages and disadvantages. Foucault (1977, 228) asked "is it a surprise that prisons resemble factories, schools, barracks, hospitals, which all resemble prisons?" Ironically, the prison-like design of these institutions is logical. Each institution requires the management of a large population with the goal to educate, house, or cure using a concise, systematized, and reliable method. As a result, the panoptic institution was designed and implemented to accommodate the masses, quantify results, and ensure quality. So, is it a surprise that the music classroom resembles a panoptic prison?

Among the advantages of the architecture of music educations' panopticon, the music teacher who represents the observation tower in Bentham's panopticon, is carefully situated to see every student. To its credit, music ensemble's architectural design allows the director to identify problems, correct issues, and enforce discipline. Conversely, social justice and ethical considerations are absent in such a system. In fact, Regelski (2012, 293) identified Bentham's design as a form of consequentialist ethics, or utilitarianism where, "consequences should be useful to those who need them." This is also true in the music classroom where the teacher's mandates become the driving force of instructional practices. As a result, utilitarian objectives replace instructional objectives (Regelski 2012). For example, the best players are typically placed at the front of the ensemble, as recommended in textbooks used by universities to train future music educators (Jagow 2007; Colwell 2009; Feldman & Contzius 2011). This is done to achieve the best sound; thus, the worst players are placed at the rear of the concert arch. From a consequentialist perspective this makes sense because the result is a great sounding ensemble, an advantage of its architectural design. However, this arrangement does not provide assistance to the weaker players that require additional guidance; thus, an instructional paradox is presented.

The panoptic design of the music classroom is derived from tradition. It is the unquestioned arrangement for teaching, learning, and performing that has been used since the seventeenth century in European traditions. In fact, an illustration of Arcangelo Corelli's orchestral organization (from 1702) finds Corelli at the center of a circle, which is made up of the orchestra musicians (Spitzer & Zaslaw 2004). This orchestral set up predates Bentham's panopticon and it is a perfect example of the advantages of architectural design. Its advantages include the achievement of a characteristic sound, which means that, music teachers do not need to recreate classroom structures. Instead, they can use a system that has worked for hundreds of years. However, haphazardly maintaining traditional music ensemble set-ups, simply because they are tradition, can lead to narrow-minded perceptions of how the ensemble is arranged; therefore, a more efficient system may never be realized.

Surveillance is among the advantages of the panopticon of music education, which allows the teacher the ability to observe the minute details of student performance. Gutting (2005, 82) noted that surveillance, which is a hierarchal observation, "is based on the obvious fact that we can control what people do merely by observing them." Thus, surveillance is achieved through architectural design. Potentially, the music teacher can easily see what everyone is doing and provide quality music instruction. That is, the teacher can check every detail to ensure its correctness and make modifications when needed, thus maximizing instructional effectiveness, time management, and so on. Among its disadvantages, continual surveillance reduces the students' autonomy and diminishes the level of trust between the teacher and student. In addition, the students' motivation may be a result of paranoia and fear; thus, motivation is exclusively extrinsic and temporary. As a result, the teacher must be watching for the student to be motivated, perform well, or behave.

To extend surveillance beyond the classroom walls, teachers use methods that "include time-tables, collective training, exercises, total and detailed surveillance" (Foucault 1977, 220). Thus, perpetual and hierarchal surveillance ensues. The advantages of tactically coordinating surveillance practices beyond the school day are the assurance of student practice, implementation of accountability systems, and tools for assessment. A major disadvantage, as Jorgensen (2012) found, is that curiosity, impulse, desire, and motivation may be diminished if formal approaches, such as practice logs and examinations, are used to guarantee that students will do their work.

There are positive and negative effects of maintaining control in the music classroom. In fact, music and music education have been used to maintain control throughout history. For example, in the *Yue Ji*, the oldest Chinese treatise on music from about second century B.C., "the ancient kings, seeking to avoid such chaos [arising from people's misconduct in expressing their pleasure], appointed the music of *Ya* and the *Sung* to guide them" (Wang 2012, 266). This ancient text illustrated how music was used to regulate and control behavior. In addition, music has been used for centuries to lead troops into battle, thus, illustrating the importance of music and control. As a positive result, control in music education is able to regulate and constrain. However, the terms that regulate and constrain are understood as negative in a democratic society, though, they may seem necessary when working with large groups of people. Thus, control is advantageous in producing productive classrooms, achieving results, and creating a safe environment.

Of course, there is an inevitable complexity to understanding and implementing control in music instruction. As Koopman (2010) observed, the focus of Foucault's *Discipline and Punish* was to identify the complexities of maintaining and negotiating power relationships as they relate to freedom. In the music classroom, freedom and power intercede when tactics of control are implemented. For example, maintaining control in every detail of music instruction may inhibit musical creativity, make students feel inferior, and instill narrow mindedness. Conversely, the quality of the musical product can be maintained through control. However, it is important to observe that Foucault's idea of control is not limited to classroom practices; instead, it can affect everything. For example, Regelski (2012) and Szekely (2012) observed that the practice of presenting Western European art music as superior to other musical traditions generates a narrow view that constitutes a quality music education. In addition, Bradley (2012, 416) observed that "music education reproduces this epistemological tyranny through the absorption of indigenous musical forms and the imposition of Western musical concepts onto other musicking practices." Thus, the implementation of control is not limited to the classroom practices; instead, it affects other musical genres, disrupts traditions, and solidifies control well beyond the classroom environment.

The hierarchy of music education's panopticon has a variety of advantages and equally strong disadvantages. The hierarchal system between students, such as the relationship between upper classman and lower classmen, chair placement, and section leaders, provides a structure for the students to seek help when the director may not be available. However, these structures can also generate animosity, resentment, and feelings of inadequacy. To illustrate this point, Regelski (2012) observed that the implementation of auditions and challenge systems reinforces hierarchy in the music classroom.

The music teacher stands at the zenith in the panopticon of music educations hierarchy. The music teacher chooses literature, implements discipline, and guides students. In short, as Mantie (2011) observed, the music teacher governs the music program. This provides the music teacher with autonomy to make important curricular decisions. In contrast, the freedom which is possessed by the music teacher to do what (s)he wants also makes the music student submissive to it. Thus, as Foucault (1977) and Mantie (2012) stressed, subjectivation, or the moral force a person submits to, is assured.

Yet, as we previously established the music teacher does not have complete autonomy. This is because the panopticon can also be viewed externally. This is advantageous because it allows parents, administrators, and the community to make sure that quality music instruction is occurring. However, it also creates a breeding ground for ideologies and corruption from external sources.

The conservatory-based traditions of music education require discipline to achieve technical proficiency, consistency, and success. In fact, there are few who would dispute the idea that to play or sing well requires hard work, which requires discipline. Foucault (1977) stressed that panopticism undermines modalities of power; thus, every little detail can be scrutinized. Music education in the United States celebrates musicians who achieve excellence through disciplined practice and mastery of details. For example, it is easy to admire a jazz virtuoso who blazes through a Charlie Parker chart, a classical pianist who meticulously performs the work of Franz Liszt, or the opera singer who expressively performs a Giuseppe Verdi aria. Nevertheless, music education's emphasis on discipline may be too rigid and rigorous for some learners. It may fail to invite students that enjoy musical idioms that do not necessarily rely on disciplined practice and seek to enjoy a more casual approach to music instruction. Specifically, certain types of music may be immersed in disciplined procedures, such as learning long tones or scales before learning tunes on band instruments, which detour students from wanting to make music because it is irrelevant. As a result, discipline aims at "producing docile bodies: bodies that not only do what we want but do it precisely in the way we want" (Gutting 2005, 82).

Drawing from the aforementioned discussion about the similarities between music education and military discipline, is it a surprise that music education is similar to the military? Musicians, like military personnel, are expected to be well-trained, accurate, orderly, and compliant. Music education's emphasis on militaristic discipline has several advantages. Among them, disciplined procedures provide ease of assessment, impressive ensembles, and instill a sense of pride, which is a result of uniform achievement. Discipline implants practice dedication, a need to achieve perfection, and compliance to outlined procedures. Of course, without discipline it is unlikely that uniformity among musicians can be achieved.

Among its disadvantages, the militaristic discipline in music education tends to focus on formal learning practices alone; thus, the student learns little through discovery. As mentioned before, a dogmatic approach to instruction is formed by never deviating from preordained standards. Strict adherence to disciplined procedures emphasizes contextual traditions; however, it excludes possibilities from other disciplines and cultures. Dysfunctional practices, which still require discipline, may be taught to students, thus achieving less than optimal results. Uniformity, an outcome of discipline, may inhibit music students' creativity by enforcing disciplined traditions that become nearly impossible to escape. While disciplined procedures are more suited to large groups, such as armies, marching bands, and orchestras, smaller ensembles require an intimate approach to learning that may not be suited to disciplined practice. This is especially true for ensembles that are not from Western European traditions. In addition, uniformity, which was identified earlier as advantageous, is also a disadvantage because it eliminates individuality by requiring conformity.

This critique, among other arguments, illustrates the dichotomy that exists within the panopticon of music education. This dichotomy presents a practical predicament for music educators to navigate and consider in determining what changes are practical and ethical. The panopticon of music education has multiple advantages that allow the music teacher the power to make choices for students, which is derived from experience, knowledge, and music teacher training. However, music educators must also consider the array of disadvantages of the music education's panopticon, which outline a system that is

narrow minded, full of contradictions, and oppressive. The approaches that can move music education away from its panoptic structure require the reconceptualization of music education. In response, the next section will offer some suggestions to move toward liberation.

Escaping the Panopticon

An escape from the panopticon of music education, with its unquestioned methods and dogmatic pedagogy, may seem improbable. In fact, to some it may seem unneeded. However, to ignore its oppressive structure, ethical dichotomies, and disregard for social justice would only affirm its ideologies and capitulate submission. Transformation and the realization of oppressive structures are essential to escape oppressive practices, which will establish a move toward liberation (Freire 1968/2000). In response, music educators have an obligation to do what is ethically right and not what is expedient to improve music education practices.

Eric Weinmayer, the first blind man to climb Mount Everest, stated that "people get trapped into thinking about just one way of doing things" (Reiss 2012, 65). Unfortunately, music educators have become trapped by emulating practices that they were subjected to; thus, narrow-minded approaches to music instruction are perpetuated between generations. To realize the dysfunctional nature of current practices, which are based on the past, Hendry (2011) recommended examining historical practices with dis-ease. Thus, music educators should be skeptical of perceived norms that haphazardly employ conventional methods of music instruction. By examining the preconceived organization and procedures of music education, music educators can identify repressive practices and situate themselves in a design that embraces social justice.

Freire (1968/2000) found that to regain their humanity the oppressed, who identify themselves as objects due to isolation, must acknowledge their humanity and fight. Transformation is the next step in the fight to gain liberation. In music education, transformation may occur when a music teacher engages in a dialogue between students, which requires humility, faith, and love. This dialogue must occur to understand students' perspectives and transform educational practices. Green (2008) recommended student collaboration through the use of informal learning practices that promote autonomy. Thus, the control and discipline that are dominant in the panoptic structure of music education would be eliminated. Using Greens approach, additional instruments, such as drum set, electric guitar, and the like may be added to music classrooms; thus, student interests and passions can be valued and pursued. As a result music education can be reconceptualized by drawing from the musical backgrounds and interests of the students (Mills 2005).

Jorgensen (2003) recommended a transformative approach that is dialectic, holistic, avoids narrow mindedness, and occurs in a multigenerational capacity; that is, it should be implemented from preschool to college. Most importantly, this change must be radical in order to fundamentally alter music education. Restructuring the architectural design of the music classroom would fundamentally alter music education practices. Looking at other cultures, such as drum circles used by the Ewe in Ghana or the Navajo in the United States can provide a model for transforming music classrooms. The observer may initially notice that the Ewe and Navajo drum circles both resemble the panoptic design in appearance; however, the master drummer (Ewe) or lead drummer (Navajo) does not stand at the center of the circle. Instead, the master and lead drummers are members of the group who provide guidance alongside the other musicians. This is one example of an alternative way of looking at music educations organization. Like the previous example, Pinar (2013) suggested that looking internationally can generate ideas to move away from the limited

educational beliefs and practices in the United States. Likewise, music education practices should look internationally for inspiration and innovation to enhance music instruction.

