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Lukijalle | Editorial

Musiikkikasvatus-lehden tämän numeron teemana on *instituutio*. Musiikkikasvatus niin ammatti- kuin harrastusmielessä tapahtuu yleensä jonkinlaisen instituution puitteissa. Instituutio voi tarkoittaa tapaan tai oikeusjärjestykseen perustuvaa elämänmuotoa tai yhteiskunnallista laitosta kuten koululaitosta. Laitoksen lisäksi instituutio-termillä tarkoitetaan kirjoitettua tai kirjoittamatonta säännöstöä, joka säätelee ihmisen käyttäytymisestä. Sosiaalinen instituutio on "käytäntö, status tai jokin muu sosiaalisen tason ilmiö, jota sosiaalinen toiminta pitää yllä" (Tieteen termipankki 2017). Musiikkikasvatuksen alan yhteiskunnallisia instituutioita ovat esimerkiksi peruskoulut sekä musiikki- ja taidekoulut, konservatoriot, ammattikorkeakoulut ja yliopistot. Myös kuorotoiminnan voi nähdä instituutiona. Kuorotoimintaa on niin peruskouluissa, seurakunnissa, vapaan sivistystyön puitteissa kuin myös yliopistoissa. Kuoro voidaan nähdä myös käytäntöyhteisönä (Wenger 1998), jota kuorolaulu sosiaalisena toimintana pitää yllä, kuten tässä lehdessä kuoroja tutkinut ryhmä toteaa.

Suurin osa meistä tämänkin lehden lukijoista toimii osana monenlaisia instituutioita: Laulamme kuoroissa ja opetamme kouluissa, harrastamme vapaan sivistystyön kursseilla ja opiskelemme kenties yliopistossa. Moni on saanut myös kokea, miten ihmiset instituutioissa joutuvat välillä yllättäviin ristiriitatilanteisiin. Näitä tilanteita aiheuttavat muun muassa organisaatiomuutokset, joita nykyään tapahtuu myös monissa yliopistotason instituutioissa. Erityisesti silloin, kun toimintaa joudutaan supistamaan ja työntekijöitä instituutioissa vähentämään, voivat ristiriidat kärjistyä, jolloin uudet suuntaukset uusine ihmisineen koetaan erityisen uhkaavina. Musiikkikoulutuksen alalla uusien musiikkilajien hyväksyminen jo vakiintuneiden genrejen rinnalle voi olla kivulias prosessi, sillä kyseessä ei ole pelkästään arvoasetelman muutos vaan samalla myös monien ihmisten toimeentulo. Näitä kriisitilanteita tarkastelee Knut Tønsberg norjalaisen korkeakoulun kontekstissa.

Instituutioissa, joissa opetetaan lapsia ja nuoria tai harrastetaan musiikkia, hyvä johtamistapa on erityisen tärkeässä asemassa. Virallisten johtajien lisäksi instituutioissa voi kuitenkin toimia runsaasti epävirallisia johtajia. Kuorossa laulajat voivat seurata yhtä laulajaa, vaikka johtaja kuinka vispaisi käsiään. Koulussa joku opettajista voi ottaa ja saada valta-aseman, joka ohittaa rehtorin. Vanhemmat voivat epävirallisesti johtaa yksityisen musiikkikoulun toimintaa sanelemalla opetuksen tavoitteet. Epäviralliset johtajat voivat olla erinomaisia johtajia – kuten viralliset johtajat – mutta eivät aina, kuten eivät viralliset johtajatkaan. Hyviä johtajia, niin epävirallisia kuin virallisia, tarvitaan, joten myös epävirallisten johtajien hyödyntäminen instituution tavoitteiden saavuttamiseksi on tärkeää. Kuorojen tutkijat pohtivat tässä numerossa, miten kuoro voisi ryhmänä toimia siten, että kaikki vuorotellen tukisivat toisiaan, jolloin johtajuus vaihtuisi kuorolaiselta toiselle. Johtajuuden keskittymistä yhdelle auktoriteetille ei enää nykypäivänä pidetä suotavana vaan tärkeää olisi, että johtajuus jakautuisi, siirtyisi ja vaihtuisi ihmiseltä toiselle. Edellä mainittua kiertävää johtajuutta Jari Perkiömäki (2017) on verrannut jazz-yhtyeeseen, jossa "liidaus" siirtyy saumattomasti soittajalta toiselle. Toimintamallit muistuttavat pikemminkin jazz-improvisaatiota kuin klassista sinfoniaorkesteria, jossa kapellimestari käskyttää tahtipuikollaan suurta määrää tarkasti yhteen soittavia muusikoita. Johtaja on pikemminkin niin sanottu fasilisoija, joka luo olosuhteet erinomaiselle toiminnalle ja näin edesauttaa muiden loistokkuutta (Furu 2013). Myös kuoronjohtaja voisi luoda puitteet loistavalle laululle yhteisössä, jossa kaikki tukisivat toisiaan.

Johtajuus liittyy valtaan, jota voidaan delegoida paikallisille toimijoille tai keskittää valtakunnalliselle tasolle. Vallankäyttö liittyy instituution toimintaan lähes aina.

Yhteiskunnallisissa instituutioissa, kuten esimerkiksi peruskoulussa, toimintaa ohjataan valtakunnallisesti opetussuunnitelmien ja lainsäädännön kautta. Tällöinkin valtaa delegoidaan paikallistasolle siten, että valtakunnallisesti määrätään vain väljistä perusteista, kun taas paikallisesti voidaan laatia tarkempia ohjeita ja säännöksiä. Valtakunnallisen tason sääntely luo yhdenvertaisuutta, mutta myös yhdenmukaisuutta. Kaikille lapsille turvattu maksuton perusopetus Pohjoismaissa on kansainvälisesti erinomainen saavutus, eikä perusopetuksen yhdenmukaisuutta enää kritisoida yhtä paljoa kuin aiemmin, sillä opetusta on alettu eriyttää oppilaiden kykyjen mukaisesti. Suomessa musiikkioppilaitokset ovat kuuluneet valtiollisen sääntelyn alaan, vaikka opetus niissä ei täysin ilmaista olekaan. Ruotsissa sen sijaan taide- ja musiikkikoulut ovat vapaita toimimaan johtajiensa visioiden mukaisesti, sillä heitä eivät kansalliset normit yleensä suoranaisesti sido. Sen sijaan kunnallispoliitikot voivat päätöksillään horjuttaa tai tukea näiden koulujen olemassaoloa. Vallan ja vapauden välinen ristiriita on ikuinen kysymys, johon Adriana Di Lorenzo Tillborg hakee vastausta tämän numeron ruotsalaisten taide- ja musiikkikoulujen johtajien diskursseja tutkivassa artikkelissaan.

Instituutioiden tavoitteet ohjaavat niiden toimintaa, joten tavoitteiden laatiminen on tärkeä prosessi. Yliopistojen, korkeakoulujen ja muiden oppilaitosten tavoitteista määrätään yleensä niin valtakunnallisesti kuin paikallisesti. Tavoitteita kirjataan opetussuunnitelmiin ja niitä laaditaan yhdessä opettajien keskuudessa. Oppilaiden kanssa tehdään henkilökohtaisia opetussuunnitelmia, joissa tavoitteista voidaan päättää yhdessä. Musiikkikasvatuksen alalla tavoitteita luodaan melkeinpä jokaisessa instituutiossa. Pienimmätkin musiikkikoulut kertovat toiminnastaan ja tavoitteistaan esimerkiksi nettisivuillaan, samoin yliopistot ja korkeakoulut. Tavoitteet voivat olla virallisia tai epävirallisia, joten ne kohdistetaan eri yleisöille. Virallisten tavoitteiden saavuttamista seurataan ministeriöiden toimesta, ja tulostavoitteiden saavuttamisen perusteella jaetaan rahoitusta. Lisäksi on tavoitteita, joiden avulla korkeakoulut lähestyvät muun muassa tulevia opiskelijoita tai muita niiden toiminnasta kiinnostuneita. Juuri näistä moninaisista verkkosivustoilla ilmoitetuista missioista kirjoittaa tässä numerossa norjalainen emeritusprofessori Harald Jørgensen.

Taide sinänsä voidaan nähdä myös instituutiona. Mutta mikä on taideteoksen alkuperä ja minkälainen rooli on opettajalla? Heideggerin (1996, 13) mukaan "teos syntyy taiteilijan toiminnasta ja sen ansiosta". Näin siis sävellykset syntyvät säveltäjän toiminnasta, säveltämisen ansiosta. Entä mistä syntyy säveltäjä? Työ tekijäänsä kiittää, on tuttu sanonta, ja siihen vetoaa myös Heidegger (1996, 13), joka toteaa, että "teos tekijäänsä kiittää". Tällä hän tarkoittaa, että "vasta teos antaa taiteilijan käydä tekijästä taiteessa" (ibid. 13). Näin siis vasta taideteos, sävellys, tekee sen säveltäjästä taiteilijan. Molemmat siis tarvitsevat toinen toisiaan, eikä kumpaakaan voi olla ilman toista. Nämä kaksi eivät kuitenkaan riitä vaan tarvitaan vielä kolmas, taide. Jos taidetta ei olisi olemassa, ei olisi taiteilijoita eikä taideteoksia. Näin siis säveltaide on edellytyksenä säveltäjien ja sävellysten olemassaololle. Mikä voisi olla musiikkikasvattajan rooli tässä yhteydessä, opiskelijoiden kasvuprosessissa, jossa taide kannattelee taideteoksia luovia taiteilijoita? Heideggerin inspiroimina ruotsalaistutkijat Cecilia Ferm Almqvist ja Susanna Leijonhufvud etsivät tähän kysymykseen vastauksia herättäen samalla myös uusia kysymyksiä.

Instituutio-teema yhdistyy tässä numerossa ArtsEqual-projektiin, jonka puitteissa järjestettiin Musiikkitalolla syyskuussa 2016 pedagoginen symposium musiikinopetuksen "mahdollisuuksien maailmasta". Tämän symposiumin, jossa puhujat tarkastelevat kokonaisvaltaista, oppilaan tarpeita huomioivaa opetusta konstruktivismin ja kehollisuuden näkökulmista, kokosi Guadalupe López-Íñiguez.

Yksi keskeisimmistä musiikkikasvatuksen instituutioista on alan kansainvälinen seura ISME, joka järjesti suuren "maailmankonferensssin" kesällä 2016 Skotlannissa. Sinne oli matkannut runsas joukko suomalaisia, joiden esityksistä julkaisemme Lauri Väkevän johtaman, musiikkikasvatuksen alalla yrittäjinä toimivien puheenvuorot. ∎

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Artikkelit | Articles

Harald Jørgensen

European conservatoires' purpose or mission. A study of statements on the institutions' websites

Introduction

Why do we have conservatoires[1] of music? Statements about purpose or goals, in the English-speaking world primarily presented as a 'mission statement', are asked for by external stakeholders, accreditation agencies, and funding agencies, public and private. They want to know what purposes higher education institutions serve in society and how well they live up to these purposes.

In the community of higher music education institutions there is an ongoing debate about the purpose of the institutions (see for instance Faber 2000; Solbu 1985; Tregear et al. 2016), and we find comments on teaching and learning in the conservatoires in research publications and books about life in the institutions (for instance in Burnard 2014; Jørgensen 2009; Papageorgi and Welch 2015). Many institutions are regularly revisiting and revising their mission statements. The crafting and re-crafting of such statements consumes institutional resources (sometimes considerable resources), and while some regard the formulation of a mission as an expression of a shared purpose, leading to qualitatively better processes and products in the institutions, others regard them as rhetorical efforts of little consequence for actual policy and work. In this context, it is necessary to know what institutions actually say in their missions. However, there is no systematic overview of the content of statements of purpose for conservatoires. It is my opinion that a knowledge of the variety of issues mentioned in such statements will serve as a better platform for future discussions of the role and purpose of the institutions in society, for a deeper understanding of institutional culture, and for decisions on improvement of institutional quality.

When Morphew and Hartley (2006, 460) began their study of differences in mission statements between universities and colleges in the US, they stated that "Though mission statements are ubiquitous in higher education, there is precious little empirical research on the content of these statements" and that they attempted to "contribute to the beginnings of an empirical literature on mission statements in higher education". This is what I hope to do for conservatoires through a study of the content of statements about purpose.

Basic concepts and research questions

When external stakeholders or accreditation agencies in the English-speaking world ask for a statement about an institution's purpose, what they ask for is usually a "mission statement". To equate 'purpose' with 'mission' has support from many authors, for instance Abrahams (1999, 16). He writes that a mission "is a statement that specifies an organization's purpose or 'reason for being". If we look at national accreditation systems, we find, for instance, that The Higher Education Funding Council for England (HEFCE) assume that Universities have a mission statement that "should demonstrate a clear idea of the purposes and distinctive characteristics of the institution" (HEFCE 1993). In Europe, the Association Européenne des Conservatoires (AEC[2]) is a member organisation for conservatoires, primarily in Europe, with more than 250 members in 2014. AEC has

developed a system for quality assessment and accreditation for its members (AEC 2010), where conservatoires must present a mission statement for the institution and objectives and goals for study programs.