To become liberated from the systematic and predetermined strategies for music teaching, which reinforces the panoptic institution of music education, Jenkins (2011) recommended a collaborative, organic, and holistic approach based on informal learning practices. Unlike Jenkins' approach, the panopticon is centered on surveillance, hierarchy, control, and discipline. To combat this oppression, collaboration can enhance music instruction by disputing established hierarchal structures, thus encouraging student input into classroom practices. Mursell (1943) found that a good teacher supersedes methodology and planned procedures. Therefore, music teachers cannot rely on prescribed methods or narrow ideologies; instead, music teachers need to adapt to changes that occur in the music classroom and organically respond to students needs as they occur. A holistic approach to music education deviates from the systematic methods of compartmentalizing music pedagogy. In response, the predetermined structures that forge music pedagogy need to be examined.

As previously discussed, the panopticon is designed to eliminate freedom though observation and control of its entire population, including the director. In fact, the machine is so consistent that the absence of the director is irrelevant because anyone can operate it (Foucault 1977). Thus, the panopticon does not value the music educator or the student. This is evident in music education's submission to the score, which as noted by Mantie (2011), supersedes the director. Therefore, as Brinkman (2010, 50) observed, creativity is suppressed in music education because students and teachers are taught to be the same. In response, Brinkman (ibid.) recommended "making creativity a part of everything we do." This requires the teacher and student to resist standardization, rethink ensemble organization, and encourage student input.

Music educators need to reconsider their position in the classroom and their relationship with students. In fact, giving students the freedom to make musical decisions will empower the students and the teacher. For example, Downey (2009) found that if students have freedom to choose musical selections from a variety of traditions, then the teacher will be required to modify teaching techniques to meet the musical requirements of various idioms. This may sound daunting at first; after all, music teachers have been trained in a system that emphasizes Western European musical traditions. However, adapting to diverse styles makes the teacher integral to guide students to think musically and creatively. This approach stresses collaboration between the teacher and student; thus, each member forms a relationship that will likely continue beyond the music classroom.

Being aware of the panopticon of music education is a blessing and a curse. The blessing is that the systematic and oppressive structures have been realized; thus, music education can be transformed from its dogmatic methods. The curse is that to do what is ethically right, promote social justice, avoid being trapped, and liberate music students, the music teacher must deviate from methods that are comfortable, prescribed, and easy. However, music teachers can persevere through practices that inspire collaboration, promote autonomy, encourage dialogue, seek alternatives, embrace student interests, apply holistic teaching, implement organic pedagogy, and nurture creativity. Here, music teachers can make a change that will remove music education from its moribund state and move toward liberation.

Transforming Sophia's Tale

The next day, Sophia unenthusiastically opens the heavy double doors of the music room; she enters the room and stops only a few feet from the entrance. As she looks around the room she realizes that something is very different. Her classmates have begun a dialogue to determine

what music should be performed in small chamber ensembles. Sophia quickly rushes to her locker, grabs her instrument, and asks her teacher what to do. Her teacher's response shocks her! He instructs her to begin collaborating with other students to find out which of her classmates have similar musical interests. Sophia quickly finds a group and begins to deliberate about different styles of music. However, she realizes that she is interested in the music of Miley Cyrus, whereas Jacob, another group member, wants to play the music of J. S. Bach. Concerned that this will not work, they quickly ask the teacher what to do. He recommends doing them both. This leads to a discussion about arranging, where the teacher acts as a mentor and guide to the students. This encourages Sophia and the other group members to think about creative ways to fuse Bach and Miley Cyrus, while not compromising musical integrity. As a result, the group decides to create Bach like counterpoint to fit a Miley Cyrus melody.

In a short while, the students are figuring out a Miley Cyrus tune by ear, pulling excerpts from Bach scores, and discovering an array of possibilities. For a brief moment, Sophia glances around the room to see the rest of the class engaged in similar activities. One group of students is working on an original composition for their string quartet, another group is arranging a Dizzy Gillespie chart for strings, and another group is playing the music from the film The Avengers*. The teacher is no longer peering over her or the rest of class to control every action; instead, he is encouraging her to make the music that she loves in a creative way. As Sophia works on her project, she realizes that the skills she will need, which she can learn from her teacher, will prepare her to make music for life. Before Sophia returns her focus to the group, she looks around one more time and smiles.* ■

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Abstrakti

Tämä artikkeli tarkastelee opetusmenetelmiä, jotka keskittävät mukautuvuutta, valtaa ja hallintaa musiikkiluokassa. Kirjoittaja suhteuttaa musiikkikasvatuksen hierarkkisen valta-asetelman Foucault'n hyödyntämään benthamilaiseen panopticoniin. Panopticonissa vartiotorni sijoittuu keskeiselle paikalle ja sellit muodostavat sen ympärille kehän tarjoten esteettömän näköalan vankeihin. Samalla tavalla johtajan ympärille keskittyvän yhtyeen, orkesterin tai kuoron voidaan nähdä ylläpitävän keskusjohtoisia valtarakenteita, joilla on psykologisia, yhteiskunnallisia, kulttuurisia ja fysikaalisia seuraamuksia. Musiikkikasvatuksen panoptisesta mallista juontuvan sosiaalisen karanteenin voidaan nähdä rajoittavan vapautta, ylläpitävän eettisiä dikotomioita ja ehkäisevän yhteiskunnallisen oikeudenmukaisuuden toteutumista. Tällaisen musiikkikasvatuksen vastapainoksi kirjoittaja tarkastelee myös vapauttavia yhteismusisoinnin käytäntöjä. ■

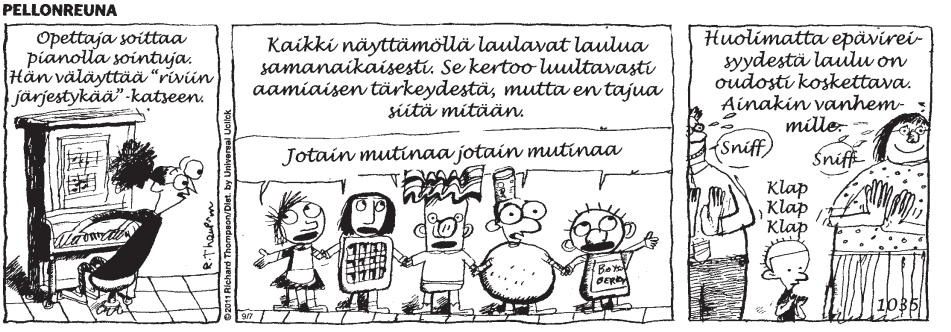
Lectio Praecursoria

Hanna M. Nikkanen

Lectio Praecursoria

31.10.2014 Helsingin Musiikkitalon Sonore-salissa

Tutkimuksessani (Nikkanen 2014) olen tarkastellut, miten koulun musiikkiesitykset ja juhlat ovat osa koulun toimintakulttuurin rakentumista ja rakentamista. Oheisessa Pellonreuna-sarjakuvassa (ks. **Kuva 1**) kuvataan yhtä kokemusta koulun musiikkiesityksestä. Viimeisessä kuvassa oleva Pete seuraa sisarensa Aliisan esikouluryhmän musiikkiesitystä. Opettaja soittaa pianolla sointuja. Hän väläyttää "riviin järjestykää" -katseen. Kaikki näyttämöllä laulavat samanaikaisesti, sanoista ei oikein saa selvää. Klarinetin soittoa harrastava Pete ihmettelee, kuinka epävireisyydestäänkin huolimatta laulu on oudosti koskettava, ainakin vanhemmille.



Kuva 1. R. Thompson: Pellonreuna. Julkaistu Sanomalehti Kalevassa 16.9.2013. Julkaistaan uudelleen Tekstikuva Oy:n luvalla.

Samankaltainen ihmetys on tämän työn lähtökohtana. Musiikinopettajana ihmettelin musiikkiesitysten outoa koskettavuutta. Musiikkiesityksiä valmistettaessa tunsin olevani musiikkikasvatuksen ytimessä niin musiikillisesti kuin kasvatuksellisesti. Kun valmistauduin oppilaiden kanssa tuomaan musiikin näyttämölle ja yleisön eteen, tuntui että pääsimme käsittelemään asioita, joita ei pelkässä luokkatyöskentelyssä tullut esille. Toisaalta koulussa "hyvän" musiikkiesityksen kriteerit tuntuivat olevan toisenlaiset kuin mihin olin musiikkiopistossa tai ammattiopinnoissa tottunut. Oudon koskettavuuden takana ei ollut pelkästään musiikillinen laatu; näyttämöllä tuntui olevan esillä paljon muutakin kuin musiikkikappale. Myös silloinen esimieheni ja koulun johtaja totesi, että ei ymmärtänyt, mitä siellä näyttämöllä oikein tapahtuu, mutta jotenkin nämä juhlat ja esitykset tuntuivat toimivan koulumme yhteisöllisen ja erityisopetusta inklusoivan toimintakulttuurin hyväksi.

Ymmärtääkseni paremmin työssäni keskeiseksi elementiksi muodostunutta musiikkiesitysten valmistamista halusin tutkia, mitä musiikkiesitystä ja juhlaa valmistettaessa oikein tapahtuu ja miten ne toimivat osana koulun toimintakulttuuria.

Tutkimuksen toteuttaminen

Tutkimukseni on etnografinen tapaustutkimus, jossa havainnoin yhden eteläsuomalaisen alakoulun musiikkiesitysten ja juhlien valmistamisen kulttuuria. Tässä koulussa, jossa itsekin aiemmin työskentelin ja jota tutkimuksessa kutsutaan "Naapurilan kouluksi", on to-

teutettu erityisopetuksen inkluusiota ja yhteisöllistä lähestymistapaa jo kauan ennen kuin niihin on opetussuunnitelmassa velvoitettu. Kehitettäessä erilaisia oppijoita ja yhteisöllisyyttä tukevaa toimintakulttuuria esitykset ja juhlat ovat alkaneet näyttäytyä mielekkäänä työtapana ja tulleet vähitellen erityisen huomion kohteeksi. 2000-luvun alussa esitysten ja juhlien valmistamiseen käytettiin Naapurilan koulussa paljon aikaa ja niillä nähtiin olevan tärkeä merkitys koulutyössä. Kouluun vakiintuneen juhlakäytännön olen kirjannut keväällä 2006 ennen varsinaisen tutkimusjakson alkua kolmeen periaatteeseen:

1) Kaikki oppilaat esiintyvät.
2) Jokainen oppilas osallistuu usean esityksen valmistamiseen vuosittain.
3) Esitykset ja juhlat ovat kasvatuksen väline.

Naapurilan koulu on siis erityislaatuinen, mutta tutkimuksellisesti kiinnostava esimerkki siitä, miten esitykset ja juhlat voidaan nähdä osana koulun kasvatustyötä ja toimintakulttuuria.

Keräsin aineistoa kahdessa vaiheessa. Ensimmäinen aineisto koostuu koulun kasvatushenkilöstön eli opettajien ja koulunkäyntiavustajien keskusteluista. Tämä aineisto kerättiin kolmessa viikkokokouksessa, joihin osallistui koko kasvatushenkilöstö, yhteensä 13 henkilöä. Keskustelun aiheina olivat, miten esitysten ja juhlien valmistamisen kulttuuri on kehittynyt koulun 25-vuotisen historian aikana, miksi juhlille on annettu niin suuri painoarvo sekä millaisia kehittämisen haasteita koulun juhlakulttuurissa on.

Toisessa vaiheessa havainnoin yhden musiikkiesityksen valmistamista. Toisen vuosiluokan oppilaat valmistivat opettajansa kanssa kevätjuhlaan musiikkiesityksen, jonka he sävelsivät, sanoittivat, sovittivat ja kuvittivat. Havainnointi kohdistui työskentelyprosessiin ja huomion kohteena oli etenkin se, miten aikuisten keskusteluaineistossa esiin tulleet kasvatukselliset ihanteet konkretisoituivat musiikkiesityksen valmistamisen käytännössä.

Keskeiset tulokset

"Koulun *suuret juhlat*, joulujuhla ja kevätlukukauden päättäjäiset, ovat vanhastaan eräänlaisia katselmuksia, joissa koulu näyttää parhaintaan", kirjoittaa Elma Nallinmaa (1948) Kansakoulun opettajan oppaassa vuonna 1948. Juhlissa koulu yleensä haluaa näyttäytyä parhaimmillaan ja juhlien esityksissä halutaan näyttää parasta mitä koululla on. Mutta mitä tarkoittaa parhaimmillaan? Ja mikä voi olla koulun parasta?

Juhlakulttuurin muutos Naapurilan koulussa 1981–2007

Tutkimukseni ensimmäisen aineiston keskusteluista hahmotettu kehityskulku, joka on tapahtunut Naapurilan koulun juhlia koskevassa kasvatuksellisessa ajattelussa, tarjoaa meille eritasoisia vastauksia.