In this article I equate 'mission' with 'purpose of the institution'. However, there is no international agreement or consistency about terminology. Klemm et al. (1991) listed eight examples of terms used to describe missions in corporate business: 'Mission statement', 'corporate statement', 'aims and values', 'purpose', 'principles', 'objectives', 'goals' and 'responsibilities and obligations'. In its membership procedure, the US organization for schools of music, National Association of Schools of Music (NASM), expects the institutions to present one or more statements indicating overall purposes. They leave it to the institutions to choose the specific terminology it uses to state its purposes, stating that 'Although terms such as vision, mission, goals, objectives, and action plans are widely used, specific terminologies and the structures they imply are not required' (NASM 2013–2014, 57). Here, the concept 'vision' is introduced and adding to the confusion. This concept is often used as companion to 'mission', where 'mission' is about the "here and now" and 'vision' is about the "future" or "what we want to become". Nevertheless, research in universities and colleges reveal that we may find statements about an institution's purpose in both mission and vision statements, as we may find them under other labels. Consequently, I will not look for statements about 'purpose' exclusively in mission statements, but also in other texts.

Over the last twenty years or so, all conservatoires in Europe have established websites about their institutions. Today, this is the institutions' primary medium for dissemination of information about the institutions, and this is where I will look for statements about purpose. However, due to my limited knowledge of European languages, I have to restrict the study to those who have a website in English or German. (This excluded primarily some institutions in Eastern Europe and many institutions in Southern Europe, see table 1.) With these restrictions the first research question is:

What do European conservatoires state as their purpose or mission?

I also want to compare statements from separate geographical regions, looking for differences in basic elements of purpose. The conservatoire tradition is a European tradition, starting and developing in Italy from the 16th century. What started as music teaching in orphanages ('conservatori') developed into specialised music schools for children and youth, and later for adults. Conservatoires in Italy, especially those in Naples and Venice became famous throughout Europe in the 18th century, and today there are conservatoires in more than 40 European countries. (See Arnold 1980, and Rainbow and Cox 2007, for historical overviews of conservatoires). The majority of these conservatoires are on the university level. Have they developed differently, depending on national and regional variables or is this a type of institution that share the same purposes, independent of country or region? The second research questions is:

Are there regional differences in purpose among European conservatoires?

Relevant research

The "mission statement movement" originated in business and management in the US more than 50 years ago, and the majority of research on the purpose of organisations and institutions have been carried out for these sectors. Kosmützky (2012, 60) states that "… mission statements can be described as a well-established organizational tool and … as an idea that has travelled from business context to higher education". However, I am not

addressing the "idea" of why and how mission statements are used in higher music education institutions, but the content ("themes") of statements. Here I find that the difference between business and public, non-profit institutions (like higher music education institutions) is too large to justify a study and presentation of this research in the present article.

To the best of my knowledge there is no previous research of statements of purpose (mission) in conservatoires, or studies of regional characteristics. The same goes for higher education institutions for the other arts. Only two empirical studies have short comments on the purpose of a higher music education institution. One was a comparative study in the US about student culture in a conservatoire and in a university school of music (Landes 2008). She found that the prevailing interest of the students in the conservatoire focused on performance. In the school of music, values among students involved a broader view of musicianship. She assumed that the student values in the conservatoire were in accordance with the conservatoire's mission statement. However, she did not find any official statement about purpose for the school of music on its website or its printed material.

In a case study about learning cultures in a conservatoire, Perkins (2011) observed some internal critique of the conservatoire's mission statement. This was expressed by some students and staff, who claim that "a cohesive institutional mission is lacking" (ibid. 140).

A comment on purpose was presented by Tomatz (1997) after a visit from the USA to some European conservatoires. He suggested that "for most U.S. schools, the typical goal or mission statement found in the self-study is a lofty and generalized set of objectives", while "our European counterparts were far less specific in their printed objectives." This may be an outdated observation.

Regarding universities and colleges, I mentioned Morphew and Hartley's (2006) statement that there is "precious little empirical research on the content of these [mission] statements", referring to institutions in the US. This was reiterated a year later, by Hegeman, Davis and Banning (2007), stating that, "Distinct postsecondary mission statement component research appears non-existent in the literature" (ibid. 132). The situation is not as bad as this, but there are few studies that I find of relevance for the present study, where the content of the statements is the important issue. Some of them address other aspects of mission statements than the *basic themes and sub-themes* that are the targets of the present study.

Most relevant for the present study are studies by Özdem (2011) and Wilson et al. (2012). Özdem identified four basic themes in strategic plans from 72 universities in Turkey: 'Providing services for the education of a qualified work force', 'Community service function', 'Services concerning the research function', and 'Training and education services'.

In the US, Wilson et al. (2012, 132) concluded that the mission statements they studied in 80 colleges "tended to reflect the traditional thematic examples commonly found in college mission statements such as an emphasis on research, teaching, liberal arts, and service. We did find some institutions that referred to scholarship and citizenship development as well as to excellence and the fostering of intellectual growth." A study by Hegeman, Davis and Banning (2007) is also of some relevance. They addressed four community colleges in the US, and concluded that "While there were several mission statements that were found across the four community college websites, the three that were expressed the most consistently and emphatically were access, diversity, and service area." (ibid. 135). "Access" addressed open access and equal opportunity issues, "diversity" appeared frequently in three of the four institutions' statements, describing student and employee demographics, diverse ways of thinking, a non-discrimination student policy etc., and "service area" was basically information about where the institution was situated geographically.

Selection of institutions

In the context of this study, a conservatoire is *a higher education music institution with performance programs on the Bachelor level (at least) and with a statement about purpose for the conservatoire available on their website in English or German.* Most of the institutions in this study have only third level studies, while some also include pre-college students on different age-levels. The main source of information about European conservatoires is AEC. They provide web-addresses for all the member conservatoires. However, not all European conservatoires (and members in AEC) are on the third level. The first step in the identification of institutions was to address the website of all AEC member institutions in Europe, to identify those on the third level with at least BA programs of performance. This resulted in 191 institutions in 40 countries: Iceland, Norway, Sweden, Finland, Denmark, Estonia, Latvia, Lithuania, Poland, England, Wales, Scotland, Ireland, The Netherland, Belgium, Luxembourg, France, Germany, Austria, Czech Republic, Slovakia, Hungary, Switzerland, Slovenia, Romania, Bulgaria, Croatia, Republic of Macedonia, Bosnia and Herzegovina, Serbia, Albania, Kosovo, Montenegro, Belarus, Ukraine, Portugal, Spain, Italy, Greece, and Turkey.

Among the 191 institutions, 127 (66%) had a website in English or German. Of these, 64 (34% of the total population of 191 and 50% of the institutions with an English or German website) had a statement of purpose *for the conservatoire* on these websites. Among the excluded institutions were 18 that were part of a larger institution (a university, an art institution) with no statement about purpose *for the conservatoire*, only for the whole institution.

The 64 conservatoires with a statement of purpose were from 24 countries: Iceland, Norway, Sweden, Finland, Denmark, Estonia, Latvia, Lithuania, Poland, England, Wales, Scotland, Ireland, The Netherland, Belgium, France, Germany, Austria, Hungary, Switzerland, Slovenia, Romania, Spain, Italy, and Greece.[3] For the second research question, Europe was divided into geographical regions. To do this is to enter an issue that has generated debate throughout our history, with propositions about regional divisions based on historic, geopolitical, demographic, geographic, religious, cultural, social and socioeconomic connotations, and where there is no consensus. (See, for instance, article "Regions of Europe" in Wikipedia). In this study, it might have been most appropriate to divide Europe into regions based on a knowledge about different musical and educational cultures. I am, however, not aware of any such division that can be operationalised in a study like this. The United Nations have developed a geographical scheme for internal use by their statistics division, operating with four regions, following compass directions: Northern Europe, Eastern Europe, Southern Europe, and Western Europe (see http://unstats.un.org/unsd/methods/m49/m49regin.htm). I regard this as a too crude description of regions for this study. Instead, I will use a division in seven geographic regions that in my view have a sort of face validity. The regions and the countries with institutions with statements of purpose in English or German on their websites are:

- Nordic: Iceland, Norway, Sweden, Finland, Denmark
- East Baltic: Estonia, Latvia, Lithuania, Poland
- Anglo-Saxon: England, Wales, Scotland, Ireland
- Western continental: The Netherlands, Belgium, France
- Central continental: Germany, Austria, Hungary, Switzerland
- Eastern Europe: Slovenia, Romania
- Southern Europe: Spain, Italy, Greece

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Poland was the country that was most difficult to assign to a region. In European history Poland has been run over and occupied by several neighbours. Being a part of Russia up to its independence in 1918, Poland might be associated with eastern Europe. This is reinforced by its position in the Soviet- dominated eastern Europe after the war. Poland did, however, practice a degree of independence in, for instance, cultural matters, separating the country somewhat from other east European countries. In this respect it is similar to the three Baltic states, Estonia, Latvia and Lithuania. To emphasize the position of these countries in-between east and west in Europe, I have allied these four countries in an "East Baltic" region. This is to emphasize their position at the Baltic sea, and at the same time distinguish these countries from Finland and Sweden, also by the Baltic, but traditionally included among the Nordic countries. See Table 1 for a distribution of institutions in the seven regions.

Region	Total number	Conservatoires with a website in English or German*	Conservatoires with a statement of purpose in English or German**
Nordic	23	21 – 91%	11 – 52%
East Baltic	11	9 – 82%	6 – 67%
Anglo-Saxon	11	11 – 100%	9 – 82%
Western continental	19	17 – 89%	8 – 47%
Central continental	48	45 – 94%	22 – 49%
Eastern Europe	17	11 – 65%	4 – 36%
Southern Europe	62	13 – 21%	4 – 31%
Total	191	127 – 66%	64 – 34%

*Percentages are in relation to the total number in the first column
** Percentages are in relation to the numbers in the second column

Table 1. Number of European conservatoires with at least BA programs and a statement of purpose for the conservatoire in English or German on their website.

We see that the region with most institutions, Southern Europe, have by far the largest proportion of institutions without an English or German website, and that we have a statement of purpose from only four of a total of 62 institutions. The crucial question here is generalization. I regard the proportion of institutions in the Nordic, East Baltic, Anglo-Saxon, Western continental and Central continental regions with websites in English or German and statements of purpose as high enough (from 47% to 82%) to regard them as representative of the total population of conservatoires in these regions, and acceptable as informants for both research questions. Because of the small number of

institutions in the Southern Europe region that have a website in English (13 of 62), and the small number of conservatoires with a statement of purpose (4), I cannot regard these institutions as representative of the whole regional population of conservatoires. Consequently, *I will not include this region in the study*, reducing the number of conservatoires to 60 for research question 1. The four institutions from Eastern Europe also pose problems. They have a larger proportion of institutions with a website in English than the Southern Europe region, and I accept them as relevant for the first research question. However, I regard the number as too small to give a representative picture of this region and for the analysis of the second research question. Consequently, the study of the first research question have a total population of 129 conservatoires from six regions and 22 countries, where 114 (88%) have a website in English or German, and where 60 of these institutions present a statement of purpose. The basis for the second research question is 56 institutions from five regions.

Research method

Data collection

I retrieved statements about purpose from the institutions' websites in January 2014. Statements from 50 of the institutions were analysed in February to April 2014, while the rest were analysed in February/March 2016. I found a broad range of concepts that I interpreted and accepted as expressions of purpose: Purpose, mission, aim, goal, contribute to, provide, objective, offer, major concern, stimulate to, equip students to, prepares you to, task, our essential importance is, dedicated to, committed to, want to, we enable, our hallmark is, our duty is, we consider it essential to, central theme, role, the quintessence of.

25 of the texts where these concepts were used had 'Mission' or 'Mission statement' as its title. Four German institutions used 'Leitbild', 'Leitmotiv', and 'Leitlinien', equivalent to 'Mission'. The other institutions used a broad range of titles to present statements about purpose: Vision, Aim, Purpose, Profile, Preamble, History, Social contract, Statutes, Guiding principles, Conduct of business, Pedagogical and artistic project, The Academy, About us, General information, Principal object, Welcome, Selbstverständnis [Self-image], What is the . . ., Attractive, contemporary, professional education. This variety was also observed by Calder (2011) in his study of colleges and institutions in Canada.

This variety of titles and concepts illustrates that there is no uniform or generally accepted use of titles and concepts to present statements of purpose on the conservatoires' website.

Statements about purpose can be accessed from websites by two approaches: Either by writing "purpose" or equivalent concepts in the search field on the home page, or by starting on the homepage and trying to follow links or sensible headings. I have primarily followed the second approach, where the measure of accessibility is the number of mouse-clicks we have to use from the homepage to a page with a statement about purpose. Calder (2011) found that he needed an average of four clicks to find statements about "mission", while the average was two clicks in my search for statements about purpose. The pathway to the statements had, mostly, a sort of logic. The trouble is that for each new page there are usually several alternative headings to try out before we find the step that will lead us to the statement. Only two of the 60 conservatoires presented their statement of purpose on the homepage.

Analysis

Previous research about mission and vision in colleges and universities have analysed statements by computer programs or by qualitative textual analysis, or a combination of

methods. A special computer program have for instance been used by Atkinson (2008) to construct concept network maps (SPSS Text Mining for Clementine), and Firmin and Gilson (2010) used Word and Excel for an electronic search for the frequencies of how various words and phrases were used among the mission statements. Creamer and Ghoston (2013) combined a deductive content analysis to identify content issues with a quantitative measurement of enrolment of women among the faculty and student body in colleges of engineering. The larger the number of statements, the greater the tendency to use computer programs in the analysis.