Tavallista on ajatella asiaa sisältöjen ja taitojen kautta: juhlissa näytetään parasta musiikkia, liikuntaa, kuvaa tai draamaa, mitä koulussa on tarjolla. Näin tehtiin Naapurilan koulussakin 1980-luvulla. Opettajat miettivät ensin, mitä esitettäisiin, ja valitsivat sitten sitä esittämään oppilaat, joilla katsottiin olevan juuri tähän esitykseen sopivia taitoja. Tällaisella lähtökohdalla oli monia hyviä puolia: taitajat pääsivät esittämään taitojaan ja juhliin saatiin näyttävää ohjelmaa. Kääntöpuolena oli kuitenkin se, että esillä olivat usein vain ne oppilaat, jotka pärjäsivät hyvin muussakin koulutyössä. Naapurilan koulussa herättiin ajattelemaan, synnyttääkö tällainen käytäntö oppilaiden välille erottelua, vaikka koulun toimintakulttuurissa tavoiteltiin tasa-arvoa ja yhteisöllisyyttä. Eräänlaisena toiminnallisena vastalauseena kaksi opettajaa päätti tuoda joulujuhlaan joulukuvaelmaa esittämään koko luokkansa, jossa oli useita erityistä tukea tarvitsevia ja hankaliksikin koettuja oppilaita. Tuolloin, 1980- ja 90-luvun taitteessa tämä ei ollut vielä tavallista. Se kuitenkin kiteytti

alkaneen muutoksen koulun henkilökunnan kasvatusajattelussa: parasta ja arvokkainta koulussa ovat oppilaat, jokainen heistä omalla tavallaan.

Juhlia alettiin tietoisesti valmistaa siten, että kaikki koulun oppilaat osallistuivat esityksiin. Tällä osoitettiin arvostusta kaikkia koulun oppilaita ja myös heidän vanhempiaan kohtaan. Näin valmistetuista juhlista tuli kuitenkin ajan myötä kunnianosoitus myös koulussa rakennettavalle yhteisölliselle toimintakulttuurille. Juhlissa haluttiin näkyvän myös sen, miten koulussa työskennellään niin, että kaikki pystyvät osallistumaan, toinen toistaan tukien. Juhlissa ja esityksissä yleisölle näytettävää koulun parasta voi siis olla myös koulun tapa tehdä työtä arjessa.

Naapurilan koulun opettajat ja avustajat ajattelivat esitysten ja juhlien valmistamisesta vuonna 2007 näin:

Niin, kyllä toi on mun mielestäni itseisarvo, että jokainen on osa sitä esitystä. Että ei oo semmonen olo, että mä en oo niin hyvä että mä kelpaisin tähän, vaan ikään kuin jokainen on niin hyvä ja arvokas ja taitava, että se kelpaa siihen mukaan.

Se on aika selvästi tärkein, että niitä onnistumisen elämyksiä just niille lapsille, joille ei perinteisissä aineissa niitä tuu.

Siellä juhlassa kuitenkin saadaan jotain yhteistä aikaseks, josta tulee hyvä mieli sekä oppilaille että opettajille, josta voidaan olla yhdessä ylpeitä.

Esityksen valmistamiseen edellytettiin osallistuttavan *tosissaan* ja juhlassa *ne saa ne lapset sen vastuun*. Tämän ihanteen mukaan jokainen oppilas on osallistuva ja toimiva yhteisön jäsen: oppilas onnistuu omalla tasollaan, näyttäytyy taitavana ja lahjakkaana ja saa onnistumisen elämyksiä. Musiikkiesityksiä ajatellen musiikillisesta taitavuudesta esiintymisen edellytyksenä on näin siirrytty musiikilliseen toimijuuteen esiintymisen tavoitteena.

Musiikkiesityksen valmistaminen toimijuuden ihanteen heijastajana

Miten nämä ihanteet sitten näkyvät musiikkiesityksen valmistamisen käytännössä? Aineistossani musiikkiin erikoistunut luokanopettaja Heli haluaa osallistaa oppilaita aiempaa enemmän musiikkiesityksen suunnitteluun ja valmistamiseen. Vaikka oppilaat ovat vasta toisella luokalla, ovat he esiintyneet jo useasti. Kun esiintymisen perustaidot ovat nyt hallussa, Heli haluaa kokeilla esitettävän kappaleen säveltämistä oppilaiden kanssa. Hän kyselee oppilailta ehdotuksia työskentelyn tavaksi, ja luokka jakautuu sävellys- ja sanoitusryhmään, kuvataiteen tunneilla kaikki osallistuvat kuvittamiseen. Kuusi viikkoa kestävän työskentelyn aikana Heli kannustaa oppilaita rohkaistumaan uusiin tehtäviin. Hän toivoo, *ettei aina olisi ne vahvat äänessä*, ja pitää kiinni siitä, että kiukuttelemalla ei saa tahtoaan läpi.

Huomiotani kiinnittää aineistossa kaksi käsitettä: *rivi* ja *reiluus*. Koko musiikkiesityksen valmistamisen prosessi näyttäytyy kaaoksen järjestymisenä, joka tapahtuu monella taholla: musiikillisesti, fyysisesti ja sosiaalisesti. Musiikillisesti edetään erikseen tehdyistä sanoista ja sävelestä yhteiseen sävellykseen ja soitinten kokeilun kakofoniasta jaettuihin soittovuoroihin. Fyysinen rivi rakennetaan ensin musiikillisin perustein soitinten soittojärjestyksen mukaan, mutta rivin muodostamisella on myös visuaaliset esteettiset kriteerit. Saliharjoituksessa Heli ohjaa: *"No nyt sen rivin pitää olla niin, että te ette oo lomittain, toinen toisenne takana."* Heli siirtää riviä vielä vähän. *"Nyt näyttää mahtavalta, onpa hienosti järjestyksessä!"*

Fyysinen riviin järjestymisen vaatimus viestittää samalla kuitenkin myös Naapurilan koulun sosiaalista ja moraalista järjestystä. Saliharjoituksessa Heli kysyy: *"Kari, nyt mä koko ajan nään sut pois sieltä rivistä. Onko se nyt niin että sä et mahdu sinne vai mikä on syy-*

nä." Oona käy työntämässä Karia selästä riviin ja toteaa: *"Se ei haluu olla tyttöjen välissä."* Heli tulee pianon takaa, ottaa Karia hellästi hartioista, asettaa riviin ja sanoo: *"Kari, tää on hyvä paikka sulle. Jokaisen vieressä voi olla."*

Rivissä oppilaalle tarjoutuvat toiminnan mahdollisuudet ja rajoitukset kiteytyvät tässä aineistossa *reiluuden* käsitteeseen. Reiluudella valotetaan sääntöjen noudattamisen merkityksellisyyttä: *"Ei oo reilua, että toiset huutelee ja toiset joutuu sitten olemaan hiljaa* tai *nyt koko luokka joutuu odottamaan kun sinä soittelet siellä*." Reiluus perustelee myös työmoraalin tärkeyttä ja vastuullisuutta omasta tehtävästä: *"Ei oo reilua jättää toisia pulaan niin, että pistät toiset tekemään työt ja itse laiskottelet!"* Myös oppilaat ovat sisäistäneet reiluuden arvon: halutessaan laulamisen lisäksi myös soittaa Laura ja Leena perustelevat, että ei ole reilua, jos kaikilla ei ole soitinta. Tämän argumentin tuloksena kaikki saavat soittimet.

Ottaen huomioon sen, että esitystä valmistavat oppilaat ovat vasta toisella vuosiluokalla, käsitellään esitystä valmistettaessa reiluutta varsin syvällisellä eettisellä tasolla. Omat valinnat eivät koske vain itseä vaan niillä on vaikutusta myös muiden elämään. Heli muistuttaa oppilaita:

Aika paljon ollaan keskusteltu niistä hienotunteisuusasioista. Että se mitä sanoo olis sellasta, ettei se loukkaa toista.

Nyt sun täytyy olla valmis vähän joustamaan meidän yhteisen esityksen eteen.

Musiikillisesti tulee pyrkiä sopeuttamaan oma äänensä muiden ääniin ja oma temponsa yhteiseen tempoon, huolehtia omasta vuorostaan ja soittaa vain omalla vuorollaan. Fyysisesti ja sosiaalisesti tilaa vieviä ja rajojaan etsiviä koetetaan sovittaa riviin, hiljaisia taas saada näkyviin tuomalla riviin. Naapurilan koulun ihanteen mukainen oppilas tuntee sekä oikeutensa että velvollisuutensa: hän ei asetu edemmäksi, taaemmaksi tai leveämmälle kuin muut, hän ei isottele mutta ei myöskään vähättele itseään. Taitava oppilas osaa myös ottaa toiset huomioon, kantaa vastuun omasta tehtävästä ja auttaa toisia.

Miten sitten lapset ymmärtävät riviin asettumisen? Pienryhmäkeskustelussa Kari, Pasi ja Matti ovat sitä mieltä, että esityksessä on tärkeää olla suorat rivit, ettei esitys mene pilalle. Yhtäkkiä Pasille tulee kuitenkin mieleen, että *"ei kaikkien mielestä oo.* [- -] *Tekeehän ne rokissakin niin, että ne liikkuu koko ajan."* Pojat naurahtavat ja alkavat pohtia: *"Rokissa se on vähän eri asia"*, sanoo Kari ja Matti jatkaa: *"Siellä ei oo kuoroo. Jos ne kaikki siellä vaan mellastais..."* Kari ja Pasi nousevat esittämään rokkareita, Kari heiluu ja heiluttaa hiuksiaan: *"Ne vaan tekee jotain tämmöstä siellä."* Myös Jani toteaa omassa keskusteluryhmässään: *"Jossain tuolla karnevaaleissa niin ihan hitsin paljon pitää liikkuu. Ja meidän pitää olla suorana, ei yhtään liikettä."*

Rivi edustaa perinteistä koulun järjestystä, myös musiikkiesityksessä. Koulun järjestyksen ihanteessa kaikella ja kaikilla on paikkansa. Rokkibändin tai sambakulkueen fyysinen ja sosiaalinen järjestys on toinen.

Tutkimuksen merkitys

Mitä Naapurilan koulun tapaus tarjoaa meille musiikkiesitysten ja juhlien ymmärtämisen kannalta? Sekä kasvatushenkilökunnan keskustelussa että musiikkiesityksen käytännössä musiikillinen ja sosiaalinen kietoutuvat toisiinsa.

Esitysten valmistamista koulussa on tähän mennessä tutkittu pääasiassa oppilaiden nimeämien yksilöllisten merkitysten kautta. Tutkimukseni perusteella on tärkeää tarkastella musiikkiesityksen valmistamista koulussa myös yhteisöllisten merkitysten kannalta. Seuraavaksi pohdin tällaisen yksilölliset ja yhteisölliset, esteettiset ja sosiaaliset merkitykset yhdistävän ajattelun antia kolmesta näkökulmasta: musiikkikasvatuksen filosofian näkö-

kulmasta, oppilaille ja opettajille tarjoutuvan oppimisympäristön näkökulmasta sekä koulun toimintakulttuurin kehittämisen näkökulmasta.

Musiikkikasvatusfilosofinen näkökulma

Käsitteellistääkseni musiikkiesityksen valmistamista otin käyttöön rituaalin käsitteen. Rituaalinäkökulman käyttö tarkoittaa sitä, että musiikkiesityksillä ja niihin osallistumisella nähdään olevan merkitystä myös yhteisön sosiaalisessa elämässä (Wulf 2008, 55). Rituaalinäkökulma toi mukaan tämän tutkimuksen kolme keskeistä filosofia: John Deweyn, Christoph Wulfin ja Christopher Smallin.

Yhdysvaltalaisen, viime vuosisadalla kirjoittaneen kasvatusfilosofin John Deweyn (1934/LW 10, 331) mukaan riitit ja seremoniat ovat enemmän kuin vain taidetta. Niissä välittyvät yhteisölle tärkeät käytännölliset, sosiaaliset ja kasvatukselliset seikat esteettisessä muodossa mitä tehokkaimmalla ja mieleenjäävimmällä tavalla. Saksalainen kasvatusantropologi Christoph Wulf tutkimusryhmineen taas kirjoittaa, että rituaalien avulla ilmennetään, ylläpidetään ja myös muutetaan yhteisön arvoja ja käsitystä siitä, mikä on hyväksyttävää ja tavoiteltavaa tai vastaavasti paheksuttua ja vältettävää (Wulf 2002, 100; Wulf & al. 2010, vii–ix). Uudesta Seelannista lähtöisin oleva, Britanniassa työuransa tehnyt Christopher Small puolestaan ymmärtää kaikki musiikkiesitykset rituaaleina. Hän kuvaa tätä näkökulmaa kirjoittamalla:

> Jos haluamme tarkastella musiikin merkitystä, sen sijaan että kysyisimme "Mitä tämä musiikkiteos merkitsee?" on syytä kysyä: "Mitä merkitsee, kun tämä esitys tapahtuu tässä paikassa ja tähän aikaan näiden henkilöiden osallistuessa siihen esiintyjinä ja yleisönä?" (Small 1999, 19, suom. H. N.)

Musiikin esteettisen laadun arvostaminen ja musiikin hyötynäkökulmat ihmisen kasvun ja kehityksen kannalta on usein nähty vastakkaisina ja jopa toisiaan syövinä. Voidaan esimerkiksi ajatella, että musiikin sosiaalisten merkitysten korostaminen väheksyy musiikin esteettisten arvojen merkitystä. Toinen ajattelutapa on, että musiikkiin liittyy eräänlaisina sivutuotteina myös sosiaalisia ja yleistä oppimista edistäviä elementtejä, ja nämä saatetaan nimetä esimerkiksi ulkomusiikillisiksi tai välineellisiksi merkityksiksi (Green 2003, 15, 2010, 25–26).

Käyttämässäni rituaalinäkökulmassa musiikin esteettiset ja sosiaaliset merkitykset eivät ole toisilleen vastakkaisia vaan toisiaan tukevia. Esimerkiksi Christopher Smallin mukaan suhteissa oleminen on musiikin ominaispiirre. Musiikkiesityksessä olemme väistämättä suhteissa musiikillisen materiaalin lisäksi toisiin ihmisiin ja myös fyysiseen ympäristöön (Small 1998, 183–184). Sosiaalisten merkitysten esiin nostaminen ei siis ole ulkomusiikillista, välineellistä tai väärää käyttöä, vaan musiikin syvintä olemusta. Ja jos musisoinnin yhteydessä käsitellään myös muita, Smallin mukaan ihmiselämän keskeisimpiä suhteita, on selvää, että myös musisoinnin laadulla on väliä.

Oppimisympäristönäkökulma

Tässä tutkimuksessa koulun musiikkiesitys on enemmän kuin tapa tuoda esiin musiikillisesti erityisen lahjakkaiden osaamista ja enemmän kuin koulun juhlan koriste. Musiikkiesityksen valmistaminen osana kaikille yhteistä peruskouluopiskelua on oppimisympäristö sekä musiikillisille että sosiaalisille seikoille ja sekä esittäjille että esitystilanteeseen muuten osallistuville – tai siitä poisjätetyille.

Musiikkiesityksen valmistamisen tarjoama oppimisympäristö on tämän hetken koulutyössä poikkeuksellinen. Sen ominaiset elementit liittyvät sanattomaan ilmaisuun, yhdessä tekemiseen ja rituaalissa rakentuvaan monitahoiseen keholliseen, esteettiseen ja emotionaaliseen osallistumisen kokemukseen.

Kun juhlissa ja esityksissä on tavoitteena näyttäytyä parhaimmillaan, ne motivoivat har-

joittelemaan hyvin ja tukevat siten musiikillista oppimista. Esityksen vaatimat useat toistot harjoittelussa tukevat etenkin hitaasti oppivien opiskelua. Esitystä valmistettaessa opiskellaan myös projektimaista työskentelyä: tavoitteen asettamista ja siihen pyrkimistä, keinojen suunnittelua, yhdessä työskentelyn taitoja sekä prosessin ja lopputuloksen arviointia. Yhteismusisointi tarjoaa puitteet sosiaaliseen suhteissa olemiseen sanattomalla tavalla ja musiikillista mielekkyyttä etsiessä opiskellaan myös yleisiä yhteisössä toimimisen ja vaikuttamisen taitoja.

Musiikkiesityksen valmistamisen ohjaaminen onkin monitahoisuutensa vuoksi vaativaa työtä. Kuten Terhi aineistossani kuvaa:

> *Ehkä se todellisuus ei ole ihan noin kaunis, että me vaan annetaan lapsille mahdollisuus onnistua. Kyllä me vielä halutaan, että se kuulostaakin hyvältä ja näyttää hyvältä. Siinä on niin kuin kaksinkertainen paine oikeastaan: että taso ei saisi kärsiä, ja kaikki olis lavalla.*

Musiikkiesityksen valmistaminen ei kuitenkaan itsessään takaa positiivisen toimijuuden rakentumista. Musiikkiesitystä valmistettaessa voidaan välittää millaisia yhteisön arvoja hyvänsä. Esimerkiksi rivi, riviin asettuminen ja riviin asettaminen voi saada monia merkityksiä. Ohjatessaan oppilaita riviin Helin tavoitteena oli tukea jokaisen oppilaan mahdollisuutta ja rohkeutta tulla tasa-arvoisesti esiin. Riviin asettaminen on kuitenkin myös yksilön toiminnan vapauteen puuttumista ja mahdollinen vallan käytön väline. Musiikkiesityksen valmistamisen toiminnantavat voivat myös estää oppilaita näyttäytymästä sellaisina kuin toivoisivat tai pakottaa näyttäytymään itselle vastenmielisessä asemassa.

Toimijuutta tukevan työskentelytavan periaatteet olivat Naapurilan koulussa tutkimuksen aikaan muotoutuneet seuraavanlaisiksi:

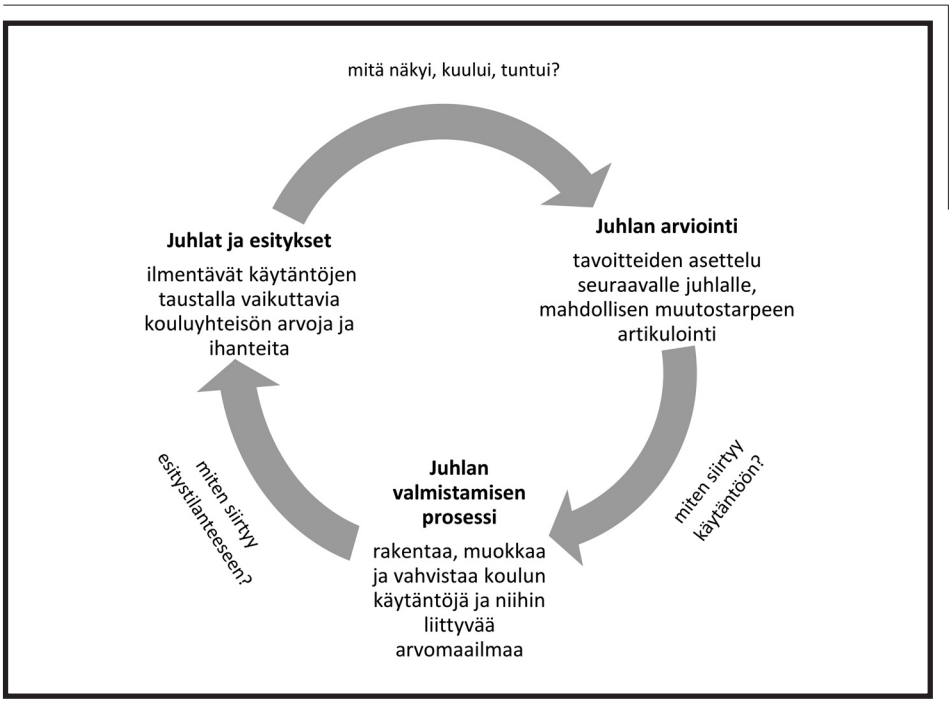
1) esityksiin ei valita musiikkiin sopivia oppilaita vaan esityksen musiikki valitaan oppilaille sopivaksi,
2) ei kysytä, kuka haluaa osallistua esityksen valmistamiseen, vaan miten haluat osallistua tämän esityksen valmistamiseen, ja
3) esityksen valmistamista varten ei ole valmista partituuria, vaan musiikkia sovitetaan oppilaiden kanssa prosessin aikana.

Koulun toimintakulttuurin kehittämisen näkökulma

Aikuisten keskusteluaineiston perusteella esitysten ja juhlien valmistamiselle hahmottui koulun toimintakulttuurissa kolme tehtävää: (1) esitykset ja juhlat heijastavat yhteisön arvoja, (2) juhlien valmistamisen toimintatavat vaikuttavat myös muihin koulun arjen toimintatapoihin ja (3) esityksiä ja juhlia voidaan käyttää koulun toimintakulttuurin arvioimisen apuna. Tutkimuksessani ehdotan näiden kolmen tehtävän perusteella, miten koulun esityksiä ja juhlia voitaisiin käyttää tietoisesti koulun toimintakulttuurin arvioinnin ja kehittämisen apuna.

Kuvan 2 (seuraavalla sivulla) sykliä voi alkaa lukea vasemmalta koulun juhlasta. Christoph Wulf (2002, 100) on kirjoittanut, että rituaali tekee näkymättömän näkyväksi. Esimerkiksi musiikkiesityksen aikana näyttämöllä on musiikin lisäksi koulun ihanne siitä, mitä, kuka, millainen ja miten tehty on kyllin hyvää koulussa esitettäväksi. Siksi koulun juhlarituaali auttaa meitä näkemään sellaisiakin arvoja, jotka arjen työssä jäävät piiloon. Juhlarituaali tuo yhteisön arvot, ihanteet ja keskinäiset suhteet läsnä oleville nähtäväksi ja koettavaksi hetkellisesti ja tiivistetysti (Small 1998, 183).

Kun juhlaa jälkeenpäin arvioidaan, on siten mahdollista päästä puhumaan kouluyhteisön arvoista, ihanteista ja käytäntöä ohjaavista hiljaisista periaatteista, joita muuten on vaikea sanallistaa. Kuviossa tämä näkyy syklin oikealla laidalla. Esimerkiksi Naapurilan koulun juhlista keskusteltaessa puhuttiin oppilaan oikeuksista ja velvollisuuksista suhteessa



Kuva 2. Esityksen ja juhlan valmistamisen sykli koulun toimintakulttuurin arvioinnin ja kehittämisen työvälineenä (Nikkanen 2014, 308).

yhteisöön, suhtautumisesta oppilaiden erityisiin tarpeisiin ja vaikeuksiin, opettajien jaksamisesta, yhteisistä perinteistä ja periaatteista sekä niiden taustalla vaikuttavasta oppilaan ja opettajan ihanteesta. Juhlista keskusteltaessa rakennettiin siten koulun yhteistä moraalijärjestystä (van Langenhove & Harré 1999).

Sen lisäksi, mitä näkyy ja kuuluu, juhlarituaaliin liittyvän emotionaalisuuden vuoksi on luontevaa puhua myös siitä, miltä tuntui olla juhlassa ja seurata esityksiä. Joskus tässä keskustelussa tulee esiin myös tarve muutokseen, jos kouluyhteisön tavoitellut arvot ja toteutuneet käytännöt eivät ole linjassa keskenään. Kouluyhteisön käytäntöjä voidaan osaltaan muuttaa myös muuttamalla koulun esityksiä ja juhlia. Kun esityksen valmistaminen otetaan osaksi opiskelun arkea, muokkaa toivotunlaiseen esitykseen pyrkiminen myös arjen toiminnan tapoja. Esimerkiksi tutkimukseni aineistossa kuvataan, kuinka esityksen valmistaminen luokan yhteistyönä *edesauttaa sitä yhteen hiileen puhaltamista, joka siinä arjessakin näkyy*.

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Paraikaa Suomessa valmistaudutaan ottamaan käyttöön uudet *Perusopetuksen opetussuunnitelman perusteet*. Aiempaan verrattuna tämänkertaisessa ohjeistuksessa korostetaan koulun toimintakulttuurin merkitystä sekä oppiainerajat ylittävää opetuksen eheyttämistä (Opetushallitus 2014). Uutta on kokemusten ja tunteiden nostaminen esiin opetussuunnitelmatekstissä. Etenkin oppimisen ilo ja tunne kuulumisesta ryhmään ja yhteisöön mainitaan useasti.

Tutkimuksessani avatut näkökulmat musiikkiesitysten ja juhlien valmistamiseen tarjoavat yhden mahdollisen tavan vastata uuden opetussuunnitelman koululle asettamiin yhteisöllisen, toiminnallisen ja tunteita hyödyntävän oppimisympäristön haasteisiin.