I chose to use an inductive content analysis based on the written mission statements coded for themes to enable both qualitative and quantitative analysis. This was similar to the approach by David and Glaister (1996) in their study of 66 mission statements in UK universities, to the approach taken by James and Huisman (2009) in their study of mission statements for the 13 universities in Wales, the study of mission statements in "80 public higher education institutions" by Wilson et al. (2012), and the study of values expressed in mission statements in 73 Canadian universities, by Kreber and Mhina (2007). I regard content analysis as a 'data reduction and sense-making [method] . . . that takes a volume of qualitative material and attempt to identify core consistencies and meanings' (Patton 2002, 453) through 'coding of textual material' (Hodson 1999). When 'core consistencies' and 'meanings' are established as mission themes, these themes can be used in simple, numerical quantitative analysis, such as calculating the frequency of themes.

The choice of an inductive approach to identify mission themes was considered most relevant, mainly because we have no theory or previous research to suggest relevant themes for a deductive analysis. This decision was supported partly by the findings of Kreber and Mhina (2007). Comparing the result of an inductive analysis of values in mission statements in Canadian universities with a previous study of values in US universities, they uncovered three additional value themes in their study, values that would not have been included if they had taken a deductive approach, looking only for the seven values in the US study.

Following the normal procedure in content analysis, statements of purpose were read and re-read, and similar statements were grouped under the same *basic* theme (also called "components", see for instance Hegeman et al. 2007). Many statements pointed quite explicitly to a specific basic theme, for instance "student development", as in this statement: "The central purpose is an optimal, individual development of the students". Other meanings suggested themselves from an interpretation of the text, for instance that "Our hallmark is to educate students becoming independent artists, teachers and researchers" also has to do with student development.

Working like this, the first phase of the analysis revealed *five basic mission themes for the conservatoires*:

1. To engage in student development, mentioned by 31 conservatoires.
2. To provide studies and education, mentioned by 31 conservatoires.
3. To contribute to society, mentioned by 20 conservatoires.
4. To contribute to culture and the arts, mentioned by 20 conservatoires.
5. To provide research and innovation, mentioned by 16 conservatoires.

The main pitfall of content analysis is the subjectivity of the coding process. The coding of the basic themes went through two phases. In the first phase, statements from 50 conservatoires were coded. Only one issue of conflicting placement of statements turned up. This concerned statements that described *students' development* for a role in society or for culture and the arts. These statements are included in theme one and not in

themes three and four, respectively, because I wanted to distinguish between purposes where the *students* were the basic objective (in theme one), and purposes where the *institution* itself is supposed to contribute to society or to culture and the arts (in themes three and four).

Eight months after the last overview of the coding of the statements from the first 50 conservatoires I used the five basic categories as source for an inductive analysis. This was done to control my "intra observer reliability" (Robson 1993, 221). This second round gave an agreement of 97%. For the statements with disagreement between the first and second round of analysis, I chose to keep the original decisions.

A second phase of the analysis established 23 sub-themes within the five basic themes. I will present them in the next section.

For the second research question, about regional differences, I will establish the rank order for the basic themes in the regions and use the Spearman rank order correlation for ordinal variables to indicate something about the similarity of themes between regions.

Results

The answer to the first research question is that European conservatoires refer to five basic purposes for their existence:

- To engage in student development is mentioned by six institutions as their only mission, while 25 have it combined with one or more other missions.
- To provide specific studies or education in music and other art forms is mentioned by nine institutions as their only mission, while 22 have it combined with one or more other missions.
- To contribute to society is mentioned as the only mission for four institutions, while 16 have it in combination with one or more of the other basic missions.
- Two institutions mention contribution to culture or the arts as their only mission, while 18 have it in combination with one or more of the other missions.
- Research and innovation is mentioned by 16 conservatoires, none of them have it as the only purpose.

This shows a picture of variety among the institutions. The variety is still greater when we address sub-themes within the basic themes. I identified from three to seven sub-themes in the basic themes. They were[4]:

1. To engage in student development, five sub-themes: To prepare for a multifaceted work context (n = 17); to prepare students for a role in society (n = 8); to prepare for a role as musician or artist (n = 7); to influence individual/personality development (n = 7); to prepare students for a contribution to art and culture (n = 3).

2. To provide studies and education, five sub-themes: To provide studies, education and training (n= 14); to provide studies on a high level of quality (n = 8); to provide inter-disciplinary/comprehensive education (n = 6); to provide studies on the highest level of music education (n = 4); to provide education based on tradition and innovation (n = 1).

3. To contribute to society, three sub-themes: To contribute to employment (n = 12); to contribute to social values and social enrichment (n = 6); to contribute to general development of society (n = 4).

4. To contribute to culture and the arts, three sub-themes: To contribute to culture (n = 8); To contribute to the arts (n = 7); to contribute to specific art forms and performance (n = 6).

5. To provide research and innovation, seven sub-themes: Research (n = 12); innovation (n = 4); artistic developmental work (n = 2); artistic research (n = 2); research

and development in the arts (n = 1); pedagogically developmental work (n = 1); developmental work (n = 1).

This is a total of 23 sub-themes. With five basic mission themes and 23 sub-themes I regard the range of themes as broad, even though we may imagine some additions, especially some addressing the *institution*'s contribution to society. However, within this breadth of possibilities, the conservatoires were mostly very restricted in their use of basic themes. None of them used all the five basic themes, and only four used four themes. 11 have three, 24 have two, and 21 conservatoires have only one basic theme. In other words: 45 of the 60 institutions have one or two basic issues in their statement of purpose.

When we include the sub-themes, we see more variety. Only two institutions use the same basic mission themes (student development and contribution to culture and the arts) and the same sub-themes (prepare students for a multifaceted work context and to contribute to specific art forms). Some institutions have used the same basic themes but not the sub-themes: Six have combined student development and contribution to culture and the arts; six have student development and 'provide studies and education'; three have student development with contribution to society; four have student development, provision of studies and education, and contribution to society. The rest have only one theme or other combinations. *The conclusion to the first research question is that there is a high degree of diversity in mission content between institutions.*

The second research question asks: *Are there regional differences in purpose among European conservatoires?* To study similarity and diversity among the regions, I start with the question: How many institutions in a region have chosen a basic theme? With information about all five themes, a rank-order of the themes within a region tells us the "popularity" of the theme, see table 2. (As mentioned above, this analysis will not include the East European region.)

	Stud.dev.		Studies		Society		Cult.& A		Research	
	N	R	N	R	N	R	N	R	N	R
Nordic	4	2	6	1	3	5	4	2	4	2
East Baltic	4	1	3	3	4	1	1	5	3	3
Anglo-Saxon	6	1	3	3	3	3	6	1	2	5
Western Cont	6	1	4	2	4	2	1	4	0	5
Central Cont	10	2	11	1	6	4	7	3	3	5

Table 2. Number (N) of basic mission themes chosen and rank order (R) within the region.

We see that three of five regions have student development as the highest ranked basic mission theme, while providing studies is highest ranked in two regions. Two of the other three themes are highest ranked in only one region: Society in East Baltic and Culture and the Arts in Anglo-Saxon. None of the regions have research ranked as number one. (Notice that East Baltic and Anglo Saxon have two themes sharing first rank).

I then used the Spearman rank order correlation (Ferguson 1966) for ordinal variables to estimate the strength of the association between two ranked variables (two regions). If the rank order for the five basic themes in two regions is identical, the Spearman correlation will be +1.00. If the highest ranked in one region is the lowest ranked in another region, the second highest in the first region is ranked as the second lowest is the other, and so on, the Spearman correlation will be -1.00. When there is no association between the ranks, the correlation will be 0.00. See table 3.

	Nordic	E. Balt.	Ang. S.	W. Con.	C. Cont.
Nordic	–				
East Baltic	-0.05	–			
Ang. Sax.	0.15	0.15	–		
West Cont.	0.13	0.66	0.65	–	
Cent. Cont.	0.70	0.12	0.62	0.66	–

Table 3. Spearman rank order correlation for the association between rank orders for basic mission themes in the regions.

Of the 10 combinations of regions, nine correlations are on the positive side. The only negative one (-0.05) is very close to zero. Five associations are fairly strong (with correlations between 0.64 and 0.70). They show that there is a strong association between the ranking of basic mission themes in the Anglo-Saxon, Western continental and Central continental regions, suggesting a sort of "Middle European" axis. The Nordic region only have a strong correlation to the Central European region, while the East Baltic region has a strong correlation to the Western continental region.

Based on this information, the answer to the second research question is that *there is a strong correlation between the ranking of basic mission themes among three of the five regions in this study, and that two regions only have a strong association in ranking to one of the other regions.*

An interesting follow-up question would be to look for similarities and differences between nations. However, most countries are represented with only one to three institutions, only Austria (5), England (6) and Germany (15) have more. This does not permit a comparison of national characteristics.

Discussion

To find statements of purpose on the institutions' websites proved to be more complicated than expected. The variety of titles and concepts that were used to tell us something about purpose, illustrates that there is no uniform or generally accepted use of titles and concepts to present statements of purpose on the conservatoires' website. This is in accordance with Kuenssberg's (2011, 282) observation about US universities, that "as previous researchers have found, systematic analysis and comparison of university mission statements is difficult for a number of reasons. The documents of different institutions vary considerably in length and the language is often imprecise: not all distinguish their

'mission' from their 'vision', 'goals' or 'values'." And Woodrow (2006, 324), in his study of mission statements in the 105 member institutions of the Council for Christian Colleges & Universities in the US, concluded that, "some of the missions were extremely difficult to locate … It is clear, therefore, that widely communicating institutional mission is not a high priority for every CCCU member." In this respect, the conservatoires in this study resemble higher education institutions in the US.

The second observation is that only 60 of 114 conservatoires with websites in English or German have a statement of purpose (see table 1, removing South Europe). Taking into consideration the fairly common use of statements about purpose or mission in today's public life, as well as for institutions in higher education, this low number is surprising. The processes of strategic planning, accreditation, and funding have influenced the situation for statements about purpose. These processes have obviously followed different time paths and resulted in different requirements in different countries. In Germany, for instance, "funding agencies or state authorities did not require universities to develop mission statements at the beginning of the managerial reform period" (Kosmützky 2012, 64). On the other hand, we see how HEFCE in England demanded mission statements from the beginning of the 1990s, and we find the same for Scotland and Wales, where all universities have mission statements (see James & Huisman 2009; Kuenssberg 2011). This diversity in national policy may explain why some conservatoires do not have a statement about purpose: Because they are not asked or demanded to have it.

The first research question revealed that the institutions described their purpose using one or more of five basic mission themes. There are hardly any surprises here. Three of the themes (student development, provide studies and education, and contribute to culture and the arts) have been tasks for conservatoires for at least 250 years, and they are still basic tasks, taking care of what many will regard as the core issues for a conservatoire. To contribute to society and to carry out research and improvement are also relevant purposes for higher education institutions like conservatoires. When we compare these mission themes with themes found for universities and colleges in the three studies by Özdem (2011), Williams et al. (2012) and Hegeman, Davis and Banning (2007) (see "Relevant research"), we find that there are some similarities, but that the themes in these two groups of higher education institutions were mostly addressing different issues.

With only two conservatoires with the same basic mission themes and subthemes, the conclusion to research question one was that there is a high degree of diversity in mission content between institutions. This conclusion may be surprising, because I believe that it is a widespread opinion that conservatoires are a homogeneous group of institutions. However, the diversity demonstrated between the institutions is a diversity within fairly self-evident and expected boundaries, and the conservatoires select mission themes from a group of somewhat homogeneous themes. However, within these boundaries the institutions can give priority to different mission themes, to emphasize their specific strengths and distinctive characteristics.

When the regions were studied, the picture emerged of an axis of similarity between the Anglo-Saxon, Western continental and Central continental regions in their ranking of themes, while two regions, the Nordic and the East Baltic, were more isolated lakes in the European landscape, only resembling the ranking of issues in one of the other four regions. Why are these regions different from three of the other regions? Looking at table 2, we see that the Nordic region is similar to the other regions in emphasizing student development as the first or second priority, while it is the region with lowest priority to society and with highest priority to research. The Baltic region gives the society highest priority, while culture and the arts has the lowest priority. For these two regions we observe an interesting difference in the weight they give to contribution to society: Can this indicate different historical experiences?

My conclusion is that this study indicates a strong similarity in the ranking of purposes between three regions in Europe, with two "outlying" regions finding a resemblance to only one other region, and with a high degree of diversity between individual institutions when they are compared "all over" Europe, where only two of the 60 conservatoires had the same basic and sub-basic mission themes.

Leaving this general conclusion, there are several issues that stimulate questions to the results presented above:

- Why are there so few conservatoires that have statements of purpose on their website? This study included only approximately one third of all conservatoires in Europe. Among the conservatoires that were excluded from the study (for instance because the requirement of a website in English or German) there are probably some that have a statement of purpose. Even so, I suggest that less than half of the European conservatoires have such a statement. Why?

- What about purposes that were *not* included in the statements? As mentioned above, none of the conservatoires used all the five basic themes, and a majority of institutions (52%) were satisfied with only two basic themes in their statements of purpose. As many as 21 institutions used only one theme. Do these institutions with only one or two basic purposes really differ from institutions with three or four purposes?

- Why is a reference about contribution to students' development absent in 29 of the 60 institutions? Is it self-evident and not worth bothering with in a statement of purpose? If so, the institution loses an opportunity to tell (for instance) future students what the institution look at as its basic ideas about the nature and direction of student development, ideas that may be decisive for a student to seek or avoid a conservatoire? (This may be described in another context on the institution's website, but in that case we can infer that the issue was not important enough to deserve status as a "purpose".)