Uusi käsite opetussuunnitelman perusteissa on *oppiva yhteisö*, joka koskee sekä oppimisympäristön luonnetta että koulun työyhteisön työskentelyä toimintakulttuurin kehittämiseksi (Opetushallitus 2014, 20). Osallistun tällä tutkimuksella koulujen toimintakulttuurin kehittämistä koskevaan keskusteluun ja ehdotan, että koulun musiikkiesityksiä ja juhlia voitaisiin käyttää myös koulun toimintakulttuurin arvioinnin ja kehittämisen välineenä. Tällöin ei kehitetä vain musiikkikasvatuksen käytäntöjä vaan osallistutaan musiikkikasvatuksella koulun arvojen rakentamiseen, yleisten kasvatuskäytäntöjen kehittämiseen ja sitä kautta yhteiskunnan kehittämiseen. ■

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Eero Ropo

Lausunto

MuM Hanna M. Nikkasen väitöskirjaksi tarkoitetusta käsikirjoituksesta

Taideyliopiston Sibelius-Akatemia, Akateeminen neuvosto

Vastaväittäjän lausuntona 31.10.2014 tarkastetusta MuM Hanna M. Nikkasen väitöskirjaksi tarkoitetusta käsikirjoituksesta "Musiikkiesitykset ja juhlat koulun toimintakulttuurin rakentajina", totean seuraavan:

Työ käsittelee musiikkiesityksiä ja juhlia osana koulun toimintakulttuuria yksittäisen tapauskoulun näkökulmasta. Vaikka kyseessä oleva "Naapurin koulu" on ehkä poikkeuksellinen juhlien määrän ja niille koulussa annetun kasvatuksellisen merkityksen suhteen, on selvää, että tämän tutkimuksen tuloksilla on relevanssia juhlien ja musiikkiesitysten kasvatuksellisen merkityksen pohdintaan muissakin suomalaisissa peruskouluissa.

Työn otsikko on informatiivinen ja selkeä, vaikka työn sisällön näkökulmasta sen voisi muotoilla myös niin, että musiikkiesitysten ja juhlien valmistaminen olisi selkeämmin otsikkoon sisällytettynä. Tutkijan lukeneisuus näkyy teoreettisen viitekehyksen moninaisuudessa. Tekijä ankkuroi tutkimuksensa niin Deweyn pragmatistiseen kasvatusajatteluun kuin taidekasvatuksen uudempaan tutkimukseen, jossa rituaalisuus ja tarinallisuus ovat keskeisimpiä lähtökohtia.

Teoreettinen osa muodostaa kokonaisuuden, jossa valitut näkökulmat tukevat toisiaan. Käsitemäärittelyt toimivat, vaikka tutkija tekeekin lukijan kannalta varsin vaativia käsitteisiin liittyviä ratkaisuja. Esimerkiksi tarinan, kertomuksen ja narratiivin käsitteiden erottaminen toisistaan on mahdollista, mutta lukijan kannalta hankalaa. Tällainen käsitteiden erottelu helpottaa aineiston ja tulosten luonteen ymmärtämistä, mutta sitä ei käytetä työn tulosten raportoinnissa.

Metodologisesti Nikkasen tutkimus on kouluetnografinen tapaustutkimus. Tutkija on elänyt koulun elämää yhdessä opettajien ja oppilaiden kanssa ja kerännyt monipuolista ja laajaa aineistoaan observoimalla, haastattelemalla ja keskustelemalla sekä kyselyin. Tutkija analysoi aineistoaan taitavasti käyttäen narratiivista otetta.

Tutkimuskysymykset on jaettu seuraaviin kolmeen:

> Millaiseksi esitysten ja juhlien merkitys koulun toimintakulttuurin rakentumisessa kerrotaan Naapurilan koulun opetushenkilöstön keskusteluissa?
>
> Miten koulukulttuuriin sisältyvää moraalijärjestystä rakennetaan yhden musiikkiesityksen valmistamisen prosessissa?
>
> Miten musiikkiesityksen ja juhlan valmistamisen prosessia voidaan käsitteellistää osana koulun toimintakulttuuria tarinallista lähestymistapaa käyttäen ja mikä on musiikkiesitysten ja juhlien merkitys musiikkikasvatuksen tehtävän määrittelyssä sekä koulun opetussuunnitelman ja kasvatustehtävän toteuttamisessa?

Kahteen ensimmäiseen kysymykseen tutkija hakee vastausta kerätystä empiirisestä aineistosta. Kolmas ongelma on edellisiin liittyvä, käsitteiden teoreettisiin suhteisiin liittyvä. Tämä kolmas kysymys tuntuu monien rinnastusten vuoksi liian kompleksiselta. Mielestäni parempi vaihtoehto olisi ollut sisällyttää kolmanteen kysymykseen liittyvät kysymykset kahden ensimmäisen kysymyksen yhteydessä käytävään keskusteluun.

Tutkimuksen käytännön toteutus on vaatinut paljon työtä. Osa siitä on ollut teorian jäsentämistä, osa aineiston keräystä ja ehkä suurin osa aineiston käsittelyä. Aineistoja on paljon, kuten sivun 88 taulukko osoittaa. Aineistot ovat monipuolisia, mutta samalla voi todeta, että raportissa käytetään niistä vain osaa. Toisaalta on ymmärrettävää, että tutkittavan ilmiön käsitteellistäminen ja aineiston keräys tapahtuvat monesti samanaikaisina prosesseina, eikä tutkijalla ole välttämättä ennalta selvää käsitystä mitä kaikkea aineistoa kannattaa kerätä. Tutkimustehtävätkin selkiytyvät lopulliseen muotoonsa usein vasta varsin myöhään prosessin loppuvaiheissa.

Tutkimuksen tulokset antavat lukijalle mielenkiintoisen kuvan nykykoulun arjesta ja niistä kasvatuksellisista keskusteluista ja kohtaamisista, joita opettajan ja oppilaiden välillä tapahtuu. Tällaisen kasvatuksellisen lähestymistavan työläys ja rasittavuus opettajalle näyttäytyy tässä aineistossa erittäin hyvin.

Tulososa osoittaa, että tutkija on paneutunut huolella runsaaseen aineistoonsa ja pystynyt omaksumallaan metodilla saamaan siitä vastauksia tutkimuskysymyksiinsä. Lukijan odotus alkuosan perusteella on jonkin verran toinen kuin luvut 5 ja 6 lopulta antavat, mutta kokonaisuus on näin parempi.

Musiikkiesitysten valmistelusta hahmottuu toimintakulttuurisia, tutkijan laatimia narratiiveja, jotka ilmentävät tyypillistä vuorovaikutusta ja niissä luotuja merkityksiä. Nämä ilmentävät muun muassa koulun kasvatuksellisia arvoja. Jos oppilaille välittyy viesti, että "jokainen on arvokas, tarpeellinen ja hyvä" on koulun tehtävä saavutettu riippumatta siitä, ovatko oppilaat omaksuneet kaikkea sitä tietoa tai taitoa, jota koulu tarjoaa. Niin kuin väittelijä toteaa, tuloksia voidaan varmasti hyödyntää monella tavalla koulun toimintakulttuurin kehittämisessä. Tutkimus avaa uuden näkökulman koulukulttuurissa tapahtuvan toiminnan hahmottamiseen performatiivisina tarinoina, joissa eläminen auttaa oppilaita ja opettajia luomaan omia kertomuksiaan opittavista sekä koulun päämääriin liittyvistä asioista että itsestään.

Yhteenvetona totean, että MuM Hanna M. Nikkasen tutkimus täyttää mielestäni hyvin väitöskirjalle asetettavat vaatimukset ja esitän Taideyliopiston Sibelius-Akatemialle sen hyväksymistä musiikintohtorin tutkinnossa edellytettävänä korkeimpana akateemisena opinnäytteenä. ■

Esa Virkkula

Lectio Praecursoria

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Arvoisa vastaväittäjä, arvoisa kustos, arvoisat kuulijat.

"Asiahan on sillä tavalla, ettei missään konservatoriossa muusikoksi opita. Täytyy lähteä tien päälle. Mennä mukaan erilaisiin kokoonpanoihin, soittaa kaikki keikat ja konsertit mitä eteen tulee. Sillä tavalla sitä muusikoksi opitaan, ei millään soittotunneilla istumalla."

Näin totesi joitain vuosia sitten eräs varsin kokenut soitonopettaja ja muusikko musiikkialan ammatillisen perustutkinnon työssäoppimiseen liittyneessä koulutustilaisuudessa. Näkökulma, vaikkakin kyseisen henkilön omaan arkikäsitykseen perustuva, ei liene kovin poikkeuksellinen ammatillisilla aloilla – pitää oppilaitoksessa opiskelun lisäksi "mennä työelämään ja tehdä töitä, jotta oppisi".

Vastaavaan näkemykseen viittaavat myös vuosituhannen vaihteen koulutuspoliittiset linjaukset. Suomalainen ammatillisen koulutuksen järjestelmä oli tuolloin murroksessa ja uusia asioita kehitettiin: ammattikorkeakoulut perustettiin tarjoamaan profiililtaan ammatillisuutta painottava korkea-asteen koulutus, toisen asteen ammatillista koulutusta taas uudistettiin vastaamaan muuttuvan työelämän tarpeisiin.

Työpaikat nähtiin entistä selvemmin pedagogisina yhteisöinä. Ammatin oppimiseen liittyvissä tutkimuksissa oltiin aiemmin 1990-luvulla osoitettu, että työn ja oppimisen kytkeminen toisiinsa, osana koulutusta, vaikuttaa positiivisesti osaamisen kehittymiseen. Ammatillisen koulutuksen uudistusprosessin myötä työssäoppiminen liitettiin osaksi toisen asteen ammatillisia perustutkintoja.

Työssäoppimisessa opitaan työpaikalla työskentelemällä. Sillä tarkoitetaan tavoitteellista oppimisjaksoa, joka toteutetaan aidoissa työelämän tilanteissa. Muusta työpaikalla tapahtuvasta työskentelystä työssäoppimisen erottaa selkeä oppimistavoite, siihen liittyvä ohjaus ja oppimistulosten reflektointi. Oppimisen perusta on opiskelijoiden aktiivisessa osallistumisessa työyhteisön toimintaan ja sosiaaliseen vuorovaikutukseen, joiden kautta he rakentavat myös kuuluvaisuuttaan ammattialansa yhteisöön.

Työssäoppimisen olennaisena päämääränä on myös saattaa eri osapuolet – siis opettajat, opiskelijat, kyseisen alan ammattilaiset yhteen – ja lähestyä ideaalia: opiskelijan osaamista, joka realisoituu laajoina työllistymisvalmiuksina. Samalla oppilaitos osoittaa olevansa varteenotettava yhteistyökumppani, jolle alan nykyiset ja jopa tulevat osaamisvaatimukset ovat selkeitä.

Ammatillisen koulutuksen työelämäyhteistyön korostaminen nostaa opettajan oman ammattiosaamisen ajantasaisuuden ja työelämäkontaktit merkittävään asemaan. Työssäoppimisen järjestelmässä opettajien työelämätuntemus joutuu aiempaa tarkempaan testiin. Voi olla jopa niin, että työpaikoilla oppineiden opiskelijoiden kysymykset ovat kovin hankalia pitkään pelkästään oppilaitoksessa toimineelle ammattiopettajalle. Toisaalta opettaja voi myös osoittaa hyvät yhteytensä työelämän todellisuuteen, mikä kuitenkin edellyttää konkreettista yhteistyösuhdetta alan ammattilaisten kanssa.

Tässä tilaisuudessa tarkastettavan väitöstutkimuksen tausta kytkeytyy entiseen työhöni Oulun konservatoriossa, jossa oltiin vuonna 2000 aloittamassa uusi pop- ja jazzmusiikin koulutus. Olin valittu kyseisen suuntautumisvaihtoehdon koulutusjohtajaksi ja opettajaksi, jonka tehtäviin kuului myös koulutuksen suunnittelu.

Konservatorioiden rooli musiikkialan ammatillisina oppilaitoksina oli muuttunut suomalaisen ammatillisen koulutusjärjestelmän uudistuksen myötä merkittävästi. Aiemmin järjestetty opistoasteinen soitonopettajakoulutus siirtyi ammattikorkeakouluille ja konservatorioissa keskityttiin taiteen perusopetuksen lisäksi musiikkialan ammatillisen perustutkintokoulutuksen järjestämiseen.

Musiikkialan perustutkinnon opetussuunnitelman perusteissa mainittu työssäoppiminen herätti kysymyksiä niin allekirjoittaneessa kuin konservatorioissa yleisemminkin: Mitä musiikkialalla tarkoittaa käytännössä, että työssäoppiminen on oltava "tavoitteellista, ohjattua ja arvioitua opiskelua työpaikalla"? Entä miten käytännössä toteutetaan opettajien, opiskelijoiden ja musiikkialan työelämän yhteistyötä oppimisen suunnittelussa, toteutuksessa ja arvioinnissa?

Suoraviivaisesti soveltaen jotkut konservatoriot tekivät yhteistyösopimuksia mm. kaupunginteattereiden kanssa. Opiskelijoita kiinnitettiin työssäoppimaan esimerkiksi musikaalin muusikoiksi opintoviikkopalkalla.

Muusikkojen etujärjestö Suomen muusikkojen liitto reagoi tällaiseen menettelyyn voimakkain sanakäänteen. Esiin nostettiin mm. huoli ilmaistyövoiman – tässä tapauksessa työssäoppivien opiskelijoiden – heikentävän selvästi muusikoiden työllisyyttä. Asia kulminoitui huhtikuussa 2001 silloiselle opetusministerille luovutetussa vetoomuksessa, jossa esitettiin mitä pikimmin perustettavaksi työryhmä selvittämään "miten työssäoppiminen tulisi musiikkialalla toteuttaa ja toteutetaanko sitä kuten säännökset edellyttävät, sekä käytetäänkö musiikin ammatillisen koulutuksen opiskelijoita korvaavana työvoimana ammattimuusikoiden sijaan".

Seuraavana vuonna – lokakuussa 2002 – Opetusministeriön asettama, musiikkialan ammatillista koulutusta pohtinut työryhmä antoi raportissaan selväsanaisen suosituksen järjestää työssäoppiminen vast'edes yhteistyössä ammattimuusikoiden kanssa.

Vuosituhannen alussa käyty vilkas työssäoppimiseen liittynyt keskustelu musiikkialan koulutuksen ja muusikoiden etujärjestön välillä lienee osaltaan vaikuttanut siihen, että musiikkialan ammatillisen koulutuksen työelämäyhteistyön kehittäminen kangistui lähtökuoppiinsa.

Vuonna 2005 taiteen keskustoimikunnalle tehdyssä valtakunnallisessa tutkimuksessa raportoitiin musiikkioppilaitosten työelämäyhteyksien olevan selvästi puutteellisia ja mahdollisuudet työssäoppimiseen liian heikot.

Seitsemän vuotta myöhemmin – vuonna 2012 – tehdyn tutkimuksen mukaan musiikkialan ammatillisen koulutuksen työelämäyhteyksissä havaittiin edelleen paljon kehitettävää. Liki neljä viidestä opiskelijasta vastasi, että yhteistyötä työelämän kanssa ei opintojen aikana ollut ollenkaan tai riittävästi. Opiskelijoiden mukaan musiikkialan perustutkintokoulutuksessa tarvitaan edelleen työelämäyhteistyön merkittävää kehittämistä. Väitöstutkimukseni tuokin uudenlaisen näkökulman työelämäyhteistyöhön niin musiikkialalla kuin laajemminkin ammatillisessa koulutuksessa.

Tutkimukseni keskeinen tavoite – lisätä ymmärrystä työelämäyhteistyön toteuttamisesta musiikkialan ammatillisessa perustutkintokoulutuksessa – nousi sekä valtakunnallisesta että henkilökohtaisesta tarpeesta ratkaista uudistuvan muusikko-koulutuksen työssäoppimisen toteuttaminen ammattimuusikoiden kanssa.

Työssäoppimisen työpajat perustuvat ammattimuusikon, musiikinopiskelijoiden ja opettajan yhteistyöhön, jossa suunnitellaan ja toteutetaan esiintyminen. Muusikon taitojen oppiminen musisoimalla ammattimuusikon kanssa ei ole uusi keksintö, vaan siihen on vuosisataiset perinteet. Esimerkiksi konservatorioissa erilaisia mestarikursseja tai instrumenttiklinikoita järjestetään edelleen. Niissä vieraileva ammattimuusikko puhuu soittamisesta, esittelee taitojaan ja antaa mahdollisesti palautetta muutamien valittujen opiskelijoiden musisoinnista.

Ero perinteisten mestarikurssien ja väitöstutkimukseni työpajamenetelmän välillä on

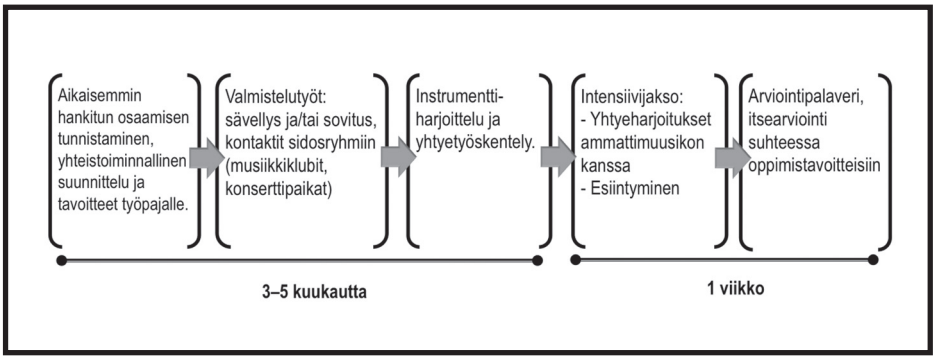
opiskelijoita aktivoivassa, vuorovaikutteisessa ja reflektiivisessä toiminnassa sekä ammattimuusikon roolissa. Hän ei ole työpajassa leimallisesti opettajana, vaan vertaisena muusikkona.

Työpaja aloitettiin opiskelijoiden, opettajan ja ammattimuusikon yhteistoiminnallisella suunnittelu- ja tavoitteenasettamiskeskustelulla, jossa arvioitiin musiikillista teemaa sekä haasteita suhteessa opiskelijoiden osaamiseen (ks. **Kuvio 1**). Teeman päättämisen jälkeen sovittiin henkilökohtaisista jatkotehtävistä ja valmistelutöistä. Opiskelijat kirjoittivat työsuunnitelmat ja oppimistavoitteet erityiseen lomakkeeseen.

Toiminta jatkui musiikinharjoitusperiodilla, missä opiskelijat työstivät työpajamateriaalia henkilökohtaisesti oman instrumenttiopettajan sekä yhtyeenä työpajan vastuuopettajan johdolla.

Työpaja päättyi intensiivijaksoon, jossa ammattimuusikko harjoitteli ja esiintyi opiskelijoiden kanssa. Esiintymisen jälkeen käytiin arviointikeskustelu ja lopuksi opiskelijat kirjoittivat henkilökohtaiset työpajapalautteet suhteessa asetettuihin oppimistavoitteisiin.

Oulun konservatoriossa toteutettiin väitöstutkimukseeni liittyen vuosina 2003–2011 kaikkiaan 21 työssäoppimisen työpajaa pop- ja jazzmusiikin, klassisen musiikin sekä kirkkomusiikin alalla. Lisäksi työpajamenetelmällä toteutettiin kuusi opettajien työelämäjaksoa, joissa konservatorion opettajakokoonpanot harjoittelivat ja esiintyivät ammattimuusikoiden kanssa.



Kuvio 1. Työssäoppimisen työpajojen etenemisprosessi.

Väitöstutkimukseni sisältää yhteenvedon lisäksi neljä tieteellistä osajulkaisua. Ne muodostavat kokonaisuuden, jonka kolmessa ensimmäisessä osassa pohdin muusikoiksi opiskelevien työssäoppimista ammattimuusikon kanssa toteutettavissa työpajoissa. Neljännessä osajulkaisussa laajensin näkökulmaa ja käsittelin omaa osallistumistani muusikkona opettajan työelämäjaksoille työpajoissa.

Ensimmäisessä osajulkaisussa tarkastelin muusikon työn osa-alueita toisen asteen ammatillisen koulutuksen opetussuunnitelman perusteiden mukaan. Musiikkialan työtehtävät osoittautuivat tyypillisesti erimittaisiksi projekteiksi, joissa yhdistyvät toiminnan suunnittelu, soiton harjoittelu, esiintymiset ja tulosten arviointi.

Muusikon työssä asianmukainen instrumenttiosaaminen on keskeistä. Esiintymiseen liittyvät työtehtävät sisältävät usein muutakin: esimerkiksi musiikin sävellystä ja/tai sovitusta sekä PR-tehtäviä, tiedotusta ja markkinointia.

Työpajassa opiskelijoiden toiminnassa yhdistyivät musiikkialan perustutkinnon ammatilliset osaamistavoitteet sekä muusikon työlle tyypilliset tehtävät.

Aineistossa opiskelijat kuvasivat oppineensa musiikillisten taitojen lisäksi yhteistoiminnallisuutta, vastuun ottamista ja oma-aloitteisuutta sekä toisaalta kokivat saaneensa lisää luottamusta omiin kykyihinsä muusikkoina.

Toisessa osajulkaisussa arvioin työpajoja ongelmaperustaisen oppimisen näkökulmasta. Tutkimuksen lähtökohtana oli ammatillisen koulutuksen tehtävä valmistaa opiskelija kohtaamaan tulevan ammattinsa haasteita ja löytämään niihin tarkoituksenmukaisia ratkaisuja.

Tutkimus osoitti esiintymisen valmistamisen työpajassa olevan opiskelijalle seitsenvaiheinen ongelmanratkaisuprosessi. Hän työskenteli muusikkona, kohtasi kyseisen ammatin ongelmia ja oppi ratkaisemaan niitä hakemalla tietoa, jäsentämällä, arvioimalla sekä soveltamalla käytäntöön.

Ammattimuusikon rooli osoittautui merkittäväksi, mutta erilaiseksi kuin perinteisessä musiikkioppilaitosten mestarikurssi -menetelmässä. Opiskelijoiden kanssa muusikkona harjoitelleen ja esiintyneen vierailijan "yksi meistä" -työskentelytapa koettiin hyvin kannustavaksi.

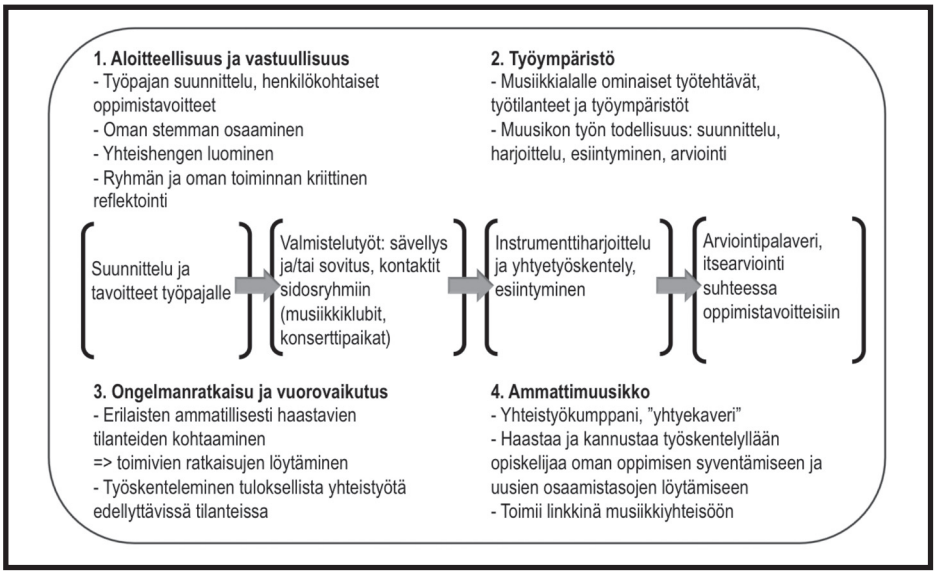
Kolmannessa osajulkaisussa tutkin informaalia oppimista, jolla viitataan tyypillisesti oppilaitosten ulkopuolella, esimerkiksi työpaikoilla, tapahtuvaan tietoiseen tai tiedostamattomaan oppimiseen.

Opiskelijat kuvasivat työpajatoimintaa ammatillisena kokemuksena, jossa yhteistyö ammattimuusikon kanssa tuotti informaalia oppimista. Työpajassa kehitettiin osaamista sosiaalisessa vuorovaikutusprosessissa.