- Why is to provide specific studies or education in music absent in 31 conservatoires? Is this, too, self-evident? Or, like the issue above, relegated to other issues on the webpage? Once more referring to the The Higher Education Funding Council for England (HEFCE) and their assumption that Universities should have a mission statement that "should demonstrate a clear idea of the purposes and distinctive characteristics of the institution", it is relevant to ask: Why loose an opportunity to present the "distinctive characteristics" of the studies offered (if there are any)?

- Why is a reference to a contribution to culture and the arts absent in 40 institutions? Is it not worth the effort to reflect on this and include some basic attitudes in the statement of purpose? How does the institution look at itself and its contribution to the cultural life in general? What is its relationship to the other arts? How does it look at its relationship to the "audience"?

- Why is a reference to society absent in 40 institutions? The American Association of Community Colleges wrote that, 'A mission statement is a collective statement by an organization's internal stakeholders describing their highest sense of purpose in serving society's needs' (see Hegeman et al. 2007, 131). This is obviously not accepted or taken earnestly by a majority of conservatoires. Only one of the 60 institutions emphasized this relationship with the heading 'Social contract' for its mission statement. The 20 conservatoires that addressed society referred to their effort to educate employable students, to contribute to social values and social enrichment, and to the general development of society. Even though there are no historical studies to rely on, I am tempted to state that these are fairly recent additions (from the last 20 years?) to the written purposes of conservatoires, reflecting demands from governmental agencies, for instance accreditation agencies.

The three sub-themes mentioned above are relevant but hardly very innovative and adventurous. The question is: Do conservatoires have an obligation to address not only educational and artistic issues, but also matters of inequality, religious and ethnic conflicts, pollution and environmental threats, the situation of the underprivileged, of refugees? What about human rights, principles of democracy, national identity? What about economic structures that also influence the arts and culture, and the daily life of musicians? Is it possible for conservatoires to address these issues through their education and artistic work? Some institutions do, for instance in enriching life of refugee children through music education, or by supporting rehabilitation of prisoners through involving them in performance projects. I believe we have entered a time when conservatoires will have to justify their relevance for society by more than an education of high quality and students giving artistically superior performances, a time when the institutions have to explore the possibilities and boundaries for a social influence or impact of making music. The project 'Conservatoires in Society' have started a discussion on the web (www.consanfron.com), and I hope it will inspire a new awareness of a broad social responsibility for conservatoires (see also Tregear et al. 2016). A centre for Social Impact of Music Making was established at Ghent University in 2015, where these issues were addressed in a symposium in the autumn of 2015: a critical study of Sistema Venezuela, the practices of Polyphony in Nazareth (Israël) and D.EM.O.S in Paris, a study of West-Eastern Divan Orchestra of Barenboim-Said Foundation, music and incarceration in the violent settings of American prisons, effects of sustained music instruction on children and families displaced by conflict in Colombia, and what characteristics should music interventions have for effective social justice outcomes (www.musicfund.eu/SIMM).

• Why is a reference to research absent in 44 of 60 institutions? Research is another basic theme with a shaky history in conservatories in Europe. Today, however, we find research-resembling activities in many institutions, but only 16 of the 60 conservatoires affirm these activities as part of their mission. This indicates that research and innovation are still not regarded as important by a majority of conservatoires. The different concepts used for innovative activities may also be an indication that there is a certain degree of confusion on the conceptual level. It is also noteworthy that only two institution mention 'artistic research', an activity that gradually has been developed in several institutions, with a more and more consistent philosophy and with several Ph.D. programs (see Borgdorff 2012).

This study has indicated that many institutions need to take a serious look at their mission statements and the way they are communicated. I have described the variety of concepts used in statements of purpose, and I find a strong similarity between the conservatoire's statement and the description Davies and Glaister (1996, 263) give of statements from universities in UK: "There is little consistency in the form or content of mission statements. They can be expressed in a simple sentence or run to several pages ... [and] they can be very vague or very specific. They can be unrealistically aspirational or a dull functional definition." I believe that the question 'Why do we have mission statements?' is a necessary basis for this discussion. There is at least one function that all institutions can utilize. In the same way as a purpose provides individuals with a sense of direction, it can supply a conservatoire with a common ground that everyone in the institution is expected to support and that should be incorporated into its day-to-day activities and give meaning to what students, teachers, staff, and institution attempt to do.

Future research

As mentioned in the Introduction, I am not aware of any previous research on the purpose of conservatoires, and I hope this article will contribute to the beginnings of an empirical literature on the purpose of these institutions. I will suggest some broad issues:

- One of the most puzzling findings (for me) was the large number of conservatoires that did not have a statement of purpose available on their website. Is this because there were no external governing body or accreditation agency that demanded such a statement? If so: Is the inclusion of a statement of purpose, for many institutions, something they regard as unnecessary for their internal life, and an exercise in fulfilling the wishes of external stakeholders?
- Another finding that puzzled me was the restricted range of issues mentioned in statements. Does the conservatoire leadership, teachers, administrative staff and students really look at (for instance) a contribution to culture and the arts, or to society, as issues of no concern for a conservatoire? I doubt it, but then: How well have they carried out the process that ended up with a restrictive statement of purpose?
- Both of the issues mentioned above are closely related to the really basic issue: Why should conservatoires have statements of purpose, or why should they not? For whom and what reasons are they developed? Has an awareness of "why" really influenced the process and the end product?
- What do the statements express, what do they tell us? What are the basic issues and values presented in the statements? What sort of educational, philosophical and institutional issues were addressed in the process? Is the statement a description of the institution's identity, an indication of the institution's teaching and learning culture? Is the statement realistic, tailored to the nature and resources of the institution, or is it a description of a "mission impossible"? How is the statement of purpose related to the institution's vision statement (if they have any)?
- How was the process that resulted in a statement of purpose? Who were involved, and who were not involved in the drafting of the statement? Did the nature of the process influence the impact of the statement on the institution's policy and decisions?
- Who are the external stakeholders, and how is the statement disseminated to stakeholders?
- How is the function of the statement in the daily life of institutions? Does it have an overt function? Is it a guide for internal decision-making? Is there a discrepancy between the ideal (the written statement) and practice?
- Are statements of purpose up-to-date, do they mirror changes in student recruitment, funding, standard of teaching, global influences and so on?
- Are there differences in statement of purpose between big institutions (more than 1000 students) and small institutions (less than 200 students)? Are there differences between independent conservatoires and conservatoires included in larger institutions (part of a university)? Between public and private conservatoires? Between conservatoires with all students in higher education (third level) and conservatoires that also include pre-college children and youth programs?

Issues like these can be addressed qualitatively or quantitatively, as an in-depth study of one institution or as a study of a broad range of institutions, as a comparative study or as a single case study, as a longitudinal study or as a study of a here-and now situation. Planning a revision of the institution's statement of purpose the process may be carried out as an action research project.

Studies about mission statements in universities and colleges (some of them mentioned above) can illustrate more specific issues within the basic ones mentioned above. Among fairly recent studies in Canada and the US, Abelman and Dalessandro (2008) compared content of mission and vision statements; Atkinson (2008) studied mission statements across more than 400 institutions, looking for shared beliefs, symbols, and presentations; Calder (2011) assessed the accuracy of mission statements against established mission definitions; Creamer and Ghoston (2013), studied how references to diversity (especially gender) entered mission statements; Firmin and Gilson (2010) studied the frequency of selected words and general constructs in mission statements; Hegeman et al. (2007) described mission themes; Lake and Mrozinski (2011) explored the role and efficacy of mission statements in the strategic planning process; Levin (2000) studied changes in mission statements over time; Morphew and Hartley (2006) attempted to understand what institutions actually say in their missions and explored the relationship between these rhetorical elements and institutional type; Wilson et al. (2012) also addressed diversity (cultural, gender) in these statements; and Woodrow (2006) studied how nine components of effective mission statements, derived from a literature review, were incorporated in the institutions' statements, Young (2001) and Kreber and Mhina (2007) explored values expressed in mission statements.

In Europe we have a handful of recent studies of mission statements in higher education. James and Huisman (2009) studied the extent to which mission statements for universities in Wales differed or were in line with regional policies and market demands; Kosmützky and Krücken (2015) studied what German universities expressed in their mission, and why they used such statements; Kuenssberg (2011) investigated what the current mission of the 20 Scottish universities revealed about their aims and priorities; and Özdem (2011) studied mission themes in Turkish universities. There is also a study by Davies and Glaister (1996) about mission in UK universities. (Because mission statement content has changed somewhat over the last 20 years this study is a little outdated, but still interesting).

For mission statements to serve a purpose beyond mere rhetoric, institutions need to evaluate their mission statement processes. In this task research may throw a critical light on issues and processes, giving new knowledge and contribute to a vitalization of the conservatoire. ■

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Notes

[1] In this article, 'conservatoire' will refer to all types of higher (university level, third level) institutions of music education, i.e. Academy, Musikhochschule, Musikkhøgskole, School of Music, Artistic University etc.

[2] www.aec-music.eu/

[3] Appendix 1 presents the 64 institutions.

[4] Appendix 2 presents examples of statements from the five categories.

APPENDIX 1: The original 64 institutions.

- The Nordic countries: The Royal Danish Academy of Music, Copenhagen; Rhytmic Music Conservatory, Copenhagen; Sibelius Academy, Helsinki; Institutt for musikk, Norges teknisk-naturvitenskapelige universitet (NTNU), Trondheim; Royal Academy of Music, Aarhus/Aalborg; Norwegian Academy of Music, Oslo; The Barrat Due Institute of Music, Oslo; Malmö Academy of Music, Malmö; Academy of Music and Drama, Gothenborg; Ingesund College of Music, Karlstad; Listaháskóli Islands, Reykjavik.

- East Baltic countries: Estonian Academy of Music and Theatre, Tallinn; Latvian Academy of Music, Riga; Lithuanian Academy of Music and Theatre; Academy of Music in Kraków; The Karol Lipinski Academy of Music in Wroclaw; Academia Muzyczna im. F. Nowowiejskiego, Bydgoszcz.

- Anglo-Saxon countries: Guildhall School of Music and Drama, London; Royal Academy of Music, London; Royal College of Music, London; Trinity Laban Conservatoire of Music and Dance, London; Royal Northern College of Music, Manchester; School of Music, University of Leeds; Royal Scottish Academy of Music and Drama, Glasgow; Conservatory of Music and Drama, Dublin Institute of Technology, Dublin; Royal Welsh College of Music and Drama, Cardiff.

- Western continental countries: Artesis Hoogeschool, Antwerpen; Erasmushogeschool Brussel; Conservatoire royal de Bruxelles; Conservatoire National Supérieur de Musique et Dance de Paris; Conservatoire National Supérieur de Musique et Dance de Lyon; Codarts, Hogeschool voor de Kunsten, Rotterdam; Conservatorium van Amsterdam; Koninklijk Conservatorium, den Haag.

- Central continental countries: Musik-Akademie Basel, Musikhochschulen FHNW, Basel; Hochschule für Musik, Freiburg im Bresgau: Hochschule für Musik Franz Liszt, Weimar; Hochschule für Musik Hanns Eisler Berlin; Hochschule für Musik Karlsruhe; Hochschule für Musik Köln; Hochschule für Musik und Darstellende Kunst Frankfurt am Main: Hochschule für Musik und Theater Felix Mendelssohn Bartoldy, Leipzig; Hochschule für Musik und Theater Hamburg; Hochschule für Musik und Theater Hanover; Hochschule für Musik und Theater Rostoc; Musikhochschule Lübeck;Staatliche Hochschule für Musik und Darstellende Kunst, Mannheim; Robert Schumann Hochschule, Düsseldorf; Hochschule für Musik, Detmold; Institut für Musik Osnabrück; Anton Bruckner Privatuniversität, Linz; Konservatorium Wien University; Universität für Musik und Darstellende Kunst, Wien; Universität Mozarteum, Salzburg; University of Music and Performing Arts, Graz; Liszt Ferenc Academy of Music, Budapest.

- Eastern Europe: Gheorge Dima Music Academy, Cluj-Napoca; Universitatea National de Muzica Bucuresti; Transilvania University of Brasov; Akademia za glasbo Ljubljana.

- Southern Europe: State Conservatory of Thessaloniki; Conservatorio di Musica "Francesco Antonio Bonporti", Trento; Conservatorio di Musica "Giuseppe Nicolini" di Piacenza; Escuela Superior de Musica Reina Sofia, Madrid.

APPENDIX 2: Sub-themes with examples

1. To engage in student development

Five alternatives were identified:

1.1. Prepare for a multifaceted work context: Nine mention this purpose, for instance '. . . aims to educate enthusiastic and talented people to become creative, professional musicians and performing artists with great autonomy and personality, able to slot into the contemporary socio-cultural and artistic frame of reference', and 'The envisaged outcome of an education in . . . is the ideal artistic, academic, and pedagogical personality —a figure expressed equally well in performance, musical research, and music mediation'.

1.2. Prepare for a role as musician or artists: Seven statements like 'Our training aims to accompany students on their way to becoming a musical personality of international presence', and 'Our hallmark is to educate students becoming independent artists, teachers and researchers'.

1.3. Influence individual/personality development: Seven mention statements like 'The central purpose is an optimal, individual development of the students', and 'The development of the total personality and its social and communicative competence is central to our thinking, plans and doings'.

1.4. Prepare students for a role in society. Two of the seven institutions that fell into this category present general purposes, like 'to prepare students to become artists actively involved in society'. Five mentioned more specific purposes, for instance 'The principal objects of the Academy shall be . . . educating the students to feel responsible for the welfare of Poland, strengthening principles of democracy and respecting human rights'.

1.5. Prepare students for a contribution to art and culture: Three mention this mission, with statements like, 'instilling in them [the students] a sense of responsibility for a lively and varied musical and cultural environment', and 'enables talented students ... to contribute significantly to musical life in this country and internationally'.

2. To provide studies and education

Five alternatives were observed:

2.1. To provide studies, education, and training in or for specific fields of education: This was mentioned by 12 conservatoires, for instance like 'The mission is to provide study in the field of music and theatre'. Others mention that their purpose is to contribute to aesthetic or art education, and some see it as their mission to educate for occupational roles, like 'The institute shall educate highly qualified musicians and music teachers'.

2.2. Provide studies on a high level of quality: Seven mention this alternative. Some emphasize the high (or highest) level of quality, i.e. 'is dedicated to the professional training of musicians, music teachers and actors at the highest international level', while others emphasize that the high quality was related to the outcome for the students, i.e. 'Train and educate musicians, actors and theatre technicians to the highest international standards'.

2.3. Provide studies on the highest level of music education: Four mention this, with statements like 'provides the highest level of education in music and music education in [country]'.

2.4. Provide interdisciplinary/comprehensive education: Four refer to an 'interdisciplinary', 'comprehensive' or 'broad' education as their mission, i.e., 'Our goal: Forward-looking, interdisciplinary education'. These institutions are multi-education institutions.

2.5. Provide education based on tradition and innovation: One has this as its only mission: To 'recognize its task as the mediation between an education based on a musical-artistic tradition and an opening towards the future through creative artistic innovation'.

3. To contribute to society

Three alternatives:

3.1. *Contribute to employment:* 10 mention this as a purpose. Some express general concerns, like this: 'The institute shall educate musicians that are able to develop their own job market and who contribute to the economic growth' Others mention particular fields of work, like 'a career in music, music education, musicology, acting or performance studies'. Some look at their purpose as satisfying current needs in society, or 'produces graduates who offer the music and theatre industries a regular and highly skilled workforce'.

3.2. *Contribute to social values and social enrichment:* This is a concern for six institutions, with statements like 'to contribute to the preservation of the Estonian language and culture', and 'to contribute to man's overall sense of well being through music and art'.

3.3. *Contribute to a general development of society:* Four have a more general perspective on their contribution to society, expressed like this: 'The Academy . . . recognizing its social responsibility and seeking to serve the community', or 'promotes itself and [the country's] culture and creativity locally, nationally and internationally'.

4. To contribute to culture and the arts

Three alternatives:

4.1. *Contribute to the arts:* Seven mention this in statements like 'The advancement and the appreciation of the arts through the alliance of research and teaching are considered central objectives', and 'The main goals of the university are the development and advancement of the arts and . . .'.

4.2. *Contribute to culture:* This is mentioned by six institutions, in statements like 'to preserve and enrich international culture', and 'contributes to influences and fosters the cultural and artistic life of [the country] and beyond...'.

4.3. *Contribute to specific art forms and performance:* This is also mentioned by six institutions, with statements like 'purpose is to advance the art forms of dance and music', and 'we provide opportunities for the local, national and international communities to engage with music and music-making of the highest standards'.

5. To provide research and innovation

This is a somewhat incongruous category, with seven alternatives. They include statements about what we may consider explorative and innovative activities, using a range of concepts.

5.1. Research: Eight mention 'research', 'academic research', or 'scientific research' as a mission. I understand these concepts as referring to research that uses traditional approaches from the humanities and the social and natural sciences. Statements are like this: 'We carry out research', or that the institution is 'encouraging academic research'.

5.2. Innovation: Four mention that they 'support', 'stimulate', or 'promote' innovation.

5.3. Artistic developmental work: Two institutions mention that they 'carry out' or 'carry on' artistic developmental work.

5.4. Artistic research: This is mentioned by one conservatoire, stating that one of its missions is 'to ensure a sustainable development of artistic research'.

5.5. Research and development in the arts: One mentions that they are 'dedicated to . . . research and development in the arts.'

5.6. Pedagogically evolutionary work: One institution mentions that 'The Academy is to carry on pedagogically evolutionary activities'.

5.7. Developmental work: Mentioned by one institution with no further specification.

Abstrakti

Kirjoittaja tarkastelee Euroopan konservatorioiden verkkosivustoillaan julkaisemia lausumia instituutionsa tarkoituksesta ja tehtävästä. Viimeisten 20–25 vuoden aikana korkeakoulut ovat yhä enenevässä määrin esitelleet lausumia tarkoituksestaan tai tehtävästään. Euroopan konservatorioihin liittyvää aiempaa tutkimusta ei tästä aiheesta kuitenkaan ole tehty. 191 konservatoriolla 40 maassa on opiskelijoita kolmannella asteella (yliopistoissa ja korkeakouluissa). 60 oppilaitoksella on englannin- tai saksankielinen verkkosivusto, jossa instituutio esittelee tarkoituksensa.

Ensimmäisen tutkimuskysymyksensä kirjoittaja muotoilee seuraavasti: "Mitä Euroopan konservatoriot esittävät tarkoituksekseen tai tehtäväkseen?" Viisi perustavaa aihepiiriä nousi esiin laadullisessa tekstianalyysissa: 1) sitoutuminen opiskelijan kehittämiseen, 2) tutkimuksen ja koulutuksen tarjoaminen, 3) yhteiskunnan edistäminen, 4) kulttuurin ja taiteen edistäminen sekä 5) tutkimuksen ja innovoinnin mahdollistaminen. Näitä edellä mainittuja teemoja analysoitiin 23 alateeman kautta ja päädyttiin siihen, että laitosten välillä on suuria eroja tarkoituksen sisällön suhteen. Toisen tutkimuskysymyksen yhteydessä kirjoittaja jakaa Euroopan viiteen eri alueeseen ja pohtii niiden välisiä eroavaisuuksia ■

Avainsanat: musiikkikonservatoriot, Eurooppa, tarkoitus, tehtävä (missio), alueelliset erot

Knut Tønsberg

From fusion to fission—
Mapping and transforming intergroup conflicts
in higher music education

Introduction

"In 1994, the non-university higher education sector in Norway underwent a major reorganisation when 98 vocationally-oriented colleges were amalgamated into 26 new state colleges" (Kyvik 2002, 53). Among these 98 colleges was the *Agder musikkonservatorium*, in Kristiansand in the south of Norway. This conservatory, with a history dating back to 1965, and with a strong Western art music profile, in this article called *classical*, was merged with five other institutions in the region, with nursing, engineering, the social sciences and school teacher studies. This *fusion* marked the beginning of a process at this new *Agder University College*, which seven years later culminated in what I interpret as a *fission*, a splitting of the conservatory into two parts.

Three years before, in 1991, the conservatory had established studies in jazz, pop, rock and similar genres, in this article called *popular music*. Compared to the classical music studies, the popular music studies at that time were characterized by a small group of young teachers, not fully employed and with little experience, a small group of students and poorly developed learning materials. In addition, because of the vertical musical value hierarchy at that time, with classical music on top, jazz approximately in the middle and pop/rock at the bottom, there was a low amount of respect from most of the classical music staff. But the popular music studies experienced something the classical studies did not: a large and rapidly increasing amount of applicants (Tønsberg 2013 and 2014). So when the new university college decided to define 12 areas of priority, the *popular music studies* were among them, and not the classical ones.

In his article, *Higher Music education institutions: A neglected arena for research?*, Harald Jørgensen states that among 15 categories of processes in the institutions, only two are addressing "Leadership and management" and "Monitoring institutional quality and change" (Jørgensen 2010, 74). This present article is a contribution to meet this need for more research, by analysing and discussing intergroup conflicts in higher music education, with the different music conservatory educations at the University of Agder as a test case. The target group for this article are leaders and board members at all levels, not only within music education, but also in the entire higher education sector. The research questions are:

- What were the characteristics of the conflicts that arose between the classical and the popular music staff at the University of Agder in the period from 1994 to 2014?
- How were the conflicts solved?
- How can the decisions made by boards and leaders at different levels be understood?
- What can leaders learn from the consequences of the intergroup conflicts at the University of Agder?

To help answer these research questions, I have used three conflict models: A *conflict mapping guide* (Ramsbotham et al. 2011), a *conflict pyramid* (Cohen 1995/2005; Hakvoort 2010) and a *conflict transformation model* (Miall 2004). These models focus on

the level of the groups and their closest leaders, primarily at the department level and to some degree at the faculty level. The models do not include the levels above, neither at the university college level or at the Norwegian political level. To also help explain and describe the conflicts in a broader context, I have used perspectives from institutional theory (Brunsson and Olsen 1993; Kyvik 2002; Rommetvedt and Opedal 2005).

Background

The history of tensions and conflicts in the classical conservatories that started to offer popular music educations around the world are well documented, not least in U.S. conservatory institutions. For example, Michael L. Mark (1987), Henry Kingsbury (1988), Bruno Nettl (1995), Alice G. Marquis (1998) and Nicholas Netzel (2001) have contributed with research on what took place when jazz was established at classical music conservatories in the U.S. (Tønsberg 2013, 146).

And what took place? The following words and phrases can represent attitudes that existed from the classical staff against the new types of educations: The untouchable jazz students, the pollution of classical music, jazz singing harming classical voices, formal lessons that are impossible in jazz and popular music, as well as it being forbidden to play jazz on classical grand pianos (Tønsberg 2013, 151).

Why is the University of Agder a good case, and how do I justify that the conflicts between the popular music and classical music staffs are truly conflicts? The reasons have to do with the profiles of the educations that were established (Tønsberg 2013, 151):

> *The Agder Conservatory of Music was the first* [in Norway] *to establish programmes with a broader popular music profile, and this institution has for this reason* (…) *experienced the worst conflicts in Norway between the two academic groups.*

All the other Norwegian conservatories that established a non-classical education at that time chose a pure jazz education, while Agder chose a broader jazz/pop/rock profile. Hence, the challenges were bigger in Agder because of the greater musical distance between pop/rock and classical music than between pure jazz and classical music at the time it was established.

My own background is 20 years in the business, in the 1970s and 1980s, as a classically educated church organist. From the late 1980s, I have been employed at the *University of Agder*, first part-time, and then full-time and permanently. And since all my academic works since 1998 have focused on a popular music education, I am employed in the *Department of Popular Music* at this institution. But even though my interpretations in this text are done from a popular music perspective, my educational and performing classical background have provided me with an opportunity to also see and interpret things from a classical music perspective.

Theory and method

> *Intergroup conflict occurs frequently and is often handled poorly at all levels of society and between societies. It is based in numerous sources and involves a complex interplay of individual perception, attitude, and behaviour as well as group factors that have a built-in tendency toward escalation.* (Deutsch & Coleman 2000, 183)

Conflicts theorists mention three levels of conflicts: "interpersonal, intergroup and international" (Deutsch & Coleman 2000, 6). Conflicts between "groups that differ in ethnicity, race, religion, gender, sexual orientation and the like appear to have become

prevalent and salient in recent years" (ibid. 8). In my case, the conflicts are not the type of any of the specific aforementioned differences, but instead fall within "and the like". But in my experience, differences in *musical taste* in the 1980s and 1990s were almost as equally significant as the aforementioned differences because of the musical value hierarchy that still existed at that time, and especially in the classical conservatories, at least in Norway.

The *conflict mapping guide* (Ramsbotham et al. 2011, 90) was originally developed to address geopolitical conflicts around the world, and to serve as the first step of a development towards a process of conflict transformation. As I have experienced, most of the same terminology is also useful as a tool for detecting and explaining conflicts in higher music education institutions. I am using the guide to examine the tensions and conflicts that arose between the two groups mentioned above.

The guide consists of three parts: the background, the conflict parties and the issues and the context: global, regional or state-level factors. In this article, I use only the B part of the model, which has these mapping questions (Ramsbotham et al. 2011, 90):

- Who are the core conflict parties? Who are their internal subgroups, and on what constituencies do they depend?
- What are the conflict issues? Is it possible to distinguish between positions, interests (material, value, relationships) and needs?
- What are the relationships between the conflict parties? Are there qualitative and quantitative asymmetries?
- What are the different perceptions of the causes and nature of the conflict among the conflict parties?
- What is the current behaviour of the parties (is the conflict in an "escalatory" or "de-escalatory" phase?)?
- Who are the leaders of the parties? At the elite/individual level, what are their objectives, policies, interests and relative strengths and weaknesses?

The mapping guide is made for answering in the present, while I have conducted the mapping in retrospect. When I use the questions as headings in the current article, I have changed the tense, i.e. "who are" and "what is" are changed to "who were" and "what was".

The *conflict pyramid* (Cohen 1995, 35; Hakvoort 2010, 162) was developed for pupils in grades 6–12, although I have also found the model useful for discussing the different steps of the conflict escalation in higher music education. The pyramid consists of four levels, and I have slightly altered them for my purposes by removing "school" from the formulation "supportive school environment":

Level 1: Prevention—conflicts that never occur because of a supportive (…) environment
Level 2: Conflict handling—conflicts resolved by negotiating with each other
Level 3: Help— conflicts that are mediated
Level 4: Stop—arbitrated conflicts

The *conflict transformation model* (Miall 2004, 78) consists of five main transformation factors and 17 subcategories:

1 Context transformation	Change in international or regional [or national] environment
2 Structure transformation	Change from asymmetric to symmetric relations Change in power structures Change of markets of violence
3 Actor transformations	Changes of leadership Changing of goals Intra-party change Change in party's constituencies Changing actors
4 Issue transformations	Transcendence of contested issues Constructive compromise Changing issues De-linking or re-linking issues
5 Personal/elite transformation	Changes of perspective Changes of heart Changes of will Gestures of conciliation

Table 1. The conflict transformation model (Miall 2004, 78)

The conflict transformation model is slightly modified for my purposes. I have expanded the context transformation factor with a national perspective; thus, there is a change in the international or regional *or national* environment. This has been done to increase the benefit of the model and to make it more relevant.