Työpajatyöskentelyn pedagogiset implikaatiot asettavat ammatilliselle opettajalle haasteen nähdä oma työskentelynsä osin uudella tavalla. Muutos perinteisestä tiedon ja taidon jakajasta opiskelijan informaalia oppimista tukevien oppimisympäristöjen suunnittelijaksi ja oppimisen ohjaajaksi on keskeinen opettajan pedagogisen osaamisen kehittämiskohde.

Neljännessä osajulkaisussa tutkin toisen asteen ammatillisen koulutuksen opettajien työelämäjaksojen merkitystä osaamisen kehittäjinä sekä työpajamenetelmän soveltuvuutta opettajien työelämäjaksoksi musiikkialalla.

Omat kokemukseni olivat selkeästi yhteneväiset muiden ammattialojen opettajien työelämäjaksokokemusten kanssa. Ammatillinen osaamiseni vahvistui, sain päivitetyn kuvan muusikon työstä sekä uusia ideoita opetuksen ja työelämäyhteistyön kehittämiseksi. Tämän tutkimuksen näkökulmasta keskeistä oli myös asettuminen työpajassa "opiskelijan asemaan". Työpajamenetelmän eri toiminnot hahmottuivat konkreettisesti omakohtaisen kokemuksen kautta ja sain siten laajemman perspektiivin myös opiskelijoiden tuottaman kirjallisen aineiston arviointiin (ks. **Kuvio 2**).



Kuvio 2. Työpajatyöskentelyn pedagogiset ulottuvuudet.

Työpajatyöskentelyllä vaikuttaisi väitöstutkimukseni perusteella olevan potentiaalia työssäoppimisen vaihtoehtoiseksi toteutusmenetelmäksi osana musiikkioppilaitoksen työelämäyhteistyötä. Se voi toimia perustana ammatillisten tutkinnonosien oppimistavoitteiden yhdistämisessä, kokoavana tekijänä teorian ja käytännön integraatiossa.

Pedagogisesta näkökulmasta työpajaprosessissa korostuvat oppijoiden aloitteellisuus ja vastuullisuus. He osallistuvat yhteistoiminnallisesti oman oppimisensa suunnitteluun, tavoitteiden asettamiseen ja oppimistulosten kriittiseen arviointiin. Oppijat ovat vastuussa omasta osuudestaan ryhmän toiminnassa eli oman soittimen stemman osaamisesta sekä toisaalta onnistuneen esiintymisen kannalta tärkeän yhteishengen luomisesta.

Työpajassa opiskelijat kohtaavat muusikon työn todellisuuden esiintymisprojektin toteuttamisessa. Erilaiset, yllättävästikin eteen nousevat ammatilliset ongelmat on kyettävä käsittelemään. Oppijoiden ongelmanratkaisutaitojen kehittyminen oli yksi merkittävä oppimistulos työpajatyöskentelyssä.

Musiikkioppilaitosten perinteinen toimintatapa kutsua mestarimuusikko puhumaan opiskelijoille soittamisesta sekä mahdollisesti hieman demonstroimaan kuinka tulisi soittaa on pedagogisesti vanhahtava. Tiedeyhteisössä näyttäisi olevan konsensus siitä, että toisen henkilön puheen tai demonstraation kuunteleminen ei ylipäätään ole muusikoksi oppimisen kannalta kovin tehokasta.

Onko työpajamenetelmä sitten kuin “aavan meren tuolta puolen löytyvä oppimisen Satumaa”? Ei todellakaan. Se, että kutsutaan ammattilainen oppilaitokseen työskentelemään opiskelijoiden kanssa ei vielä johdata sinne “missä huolet oppimisen voi jäädä unholaan”.

Erityisen tärkeää, kuten kaikessa työssäoppimisessa, on huolellinen suunnittelu. Jos tämä vaihe laiminlyödään tuloksena on epätietoisuutta työpajan teemasta, tarvittavasta valmistautumisesta, aikatauluista, tehtävistä ja oppimistavoitteista. Aivan samalla tavalla tärkeää on työpajan lopussa tehtävä oppimisen reflektointi suhteessa asetettuihin tavoitteisiin.

Ammatillisella opettajalla on erittäin tärkeä tehtävä koordinoidessaan työpajatyöskentelyä. Hänellä täytyy olla riittävä pedagoginen ymmärrys työpajan eri vaiheiden merkityksestä oppimiselle. Näin tavoin on mahdollista johdattaa opiskelijat sinne missä siintää oppimisen ja osaamisen ihmeellinen Satumaa. ■

Lauri Väkevä

Vastaväittäjän lausunto

KM Esa Virkkulan väitöskirjaksi tarkoitetusta käsikirjoituksesta

Oulun yliopiston Kasvatustieteiden tiedekunnalle ja Ihmistieteiden tohtorikoulutustoimikunnalle

Kiitän Oulun yliopiston Kasvatustieteiden tiedekuntaa ja Ihmistieteiden tohtorikoulutustoimikuntaa minua kohtaan osoitetusta luottamuksesta. Esitän seuraavassa lausuntoni Esa Virkkula väitöskirjasta *"Soittaminen ammattilaisen kanssa on paras tapa oppia" – Työpajaperustainen työssäoppiminen muusikoiden ammatillisessa koulutuksessa*.

Esa Virkkulan väitöskirja on tärkeä aluevaltaus musiikin ammattikoulutuksen tutkimuksessa. Tutkimus tuo kaivattua tietoa konservatorion opiskelijoiden työpajaperustaisesta työssäoppimisesta ja työelämäyhteistyön roolista toisen asteen musiikinopiskelijoiden ammatillisen kasvussa. Teoreettiseksi viitekehykseksi valittu sosiokulttuurinen oppiminen sitoo tutkimuksen osaksi yhteistoiminnalliseen ja yhteisölliseen musiikin oppimiseen liittyvää tutkimusperinnettä.

Virkkula pyrkii väitöskirjassaan ymmärtämään ongelmaperustaisen työpajaopiskelun merkitystä konservatoriossa opiskelevan muusikon ammatillisessa kasvussa työssäoppimisen näkökulmasta. Aihe on merkityksellinen musiikkikasvatuksen tieteenalalle ja tukee tutkijan omaa ammatillista kehitystä. Aihe on myös laajemmin ajankohtainen toisen asteen ammattiin valmistavan koulutuksen näkökulmasta, jossa työelämävalmiudet ovat nousseet opetuksen tehokkuuden mittapuiksi. Musiikin toisen asteen ammattikoulutuksen työelämäyhteistyötä ei ole aiemmin tarkasteltu suomalaisissa musiikkikasvatuksen tutkimuksissa, mikä lisää väitöskirjan uutisarvoa.

Tutkimusasetelma on perusteltu ja tutkimusongelmaa on lähestytty loogisesti. Teoreettinen viitekehys on asiaan kuuluva, seikkaperäinen ja riittävä tutkimustulosten arvioinnin näkökulmasta. Tiivistetystä esitystavasta huolimatta tutkija on onnistunut hyödyntämään laajasti alueen ulkomaista ja kotimaista teoreettista kirjallisuutta sekä työssäoppimisen että sosiokulttuuriseen oppimisen alueilta. Pedagogisessa lähdekirjallisuudessa painottuu vygotskilaisen sosiokulttuurisen oppimisen teorian wengeriläinen tulkinta, jossa oppiminen nähdään käytäntöyhteisön piirissä tapahtuvana yhteistoiminnallisena prosessina.

Musiikkikasvatuksen tutkimusalueen kirjallisuutta Virkkula hyödyntää lähinnä jazz- ja populaarimusiikin informaalisen oppimisen kuvauksessa. Tutkimuskirjallisuuden rajaus on kuitenkin perusteltu tutkimuksen kohdealueen näkökulmasta: kohdeteoreettisen kirjallisuuden painopiste on Virkkulan tutkimuksessa ymmärrettävästi toisen asteen ammattiopinnoissa ja työelämäyhteystyössä ennemmin kuin musiikin oppimisessa. Työn kannalta olennaiset käsitteet on kuitenkin määritelty asiallisesti ja niitä on käytetty työssä johdonmukaisesti. Teoreettinen käsittely on täsmällistä ja kirjallisuus on johdonmukaisesti kytketty omaan tutkimukseen.

Menetelmällisesti Virkkulan tutkimus on perustelu, vaikka kriittiselle lukijalle saattaa herätä kysymys, puoltaako näin laajaan kyselyaineistoon (n = 143) nojaava hanke tapaustutkimuksellista lähestymistapaa. Vahva kehittämisintressi ja tutkijan oma osallisuus tutkittavaan prosessin olisi saattanut rohkaista myös kehittämis- tai toimintatutkimukselliseen tutkimusotteeseen. Työstä huokuukin konkreettinen kehittämistavoite ja siinä raportoitu kokeilu tuottaa epäilemättä tärkeää käytännöllistä lisätietoa siitä, miten toisen asteen ammatillinen musiikkikoulutus voi lähestyä työelämää opiskelijalähtöisesti, ottaen huomi-

oon ammattialalle ominaiset kvalifikaatiokriteerit. Menetelmäosioon sisällytetty luotettavuuspohdinta täyttää väitöskirjalle asetetut kriteerit.

Tekstimuotoisen aineiston analyysi tapahtuu pääasiassa teorialähtöisen sisällönanalyysin keinoin, vaikka aineistoa käsitellään myös kvantitatiivisesti. Pääasiallisena teoreettisena analyysikehikkona on käytetty suomalaisen työssäoppimisen metatutkimuksesta peräisin olevaa oppimista edistävien ja estävien kategorioiden luokittelua. Luokittelu näyttää sopivan aineistoon hyvin auttaen tuottamaan uskottavan tulkinnan tulosten merkityksestä. Opiskelijoilta kerätty kyselyaineisto jää tutkimusraportissa ja osassa väitöskirjakokonaisuuden artikkeleita hieman taka-alalle, mutta aineistosta esiin nostetut tutkimustulokset ja tulkinnat ovat linjassa tutkimustehtävän kanssa. Teorialähtöinen analyysi on perusteltavissa aiemman tutkimuskirjallisuuden kautta ja analyysin tuloksena syntyy tutkimuksen ongelmanasettelussa tavoiteltu ymmärrys ongelmalähtöisen työpajapohjaisen työssäoppimisen merkityksestä muusikon ammattiopintojen kehittämiselle.

Pohdinta on verrattain tiivis mutta käy läpi tutkimustulosten merkityksen kaavoittaen myös mahdollisia jatkotutkimusaiheita. Pohdinnassa, kuten muuallakin työssä, esitetyt kuviot ja taulukot havainnollistavat tutkimuksen teoreettisia näkökohtia. Työpajatyöskentelyn pedagogisia ulottuvuuksia hahmottava Kuvio 10 kokoaa hyvin yhteen tutkimustuloksia antaen pohdinnan aihetta kaikille musiikin ammattikasvatuksesta kiinnostuneille. Tutkimuksen johtopäätökset vastaavat ongelmanasettelua.

Kokonaisuutena ottaen Virkkulan tutkielma tarjoaa miellyttävän ja kiintoisan lukukokemuksen. Tutkimusraportti on mallikkaasti jäsennetty ja teksti viimeistelty sujuvaksi ja helppolukuiseksi. Työ etenee loogisesti, mielenkiintoisesti ja on ulkoasultaan jotakuinkin moitteeton. Väitöskirjakokonaisuuteen kuuluvat artikkelit valottavat tutkimuskohdetta eri näkökulmista ja yhteenveto sitoo artikkelit yhteen eheäksi temaattiseksi kokonaisuudeksi. Tutkimusraportista ilmenee selvästi Virkkulan oma työpanos tutkimuksen toteuttamisen eri vaiheissa.

Väitöskirjakokonaisuuden sisältämät artikkelit on ennakkoarvioitu tieteellisissä julkaisuissa, joten en ota tässä tarkemmin kantaa niiden sisältöön. Vaikka vain yksi artikkeleista on lähetetty julkaistavaksi musiikkikasvatuksen tutkimusalueen aikakauslehdessä, kaikki täyttävät sekä sisällöllisesti että julkaisualustansa puolesta kokoelmaväitöskirjalle Oulun yliopiston kasvatustieteen tiedekunnassa asetetut vaatimukset.