The three models were originally developed to be used in solving geopolitical conflicts. In my case, and for the purpose of this article, the models are not used to solve intergroup conflicts at the University of Agder. The reason for this is that there are no conflicts anymore (2017) between the two academic groups, as the two groups were split for the second time in 2014. In retrospect, I use them as analysing tools to attempt to understand why and how the development of the popular music programmes could cause such strong feelings and tensions, and to understand why the leaders handled things like they did. If we understand these dynamics, we can perhaps avoid or minimize the development of intergroup conflicts in the future, not only between the classical and popular music staff, but between mutually dependent groups of people in academic institutions who experience changes for better or worse, no matter what the reason.

If we now take into account a broader perspective by looking at the levels *above* the two groups, we first find the faculty level with a dean, a faculty director and a faculty board. The next level is the university level, with a rector, a university director and a university board. Both boards have internal and external members, and then we have the national level with the Norwegian Ministry of Education and Research. Above these national levels, we have the European level with the OECD-based ideas of *new public management*, which "came to influence Norwegian public policy in important ways" (Kyvik 2002, 56).

Among others, the overall objectives of the reform of the non-university higher education sector in 1994 were to enhance contact and collaboration between staff across different teaching programmes, to create a common educational culture in the new

colleges and to create better organizational conditions for adaptation to changes in societal needs and demands, and for the development of new courses (Kyvik 2002, 56).

Such intentions are meant to be good, but according to institutional theory there is not always a direct correlation between intentions and realities. On the contrary, reforms "happens rarely or never fully in accordance with the intentions, and there is always more or less room for translation, editing and adjusting for historical and situational circumstances" (Rommetvedt and Opedal 2005, 106[1]). The reason for this is that institutions often have their own informal identity and "their own heavy rhythms and traditions" (ibid.). Attempts at changes, "which are inconsistent with the organization's identity, norms and values, will meet resistance and often fail" (ibid. 107).

"The more a reform breaks with the basic values, norms and identities that characterize the organization or sector, the more likely it is that attempts at change will face opposition or be circumvented, in the short term" (Rommetvedt and Opedal 2005, 107).

"In connection with reforms, the long-term, strategic and proactive are emphasized, while every day politicians are characterized by the short-term, topical and reactive, in addition to routines and 'heavy rhythms'" (Rommetvedt and Opedal 2005, 107).

This lack of correspondence is called "the world of ideas and the practical world" (Brunsson and Olsen 1993, 165):

> *The practical world is the world in which services are produced, in which actual problems arise, and real money is spent.* (…) *There is a two-dimensional gap between the two worlds. One of the dimensions is content: ideas fill up the one world, actions fill up the other.* (…) *The two worlds can never meet, as the other dimension is time: the world of representations is in the future, while the practical world is now.*

According to institutional theory then, there are many reasons for reforms not to be implemented in accordance with the intentions. At the end of this article, I will discuss the events in light of these two aspects from institutional theory:

- The two worlds
    - o The world of ideas is in the future: long-term, strategic and proactive
    - o The practical world is now: short-term, topical and reactive
- Institutions have their own values, norms, identities and traditions

The method applied is to use the elements in the above-mentioned conflict models and terms as tools for identifying the conflicts and to characterize them. In this process, I take the different elements in the models, assess the content of meaning of the single element, move the focus to the seven critical events and then a) attempt to characterize them by use of the conflict mapping guide, b) discuss on what level in the conflict pyramid each event is located, and c) interpret what factor we are dealing with among the 17 factors in the conflict transformation model. The criterion for my interpretation is my own experience with the events, having been employed at this education programme since 1986. The sources for my knowledge of these circumstances are documents found in the archives at the University of Agder, such as annual lists of applicants, students and staff, and as a member of boards and committees at the department level (Tønsberg 2007, 2013 and 2014).

In the following paragraphs, I am using the conflict mapping guide and the transformation model to structure the text. At the end of the article, I will also discuss the findings from a broader perspective.

Conflict mapping

In this paragraph, I first list the seven critical events, which were thoroughly discussed in the article from 2014 (Tønsberg 2014, 23–30), and then explain in brief. Next, I will use the six questions of the conflict mapping guide to describe my interpretations of the conflicts between the popular music and classical music staffs for the conservatory education at the University of Agder between 1994 and 2014.

The seven critical events from 1994–2014

Event 1 1994: Prioritizing popular music—how the we *group* and *the others group* arose
Event 2 1995: From prioritization to stagnation – the beginning and continuation of a conflict
Event 3 1999: Higher national status for popular music—increased self-esteem
Event 4 2001: From fusion to fission—the explosion of a conservatory of music
Event 5 2004: Pure, "uncontaminated" popular music doctorate education—new tensions
Event 6 2008: Neutralization of popular music—merging with classical music once again
Event 7 2014: Popular music as "signature study"—secession from classical music once again

The first event took place in 1994, when six previously independent university colleges, including the Agder Conservatory of Music, were merged into the Agder University College (from 2007 the University of Agder). One of the first resolutions for the new university college was to identify 12 areas of priority, with one of them being popular music, and not classical music. This was the first step towards the escalation of the conflict.

The second event occurred in 1995, when the classical leader of both the popular music and classical music staffs suggested that the priority areas had to be reset, and that due to low budgets no new students would be admitted to the popular music programme. The leader did not manage to completely implement his plans, but despite a high and increasing number of popular music applicants, the number of popular music students at the conservatory declined for the first time in five years, and did not significantly increase for seven years. In contrast to this, the leader continued to increase the number of classical music students. Moreover, the number of fresh classical students has never been as high as three years after popular music was defined as an area of priority.

The third event occurred in 1999, as represented by a national report, which identified the popular music programmes in Agder as of "great national importance" (Norwegian Ministry of Church Affairs, Education and Research 1999, § 8.4). The report suggested terminating the classical music programmes in Kristiansand, moving them to the University of Stavanger and using the resources to build up a pure popular music institution in Kristiansand. The report inspired the popular music staff to suggest in a 2000 document to break out of the institution and establish something of their own, a *Norwegian Popular Music Conservatory*, modeled on the Rhythmic Music Conservatory in Copenhagen.

The suggestion of breaking out of the classical conservatory was not realized. Instead, the document led to the fourth event, the 2001 fission of the conservatory, the splitting into two parts, one popular music and one classical music section, each becoming a department, each with its own budget and its own administration and without a claim to cooperate in any area. As a result, the relations between the two academic groups became unproblematic.

The fifth event was the controversies in 2004 surrounding the establishment of a doctorate education in the performance of popular music. The classical dean wanted a doctorate in music with an *emphasis* only on popular music, which meant a doctorate programme based in *both* classical and popular music. The dean met serious opposition to

his plans in the faculty board, especially from one member in particular from the popular music staff. The board voted for the purely popular music PhD programme, which was in accordance with the recommendations from the university board. The dean, a classical music professor, left the meeting and resigned from his position the same day.

The sixth event took place in 2008, when the popular staff had become so strong and wealthy in the eyes of some other staff groups at the Faculty of Fine Arts that the popular music staff was merged against their will with the classical group once again, as was the case before 2001. Someone said that the reason for the merger was to neutralize this dominant group by organizing them under a common department with the neutral name, "Department of Music".

The seventh event took place after six years with this situation. The university board defined two strong and unique university programmes as "signature studies". When popular music studies became one (the other was the study of mechatronics), the staff was required to secede from the classical staff once again and establish their own "Department of Popular Music", which they were allowed to do in 2014.

In the following paragraphs, I am using the mapping guide questions as headlines and answering them systematically.

Who were the core conflict parties? Who were their internal subgroups, and on what constituencies did they depend?

The two core conflict parties were the classical music staff on the one hand and the popular music staff on the other. The classical group was the initial music conservatory teachers who had contributed with developing the Agder Conservatory of Music from 1965. The popular music group was the teachers who were engaged as lecturers in the late 1980s and early 1990s, who taught pop/rock band instruments such as electric guitar, electric bass, drums, keyboards and vocals. These persons were engaged by one of the classical teachers who had a dance band career himself before his classical education. The leader of the conservatory at that time was a Danish vocal teacher, who was classically educated, but with knowledge and an interest in popular music. He managed to balance the two groups and build up both the classical and popular music programmes during his six and a half years as leader.

It was in 1994 that the conflicts arose, because of the fusion of the six institutions and the decision of prioritizing popular music. The popular music staff was granted special privileges, while the classical was not, thereby creating *the we group* and *the others group*. From 1994, the leadership was taken over by another classical faculty member, but with no popular music interest or knowledge. This person had no possibility to handle the two groups in a balanced way, in which the one should be prioritized, while the other, his own group, should not.

In my opinion, the popular music group had no subgroups. On the classical side, some of the classical teachers were open and positive to the new trends and welcomed the popular music teachers, but others were not happy with this new development. The subgroup factors only had a small significance in the big picture, and as I interpreted it there were also no constituencies. All the popular music teachers felt a backlash against themselves, not from all the classical music teachers, but from some of the very strong and articulate among them, including from the leader of the common department in the years from1994–2001.

What were the conflict issues? Was it possible to distinguish between positions, interests and needs?

The conflict issues had to do with a lack of respect, a fight for resources, as well as differing interests and disagreement on who should be disadvantaged. According to the

new leader, the popular music programme had to take the disadvantages of a poor budget, which occurred after the fusion of the six institutions. Why did he feel that way? Because most of the popular music teachers only had small temporary positions in the late 1980s and early 1990s, as they were not yet permanent employees. This was reasonable enough, but the prioritization decision and the high and increasing number of applicants, which in 1994 was three times higher than the number of classical applicants, inspired the popular music staff to fight for their interests, and for a continued increase in the number of popular music students at the conservatory.

During the first years of both the classical and popular music programmes, the popular music teachers experienced a lack of respect from the classical staff, for their music, their musical taste and for their electric instruments. This value issue, in both the late 1980s and 1990s, was as I interpret it, one of the most important factors in the development of the tensions and conflicts between the two groups (Tønsberg 2013).

This lack of respect also led to the fact that the popular music staff had problems with developing and writing their own curriculums and programme descriptions. When the popular music staff attempted to use their own terminology in course descriptions, like three of the popular music teachers learned at the Berklee College of Music in Boston, Massachusetts, where they studied in the early 1980s, they were told by the classical leader to use the "normal" and "correct" classical music terminology.

The issue conflicts also had to do with positions. The classical teachers knew the academic language, both the oral and the written, while the popular music teachers came from a professional career as pop/rock musicians in the music industry. Later on, when the popular music staff and number of students had increased significantly, especially in the years from 2001–2007, the positions had changed considerably. During this period, the popular music staff had become so dominant that the other staffs at the Faculty of Fine Arts decided to do something with the situation, which, as mentioned above, resulted in merging the two groups together again in a common music department.

What were the relationships between the conflict parties? Were there qualitative and quantitative asymmetries?

The relationship between the two parties has always been asymmetric. This is first of all due to the high number of applicants on the popular music side. When the prioritizing decision was made, the number of popular music applicants was three times higher than the number of applicants to the classical programmes. And this disproportion has been even worse, as the number of applicants was five times higher for popular music compared to that of the classical programme. So there were quantitative asymmetries in favour of popular music during the entire development process of these programmes at this institution.

The years up to 1994 were characterized by symmetry and balance because of the leader of the conservatory from 1988, who was well respected from both the classical and popular music staffs and had good relationships with both of them. But even during the years before the fusion, it is possible to think of a *latent conflict* (Ramsbotham et al. 2011, 27). This is in compliance with Level 1 in the conflict pyramid: "Conflicts that never occur because of a supportive (…) environment, and when conflicts arise they are easier to handle because of working social relations" (Hakvoort 2010, 162). In my opinion, there was a supportive environment in the years before 1994, since the conservatory leader had positive social relations at that time with the teachers in both music cultures.

What about qualitative asymmetries? I would say that the two central decisions, of prioritization in 1994 and the "signature study" in 2014, led to a perception in both groups that popular music had a unique status, and therefore perhaps a qualitatively higher status. These differences in status perception have without question been a reason for the maintained tensions and continued conflicts.

What were the different perceptions of the causes and nature of the conflict among the conflict parties?

The classical leader's perception of the causes of the conflict was that the popular music staff should have accepted a reset of the priority areas, i.e. that popular music should not be one of the 12 priority areas of the new institution, the Agder University College. His perception was also that the popular music staff should have accepted a reduction in the number of popular music students, due to the bad financial situation after the fusion.

On their side, the popular music staff had that perception that the conservatory leader could not reset an area of prioritization decided on by the central board in the institution.

The nature of the conflict was such that the popular music teachers, in both the late 1980s and 1990s, did not meet for lunch in the common lunchroom, based on the argumentation that they would not expose themselves to the daily critique and disrespect from some of the classical faculty.

What was the behaviour of the parties in the conflict periods? What were the "escalatory" and "de-escalatory" phases?