Oulun yliopiston kasvatustieteellisen tiedekunnan ja tohtorikoulutustoimikunnan määräämänä vastaväittäjänä suosittelen Esa Virkkulan tutkimuksen hyväksymistä väitöskirjana, etenkin kun Virkkula puolusti väitöskirjaansa väitöstilaisuudessa menestyksekkäästi osoittaen kykyä tieteelliseen keskusteluun ja johtopäätöstensä pohdintaan. ■

Ajankohtaista | Actual

Erno Aalto

Nordplus-kurssilla hyviä arviointikäytänteitä ja vertaistukea etsimässä

NNME – luentoja sekä tutkielmaesittelyjä

Marraskuun alussa Nordic Network for Music Education (NNME) -verkosto järjesti intensiivikurssin otsikolla "Quality of Music Teaching, Learning and Knowledge—Perspectives on Assessment and Evaluation" Tallinnassa, Viron musiikki- ja teatteriakatemian tiloissa. Kurssin keskeisenä teemana oli musiikinopetuksen arviointi eri muodoissaan eri opetusasteilla. Osallistujat sekä luennoitsijat koostuivat Nord-Plus-verkostoon kuuluvien yliopistojen professoreista, opettajista ja opiskelijoista.

Kurssi rakentui ensinnäkin opettajien sekä professorien luennoista ja näiden pohjalta käydyistä ryhmäkeskusteluista. Luentojen jälkeen osallistujat kokoontuivat pienryhmiin pohtimaan luennoitsijoiden käsittelemiä teemoja. Keskustelujen anti purettiin vielä kaikkien kurssilaisten kesken, joten kaikkien aiheiden tiimoilta käsiteltiin monta näkökulmaa. Toinen puoli kurssista koostui opiskelijoiden tutkielmien esittelyistä, joissa avautui mahdollisuuksia saada arvokkaita neuvoja ja ohjeita opettajilta ja muilta opiskelijoilta.

Arvioinnin moninaiset käytännöt ja kontekstit

Viikon aluksi Cecilia Ferm Thorgersen Luulajan teknillisestä yliopistosta luennoi "kriittisen ystävän" käsitteestä ja käytännöstä maisteri- sekä tohtoritutkintojen opinnoissa. Musiikkiopinnoissa Thorgersenin mukaan tavallisempaa on mestari-oppipoika -tyyppinen oppimis- ja arviointikulttuuri, jossa opiskelijan toiminnan kehittäminen on pitkälti riippuvainen imitaatiosta ja tämän pohjalta tehdyistä omista tulkinnoista. Tällaisessa arviointikulttuurissa voi olla haastavaa saada rakentavaa kritiikkiä omista tulkinnoista ja ratkaisuista.

Vertaistuki, joka pohjautuu yhteiselle luottamukselle sekä takuuseen vertaishenkilön pätevyydestä arvioida kyseistä toimintaa, olisi yksi keino laventaa oppimismahdollisuudet käsittämään myös opiskelijoiden väliset oppimistilanteet. Palautteen antamisen ja saamisen voimasuhteet muuttuvat kun useammalle yhteisön jäsenelle annetaan mahdollisuus osallistua arviointikulttuurin kehittämiseen. Yleisön tuli pohtia kurssin ajan, miten me opettajina sekä opiskelijoina voisimme toimia tällaisina kriittisinä ystävinä toisillemme nyt ja vastaisuudessa.

David G. Herbert luennoi seuraavana päivänä korkeakoulujen musiikinopettajien työn arvioinnin problematiikasta. Oppilaitosten arvomaailma koskien kyseisten yhteisöjen opettajien ja luennoitsijoiden työn arvostusta on kulttuurisidonnaista. On epäselvää, mitkä ominaisuudet tekevät opettajasta "hyvän". Tästä huolimatta korkeakoulut kilpailevat keskenään oppilaista professoreidensa ja opettajiensa arvostusta mainostamalla.

Herbertin mukaan korkeakoulujen opettajia sekä luennoitsijoita arvotetaan havaitun tai tunnustetun arvostuksen perusteella. Tämä havaittu arvostus rakentuu opettajan opetustyöstä, tieteellisestä tutkimuksesta ja julkaisuista. Usein tutkimustyötä arvostetaan enemmän etenkin virkoja täytettäessä. Herbert nosti myöskin opettajien sukupuolijakauman: korkeakoulut ovat miesvaltaisia työyhteisöjä. Pohdittavaksi jäi, miten luennoitsijan, opettajan tai tutkijan työtä voitaisiin arvioida mielekkäästi ja kestävästi.

Kolmas teemaluento käsitteli Luulajan teknillisen yliopiston tohtoriopiskelijan Johan Nybergin tutkimusta peruskoulujen musiikinopettajien arviointikäytänteistä. Nybergin

tutkimus oli toimintatutkimus, jossa opettajat pohtivat musiikkituntien yhteydessä ja jälkeen oppilaidensa musiikillisen tiedon, oppimisen ja näiden arvioinnin välistä suhdetta opetussuunnitelmaa ja oppimistavoitteita vasten. Koulujen opetuskulttuurit jakautuivat Nybergin tutkimuksen perusteella yksilö- sekä yhteisökulttuureihin. Yksilökulttuurissa kouluorganisaatio oli "ylhäältä määrätty" ja oppimiskäsitys atomistinen, kun taas yhteisökulttuurinen koulu oli rakentunut "ruohonjuuritasolta ylös" ja oppimiskäsitys oli holistisempi.

Anu Sepp taustoitti omaa luentoaan musiikinopettajien pedagogisesta ajattelusta esittelemällä Viron laulu- ja kuoroperinnettä. Sepp esitti, että kulttuuri-identiteetti ohjaa opetussuunnitelmatyötä ja tätä kautta osaltaan yksittäisten opettajien kasvatuksellisia käytänteitä. Toiminnan, objektiteorioiden sekä metateorian ajattelutasot vaikuttavat kaikki opettajan pedagogisiin valintoihin ja arvoihin opetustyössä. Kysymys kuuluu, kuinka tiedostettuja nämä tasot ovat opettajan arjessa. Näitä pedagogisia taustoja jäljittäessä Sepp kannusti yleisöä kysymään mitä opetetaan, kenelle opetetaan, mistä opetus tulee ja miksi opetetaan tietyllä tavalla.

Arviointikriteerit sekä tieteellinen tutkimus olivat Wilfried Gruhnin luennon aiheena. Hän kertasi tutkimuksen keskeisiä periaatteita ja syitä, miksi musiikinopetusta pitäisi ylipäänsä tutkia. Kyetäksemme tarkastelemaan vaikkapa opetuksen tehokkuutta, tulee tälle toiminnalle määrittää jonkinlaiset arviointikriteerit. Näiden perusteella toimintaa voidaan tutkia ja verrata vastaaviin tapauksiin. Siten tieteellinen tutkimus voi muuttaa subjektiivisia mielipiteitä objektiiviseksi tiedoksi. Gruhnin mukaan arviointikriteerien tarkka määrittäminen on edellytys relevantin arviointimittarin valikoimiselle. Ilman tutkimusta ja objektiivisia kriteereitä ei ole olemassa luotettavaa arviointia.

Viikon viimeinen luento käsitteli musiikin perusopetuksen arviointia oppimistulosten näkökulmasta. Marja-Leena Juntunen esitteli tutkimusta, joka tarkasteli peruskoulun yhdeksännen luokan oppilaiden musiikillista osaamistasoa sekä musiikinopettajien autonomiaa suhteessa kansallisen opetussuunnitelman sisältöihin. Tutkimuksessa pyrittiin määrittämään, millaiset musiikilliset tiedot ja taidot ovat mitattavissa kvantitatiivisin testein. Keskeiset arvioinnin kysymykset liittyvät musiikinopetuksen toiminnallisuuteen ja laajaan opettajan autonomiaan: kukin opettaja valikoi mitä ja miten opettaa musiikkitunneilla.

Tutkimuksen tuloksissa oppilaiden musiikillisen osaamisen taso määrittyi vain tyydyttäväksi. Juntunen nosti tutkimuksen arviointikriteerien kapeuden esille luennon ryhmäkeskustelujen lähtökohdaksi. Keillä on oikeus ja velvollisuus määrittää koulujen musiikinopetuksen oppimistavoitteita? Onko mahdollista sisällyttää muuta osaamista kuin musiikillinen tieto ja taito arvioinnin piiriin? Mikä on musiikillisen kokemuksen merkitys ja voiko sitä arvioida?

Tutkielmaesittelyjä, yöelämää ja vertaistukea

Toinen osa koostui kurssiin osallistuvien opiskelijoiden maisterin tutkielmien esitelmistä. Hankkeitaan esittelevät oppilaat kertoivat omasta tutkimuksestaan, sen teoreettisesta viitekehyksestä sekä empiirisistä menetelmistä. Kurssille osallistuneet opettajat toimivat kommentaattoreina esittelyille ja antoivat neuvoja opiskelijoille koskien aiheen rajausta, tutkielman teoriaa sekä tutkimusmenetelmiä. Lisäksi yleisöllä oli mahdollisuus esittää kysymyksiä työn esittäneelle opiskelijalle.

Kurssin tärkein anti töitään esitteleville opiskelijoille saattoi kuitenkin olla kansainvälinen vertaistuki, jota oli helposti saatavilla yli 40 osallistujan joukosta. Keskustelut tutkielmien teemoista saattoivat alkaa itse töiden esittelyiden yhteydessä, mutta usein ne jatkuivat kurssin aikataulutetun ohjelman ulkopuolella, kuppiloissa ja aamiaispöydässä. Nämä keskustelut tarjosivat osallistujille pienen katsauksen Baltian sekä Pohjoismaiden musiikki-

pedagogiikan nykytilasta. Tällaiset näkökulmat auttoivat varmasti jokaista hahmottamaan selkeämmin, mikä oman maansa musiikinopetuksessa on toimivaa ja missä olisi vielä kehitettävää. ■

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Kirjoittajat | Contributors

Erno Aalto
Musiikkipedagogi AMK, Musiikin perusteiden opettaja;
Nurmijärven musiikkiopisto
erno.aalto@uniarts.fi

Guro Gravem Johansen
PhD, Assistant Professor; Norwegian Academy of Music
guro.g.johansen@nmh.no

Hanna M. Nikkanen
MuT; Sibelius-Akatemia
hanna.nikkanen@uniarts.fi

John T. Owens
MM, Graduate Instructor; Kent State University
jowens27@kent.edu

Eero Ropo
FT, Professori; Tampereen yliopisto
eero.ropo@uta.fi

Knut Tønsberg
PhD, Associate Professor; Universitetet i Agder
knut.tonsberg@uia.no

Esa Virkkula
KT, Lehtori; Oulun ammattikorkeakoulu
esavirkkula@gmail.com

Lauri Väkevä
FT, Professori; Taideyliopiston Sibelius-Akatemia
lauri.vakeva@uniarts.fi

Maria Westvall
PhD, Senior lecturer; School of Music, Theatre and Art, Örebro University, Sweden |
Guest researcher at University of the Arts Helsinki, Sibelius Academy, Finland
Maria.Westvall@oru.se

Toimituskunnan lausunnonantajat | Review readers of the editorial board

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Liisamaija Hautsalo
Sibelius-Akatemia, Taideyliopisto |
Sibelius Academy, University of the Arts Helsinki

David Hebert
Grieg Academy, Bergen University College

Marja Heimonen
Sibelius-Akatemia, Taideyliopisto |
Sibelius Academy, University of the Arts Helsinki

Airi Hirvonen
Haaga-Helia ammattikorkeakoulu

Matti Huttunen
Sibelius-Akatemia, Taideyliopisto |
Sibelius Academy, University of the Arts Helsinki

Eeva Kaisa Hyry
Oulun yliopisto | University of Oulu

Leena Hyvönen
Oulun yliopisto | University of Oulu

Lotta Ilomäki
Sibelius-Akatemia, Taideyliopisto |
Sibelius Academy, University of the Arts Helsinki

Toimitus | Editorial office

Päätoimittaja | Editor-in-chief
Heidi Westerlund
Sibelius-Akatemia, Taideyliopisto | Sibelius Academy, University of the Arts Helsinki

Tämän numeron vastaava toimittaja | Visiting editor
Lauri Väkevä
Sibelius-Akatemia, Taideyliopisto | Sibelius Academy, University of the Arts Helsinki

Vastaava toimittaja | Managing editor
Marja Heimonen
Sibelius-Akatemia, Taideyliopisto | Sibelius Academy, University of the Arts Helsinki

Osoite
Sibelius-Akatemia, Musiikkikasvatuksen, jazzin ja kansanmusiikin osasto
PL 30, 00097 TAIDEYLIOPISTO

Address
Sibelius Academy, Faculty of Music Education, Jazz and Folk Music
P. O. Box 30, FI-00097 UNIARTS

Sähköposti | E-mail
fjme@siba.fi

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