The conflict escalation at the conservatory educations at the University of Agder occurred in three periods. From the fusion in 1994 to the fission in 2001, the conflict escalated due to the increasing frustration of the popular music group in not being prioritized. When the splitting of the conservatory took place in 2001, the popular music group was satisfied and began to develop their own music programmes on their own premises, riding on a wave of goodwill and popularity in most of the university outside the conservatory. But the classical and other academic groups at the Faculty of Fine Arts, as well as the visual art and scenic art departments, felt a growing frustration because of the more and more dominant popular music department. So, the period 2001–2007 also saw an escalation in the conflict phase, though now in the opposite direction, against the popular music staff.

When the two music staffs were merged together again in 2008 against the will of the popular music department, the third escalatory phase started, with discussions between the popular music and classical music departments about the budget, the number of fresh students, resources and so on. This escalatory phase ended in 2014, when the popular music staff received their own independent department once again.

Who were the leaders of the parties? At the elite/individual level, what were their objectives, policies, interests and relative strengths and weaknesses?

The leader of the conservatory was also the leader of the classical music staff. His objective was to handle the financial situation in the best way possible for both the classical and popular music staffs. But he handled the situation by placing the responsibility for the bad economic situation on the popular music staff, which did not feel that this was their responsibility at all because of the prioritization decision. The conservatory leader's policies and the interests of the popular music staff were therefore incompatible.

But can we really expect that the leader should have handled these circumstances in another way than he did? The answer is no, because according to conflict theory intergroup conflicts are based in:

… real differences between groups in terms of social power, access to resources, important life values or other significant incompatibilities. However, these realistic sources of conflict are typically exacerbated by the subjective processes individuals employ in seeing and interpreting the world (…). As individuals and as groups, human beings are not well equipped to deal with important differences among themselves and others, and they often engage in behaviors that make the situation worse, unless social processes and institutions are available to them to manage their incompatibility effectively. (Deutsch and Coleman 2000, 167)

According to Deutsch and Coleman, it was not to be expected that the classical leader could have managed the situation in a way other than what he did. But how should the leaders above the conservatory level act? Should they not have defined areas of priority, for fear of creating conflicts? The answer is of course not. But when an area of priority was defined, could the leaders have done anything? They changed the institutional environment, and in accordance with a conflict transformation model, we can say that the leaders on the level above the two competing groups could have understood that the decision would cause internal tensions at the conservatory. But so what? Could the leaders have given the classical teachers any form of compensation? For *not* being prioritized? It is difficult to see which means and measures could have been used for this purpose, but in accordance with Level 3 in the conflict pyramid we can of course say that a third party could have been set to help mediate between the two parties. However, since the two groups were in an asymmetric conflict, only Level 4, Stop, could be a reasonable solution.

What were the two groups' strengths and weaknesses? The strengths of the popular music group were the high and increasing number of applicants, and also their increasing *popularity* by many groups at the institution. The popular music teachers played popular music; they were young and cool and had a high self-esteem, while the classical teachers did not score high on any of these parameters. The strength of the classical leader was of course that he was in the position to lead, but his way of leading the two groups was not a way that satisfied the popular music staff.

After this mapping of the characteristics of the conflicts, I will discuss them in relation to the conflict transformation model.

Conflict transformation

This part of the article is structured by the five factors of transformations shown in Table 1. For each of the factors, I discuss which types of changes the conflicts represent, and how they were solved or could have been solved, in relation to the model. The discussion is also based on the findings from the mapping above.

Context transformation – international, regional, national

The third event actualizes the concept of context transformation. In Miall's text, this concept is used in connection with change in the international or regional environment (ibid. 2004, 78). If we also think of the national and even institutional environment, we can say that the national report from 1999 represented a shift, a transformation, in the Norwegian view on jazz, pop and rock educations within classical conservatories. This shift, represented with the words "great national importance", became a positive trigger for the popular music teachers. They experienced that they had the Norwegian cultural authorities on their side; they felt a higher status, both for themselves and for their music, with the result that the conflicts became easier to deal with. This shift in the national environment led to a shift in the institutional environment as well, at least among the leaders and boards at the various levels of the University of Agder, and that shift had an impact on the confidence and willingness among the popular music teachers to find new solutions and a way out of the frustrating situation.

This event was what was needed to start a thought process, through which the idea came about for secession from the classical staff and the building up of a new independent music conservatory. The document containing these thoughts contributed to making the tensions between the popular music and classical music staffs more obvious, and represents a common consequence of being underdogs over time, insofar as beginning to think of alternative solutions: "The underdogs may withdraw from the unbalanced relationship and start building anew—the parallel institutions approach" (Ramsbotham et al. 2011, 25).

This was what happened through this document from 2000, with the proposal of secession from the classical staff, as this document was the predecessor of the secession. There had to be an environmental change, a national cultural change, in the view of popular music education, a change from an earlier rather hesitant and negative attitude, because of a fear for jobs and resources, to a perception of the popular music education as a normal phenomenon in Norwegian music education programmes.

Structure transformation

Structure transformation can be a change from asymmetric to symmetric relations, a change in power structures and a change in markets of violence (Miall 2004, 78). The fourth critical event resolution to split the conservatory, was, as I experienced it while it took place, not a result of a theoretical awareness by the leaders of how to solve conflicts. Instead, it was a solution that forced a way regardless of conflict theories. But in retrospect, it is easy to characterize this as structure transformation.

When the conservatory, consisting of two unbalanced factions, one dominant (classical music) and one dominated (popular music), was split into two parts, each with its own budget, its own management and without the possibility of cooperation in any area, as the asymmetrical relationship was transformed into a symmetrical, balanced relationship. The power structures were changed, the markets of conflict disappeared and the institution with the highest level of conflict in Norway, at least when it came to the academization of popular music education, was transformed to a well-functioning institution.

Would it be an adequate solution that leaders above the conservatory level had intervened and attempted to solve the conflict situation by telling the two parties that they had to agree, that they had to make compromises, and that the conservatory could not be split up? No, not according to conflict theory, since we had to deal with an asymmetric conflict:

> *Asymmetric conflicts are those in which conflict parties are unequal in power, either quantitatively (…) or qualitatively (…) or both. In these circumstances, critics have seen traditional negotiation/mediation, dialogue and problem-solving approaches as inadequate, if not counter-productive, insofar as they assume equivalence between the conflict parties (…). The result is seen to be to reinforce the relative power of the hegemon.* (Ramsbotham et al. 2011, 59)

This is also in accordance with the *conflict pyramid*, which states that separating is a way of stopping conflicts. "Conflicts are not resolved, they are stopped, and parties are separated" (Hakvoort 2010, 164).

What then about the sixth critical event in 2008, the unwilling merging with classical music once again? This decision was not in accordance with the conflict transformation model, and is an example of an event that the leaders could have handled in a better way, because the tensions from before 2001 came back, with a fight for resources. These tensions, together with the status as "signature studies", inspired the popular music staff to require secession once again, and according to the conflict transformation model this was the best solution. This time the rationale was that the classical music programme struggled with a low number of applicants and a bad economy, and that the popular music studies were also suffering due to these bad circumstances. Furthermore, the popular music faculty had grown substantially for many years and in many ways. The first popular music research fellow finished his PhD at an external programme, several popular music professors were appointed and the number of applicants to the popular music studies was still high and rising, whereas the number of classical applicants was still low. The number of faculty members in the popular music staff had become so large that the university

rules allowed the Department of Music to be split into two departments. As a result, the popular music staff once again could manage their own business. Thus, the changes in the power structures in 2014 led to the imbalance disappearing, with the asymmetry being replaced by symmetry and the basis for conflict once again disappearing.

The fourth event, the fission, took place because the popular music teachers felt that the classical staff dominated them. The sixth event happened for the opposite reason; some groups at the Faculty of Fine Arts felt that the popular music teachers had become too dominant and too popular.

Actor transformation

At the time of the seventh critical event, the Faculty of Fine Arts had hired a new chief executive officer. This man had a pragmatic view of things, and did not share the conflict history with the other employees at the faculty. Therefore, when he experienced that the popular music staff wanted their own independent department, he said: Why not? And when the criteria for splitting up departments were met, the splitting became a reality in 2014, as it did seven years earlier. This case actualizes the importance of actors in conflict situations, as a change in leadership can make a significant contribution towards solving tensions and conflicts.

Also, an *intra-party change* and a *change in a party´s constituencies* are relevant to mention here. After some years in the same department as the classical music staff, the older faculty members of the popular music staff had become tired of all the years of fighting and struggling. But after around 2010, some new and younger popular music teachers were permanently employed, and it was these persons, or should we say actors, who managed to convince the new leadership of the benefits of the splitting up.

Issue transformation

In the years 1994–2001 and 2008–2014, while the two groups were organized into the common Department of Music, the leaders on both sides and the leaders above the conservatory level attempted to handle the conflict by *constructive compromises* and the *transcendence of contested issues*. These issues were in many different areas, e.g. in budget, student numbers, resources, exam rules, curriculum design and educational goals. And history tells that these efforts were not enough to get rid of the differences between the two music cultures, and these differences were not possible to compromise on. Hence, making attempts at issue transformation alone is not a good solution in an asymmetric conflict.

Personal/elite transformation

The four changing factors: perspective, heart, will and conciliatory gestures are rare phenomena in the relationship between the two teacher groups. In my experience, and despite the fact that the popular music staff had their own independent Department of Popular Music for two periods, from 2001 to 2007 and from 2104 to date, the willingness to change hearts and a will towards a more conciliatory attitude have been almost absent. The reason for this has to do with the concept of *residuals*. I think that the disrespect from the classical staff towards the popular music staff in particular still remains in the head and hearts of the popular music teachers. Consequently, even if they had acquired their own department, and even if the structures were changed and the asymmetric relations disappeared, the negative characterizations from the periods in the common departments are still there, and will be as long as the most central teachers on both sides are still working.

The world of ideas and the practical world

In the previous paragraphs, I have discussed four of the seven events in a relatively narrow perspective, though the remaining events need to be explained in a broader perspective. Especially in regard to the two first events, the decision in 1994 by the university college board of prioritizing popular music (event 1), as well as the decision in 1995 by the classical department leader not to implement the prioritizing decision and to suggest to admit no new popular music students at all (event 2), are all possible explanations by bringing in the concept of the two worlds.

In the Agder University College board's thinking, the "long-term, strategic and proactive" was emphasized (Rommetvedt and Opedal 2005, 107), as they had to focus on areas that could promote the college outward, thereby making the college unique for marketing purposes.

However, the classical leader's everyday work was characterized by the "short-term, topical and reactive" (ibid.). He had taken over the management of the various conservatory educations from the former rector of an independent institution, the Agder Conservatory of Music, with the different budgets given directly from the national Ministry of Education. After the fusion, the conservatory educations had two administrative levels above themselves, the faculty level and the university college level. And the leader of the conservatory educations had to fight for his budgets, both with departments at other faculties and with the other departments at his own faculty. For him the economic situation was critical, and the only solution he saw was to fill up the positions of the permanent and full-time employed classical teachers. As a result, he could admit a high amount of new classical students, both in 1995 and 1996. On the popular music side, the teachers were still few and only had part-time positions. To prioritize popular music would mean creating a plan for employing a considerable amount of popular music teachers, but with unknown financial consequences. So here we have the concept of the practical world: "The world in which services are produced, in which actual problems arise, and real money is spent" (Brunsson and Olsen 1993, 165). From this perspective it is easy to understand the classical leader and his choice: defying the prioritizing decision and suggesting no new students on the popular music side.

Institutions have their own values, norms, identities and traditions

Founded in 1965, the classical conservatory had a 30-year classical history before the fusion in 1994. The few cases in relation to the admission of popular music students were regarded by the hard core of classical teachers as an anomaly, an exception from the norm. The role perception among the classical teachers was in accordance with the traditional musical value hierarchy, with classical music at the top of the tree, jazz in the middle and popular music at the bottom.

The decision that the mainly classical music conservatory should focus on popular music and not on classical music, broke so radically with this institution's identity, and with the rank order in the value hierarchy, that the leader had to react as he did, namely to suggest resetting the prioritizing decision and to not increase the amount of popular music students. The prioritizing decision focused on what would be profitable for the institution, while the conservatory leader did what was befitting the leader of an institution with a heavy classical identity. "The more a reform breaks with the basic values, norms and identities (…), the more likely it is that attempts at change will face opposition (…), at least in the short term" (Rommetvedt and Opedal 2005, 107).

"At least in the short term" – is an interesting aspect. One of the primary objectives of the reform mentioned in the introduction, when 98 small colleges were amalgamated into

26 new state colleges, was to "create better organisational conditions for adaptation to changes in societal needs and demands and for development of new courses" (Kyvik 2002, 55). In the long term, the college reform in 1994 "has radically changed the Norwegian educational system. First and foremost, the college sector and the individual state college have become far more visible and acquired a higher status (…) both in a national context and in the different regions" (Kyvik 2002, 71). And it was not only the institutions that, but also the prioritized areas that gradually acquired a far higher status, at least as far as the popular music educations at Agder University. The popular music teachers themselves call what has occurred over the last 25 years: *the popular music adventure*.

Conclusion

What were the characteristics of the conflicts that arose between the classical and popular music staffs at the University of Agder in the period from 1994 to 2014? It had to do with asymmetric relationships between two music teacher groups, who in certain periods had to exist together in the same department with insufficient resources, consequently fighting for their respective needs and values. It also had to do with disrespect and inferiority between the two groups, which also raised the possibility of an escalation in animosity, since the classical leader did not manage to handle the two groups in a balanced way. The reason for this can be explained with reference to the 30-year history of the Agder Conservatory of Music before 1994 as a classical conservatory with a strong identity, norms and traditions. The leader acted in a predictable way for leaders facing a reform: short-term, topical and reactive.

How were the conflicts resolved? The national report from 1999 represented a context transformation, and when the report identified the popular music programmes in Agder as of "great national importance", this in turn led to a structure transformation at the conservatory. To split a department into two parts was the ultimate solution to the conflicts of the last part of the 1990s. According to my findings, separating groups into totally independent departments is the only way of stopping conflicts between groups struggling with cooperation and coexistence, especially if the conflict is characterized by dominating or dominated groups of people.

How can the decisions made by boards and leaders on different levels be understood? The decision made by the Agder University College board for defining areas of priority was in accordance with the mandate of an education institution: to plan for the long term, to be strategic and proactive, and to take into account societal changes and needs. From this perspective, from the world of ideas, it was logical and reasonable to define popular music studies as one of the areas of priority. On his side, the conservatory leader was part of the practical world, and handled the split in accordance with his mandate as the leader of an institution with a 30-year history as a classical music conservatory. To bring in institutional theory and interpret the classical leader's difficult dilemma between the two worlds contributes to an understanding that he could not act in many other ways than what he actually did.

What can leaders learn from the consequences of the intergroup conflicts at the University of Agder? The chosen case for this article is the institution that experienced the worst conflicts in Norway when establishing popular music studies at the classical conservatories. The case is therefore not representative of many other institutions, and the conflicts are now history. But my findings focus on the fact that decisions may have unintended consequences. By giving a group of teachers in the Academy a privilege, as happened with the popular music teachers two times, an area of priority in 1994 and a signature study in 2013, gave them increased status. That the classical teachers experienced a loss of status both times was of course not intentional. A piece of learning

here is perhaps that by giving "academic awards" to one part of a group, there is a risk for creating two groups and pitting them against each other. ■

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Note

[1] All quotes from Rommentvedt & Opedal (2005) are translated by the author.

Artikkelit

Abstrakti

Kirjoittaja tarkastelee Norjassa toimivan Agderin yliopiston klassisen ja populaarimusiikin alan henkilöstön välisiä ristiriitoja vuosien 1994 ja 2014 välisenä aikana. Konfliktin ensimmäisenä impulssina oli yliopiston johtokunnan tekemä päätös uusien populaarimusiikin opintojen asettamisesta etusijalle 30 vuotta vanhojen klassisten opintojen sijaan. Konfliktien ominaisuuksien selvittämiseksi ja niiden ratkaisemiseksi käytetään kolmea konfliktimallia: 1) konfliktin kartoitusopasta, 2) konfliktin pyramidia ja 3) konfliktin muunnosmallia. Institutionaalisen teorian valossa pyritään ymmärtämään yliopiston eri tasoilla olevien hallintoelinten ja johtajien päätöksiä ja sitä, mitä johtajat voivat oppia konfliktien seurauksista. Havaittiin, että ristiriidat koostuivat em. kahden ryhmän välisistä epäsymmetrisistä suhteista ja että konfliktit ratkaistiin konservatorion rakennemuutoksella jakamalla se kahteen itsenäiseen osastoon. Populaarimusiikin opintojen määritteleminen ensisijaisiksi klassisten opintojen sijaan on kirjoittajan mukaan ymmärrettävä ja kohtuullinen päätös, joka perustuu siihen, että yliopiston hallintoelinten velvollisuutena on tiedostaa yhteiskunnalliset muutostarpeet. Johtajien pitäisi kuitenkin oppia, että jos vain yhdelle ryhmälle myönnetään akateeminen etuoikeus, vaarana on luoda vastakkainasettelu kahden ryhmän välille. ∎

Cecilia Ferm Almqvist & Susanna Leijonhufvud

The Music Teacher in the Nexus of Art Origin

Introduction

Artists create art; but the artist would not be considered an artist if the work of that artist were not considered to be art (Heidegger 2002). Hence, art creates artists. Martin Heidegger expresses this very paradox in his *The Origin of the Work of Art*,[1] a paradox we have chosen to name *the nexus of the origin of art*.[2] In the following, we present a philosophical investigation of this event of origin by contextualizing the nexus in the realm of music education. Hence, the origin of art becomes a focal point in educational settings, since a second subject is present: the teacher. Because the teacher is included in educational settings, the teacher as subject may become an inevitable part of this originating event. We find this nexus deeply interesting, as it is crucial for the origin of the artist, as well as the origin of the work art, to be able to originate also after graduation. The importance of the teacher in contemporary music education has been emphasized by several recent Scandinavian studies (Falthin 2015; Ferm Almqvist 2016, Mars 2016). We argue that to be the vehicle of arts education, the teacher must be involved in the nexus defined above, although the origin of art should not depend on the teacher's presence. Given these conditions, then, how and in what ways should a teacher relate to the origin of art in formal and non-formal music education?

To make the origin of art understandable, Heidegger uses several examples of art in his exposition, leading toward what he describes as an "origin". One of the most famous examples is van Gogh's painting *A Pair of Shoes* (Heidegger 2002). This painting is not simply portraying shoes, nor is it a mere patchwork of colours; instead through the use of colours the work of art brings the shoes forward and reveals something about these shoes that even the shoes themselves, *in physis*, cannot reveal. With such an example Heidegger brings forth the special quality that art obtains, a quality that ordinary things and tools lack. In another example—a rock sculpture—Heidegger challenges us with the puzzling question of where the work of the mason is transcended and becomes the work of the artist-sculptor. And, in such a piece of art, where does the granite rock transcend into a sculpture and vice versa? Heidegger describes this artwork as a sculpture where the rock has been used in such a way that the granite comes forth through the artistic craft driven by the intentions, thoughts, and beliefs of the artist-sculptor. Like the sculptor, the artist-painter can use colours, not so they are used up, but on the contrary so they shine for the first time. The artist-poet uses words, not as ordinary speakers or writers do, but so they "become and remain truly a word" (Heidegger 2002, 25). In the same manner, the artist-composer or musician can use tones in an artistic manner to bring those tones forth as music as art.

As a consequence of the above reasoning, art can throw us into what Heidegger defines as Being—a state where humans cannot decide whether tones can be just tones, or whether they cannot be tones without being tones of music. Heidegger claims that Being is a state strong enough to change the way humans see, interpret, and understand things. To be thrown into Being is to renegotiate one's world, and hence see the world with new eyes. In a musical context this can be akin to being "hit" by music, which means, to invoke Heidegger, to experience music in a way that changes individual or collective history (Leijonhufvud & Ferm Thorgersen 2015; Varkøy & Pio 2012). For example, a young musician renegotiates the way he creates music by being hit by the music of David Bowie (Andersson 2016). In the same manner, the music of John Lennon or Richard

Wagner influenced and changed the Lifeworlds for a whole generation on an almost global scale (Varkøy & Pio 2012).[3] The former is an example of the individual level, whereas the latter is an example of the collective level were art can change history.

The investigation presented in this paper is built upon an earlier study of Heidegger's concept of the origin of the work of art in relation to music curricula in Swedish compulsory schools, in which the possibility of Being in music was investigated (Leijonhufvud & Ferm Thorgersen 2015). By rethinking Heidegger and employing his philosophy in music-educational settings it became clear that it is possible for students to become "hit" by music in different ways (Leijonhufvud & Ferm Thorgersen 2015). One aim of education can be to offer the students an opportunity to discover musical art, another aim can be for the art to let students evolve into artists. The term 'artist' in this context we mean, in a broad sense, that the one who creates art, in this case of music, is not limited to a professional musical artist or a genius. Hence, every child or student has an intrinsic potential to be thrown into Being and accordingly originate as an artist. In that study we also argued, "As educators, we might concentrate fully on the artist in order for the artist to produce art. However, according to Heidegger, we should also pay attention to the artwork's ability to form the artist" (Leijonhufvud & Ferm Thorgersen 2015, 117). In this way we extend Heidegger's thinking on art as a phenomenon, by introducing it into the philosophy of music education, with a focus on the educator in this nexus of the origin of art.

Hence, the teacher's involvement in educational settings can jeopardize students' becoming as unique and original artists. The teacher is involved, at least to some degree, in students' originating art as well as in art's originating students into artists. At the same time the teacher needs to be able to educate emancipated students as artists who are able to create art. In line with Heidegger's thinking, the educator must handle his/her involvement in the nexus of the origin of art. How can the educator be involved, while remaining outside the nexus? This will be discussed below from the perspective of shared Lifeworlds.

To be able to investigate the complex relations between art, student(s), and teacher, we find it necessary to explore a number of phenomenological concepts. Initially Heidegger's notion of the work of art is presented, followed by the concepts of Lifeworld, intersubjectivity and phenomenological *didaktik*.[4] These philosophical concepts are mainly based on Edmund Husserl's and Martin Heidegger's phenomenological definitions. However, intersubjectivity is refined as musical intersubjectivity, based on the phenomenological investigation by Sven-Erik Holgersen (2006), and the ideas of phenomenological *didaktik* stems from Käthe Meyer-Drawe (1986). As a way of contextualizing these philosophical ideas in the realm of music education with a focus on the teacher, previous studies have been visited. Studies that explore overcoming the teacher role as domination based on instruction and imitation (Holgersson 2011; Ferm Thorgersen 2014) have been considered, as have studies that focus on the role of the teacher in non-formal music education (Abramo 2011; Ferm Almqvist 2016; Veblen 2012; Väkevä & Westerlund 2007). The present investigation contributes with a novel way of understanding the role of the teacher in relation to the origin of art in music education.

A Work of Art

As already stated, the concept of a work of art as used in this study derives from Martin Heidegger. According to Heidegger a work of art has three different essences, the dimension of thingness, the dimension of toolness, and the most significant and peculiar dimension, the dimension of art (Heidegger 2002, 3). This last quality, which is unique to art, is not present in things nor in tools but is a quality of "something else" (Heidegger

2002, 3). In this investigation we exceed Heidegger's vocabulary and name this quality of "something else"—*artness*.[5] The concept of artness is ascribed to a work of art, if we are to follow Heidegger's thinking, where a work of art originates from the artist as well as the artist originating from the artwork itself: "The artist is the origin of the work. The work is the origin of the artist. Neither is without the other" (Heidegger 2002, 1).

Heidegger exemplifies his thinking with a number of existing works of art from a variety of art forms. The common denominator for all the examples is that they are recognized masterpieces. And from this one might conclude that art is only that, which is produced by great artists. However, our definition of art is more inclusive: In this investigation, art and artistry are ascribed to anyone or anything that has the potential of artness, implying that art can also exist in educational settings where artists and works of art are yet to be recognized (c.f. Pio 2015).

When Heidegger describes the painter he writes: "the painter too, makes use of the pigment; he uses it, however, in such a way that the colors are not used up but begin, rather, for the first time to shine" (Heidegger 2002, 25). To give a similar example, musical composers, such as the previously mentioned David Bowie, John Lennon, and Richard Wagner, can be regarded as not *consuming* tones for their compositions, but rather *using* tones in ways that make them shine and come alive *as* music as art. Hans-Georg Gadamer (1960) acknowledges such a musical example in his postscript to the Reclam edition of *Der Ursprung des Kunstwerkes*, "Die Töne, aus denen ein musikalisches Meisterwerk besteht, sind mehr Töne als alle Geräusche und Töne sonst" (Gadamer 1960 in Heidegger 1960, 106).[6] The conclusion so far must be that the musical artist is able to *use* sonorous tones and *cultivate* them into music, so that the tones *become* music as art.

Our question, then, is how the music teacher can organize music-educational settings to offer tools for the students to be thrown into Being, and hence originate as artists and be able to create art in the spirit of Heidegger's thinking. In the introduction, we offered the example of the young musician who meets a certain musical work of David Bowie, which apparently has the intrinsic power of art to throw that young musician into Being, as demonstration of how art changes history for an individual. In this example history changes as the young musician's album becomes highly influenced by the music of Bowie. How can the teacher offer students opportunities to be hit by music in ways similar to this? One way a teacher might accomplish this is by introducing the students to various artists, genres, instruments, and sounds offered as openers to the world of music, and more precisely to the artness in music. To be able to explore individuals' relations to such educational settings we must introduce the concept of Lifeworld, mainly based on a Husserlian (2004, 110–11) way of thinking, followed by the notion of intersubjectivity. Thereafter we will come back to the music-educational context.

The idea of Lifeworld

To be able to consider artness within music from the perspective of different individuals, the idea of the *Lifeworld* is accounted for below. Further, the idea of *intentionality* is described, as well as Heidegger's concept of *dwelling*.

According to Husserl (2004) a Lifeworld is made up by a person's earlier experiences, thoughts and phantasies (Husserl 2004).[7] Accordingly, if earlier experiences are rare, the Lifeworld becomes rather poor. A young child has yet to enrich his or her Lifeworld through experiences. However, if we follow Husserl's suggestion that thoughts and phantasy contribute to the Lifeworld alongside earlier experiences, then thoughts and phantasy can to some extent make up for this scarcity of experience and accordingly contribute to a richer Lifeworld (Husserl 2004, 110–11). In summary, to gain a rich and nuanced Lifeworld, experiences are needed as well as thoughts and phantasies. We suggest

that a rich Lifeworld is important for students, and that teachers should bear in mind all three components of that—thoughts, phantasies and experiences—when they design an educational setting.

In a community of subjects, rather than a single subject, the shared Lifeworlds are like a system of meaning that for instance constitutes the subjects' common language. And if different communities are included, the shared Lifeworld can be viewed as a general framework of meaning, making a common understanding possible between the communities. Hence, if the living subject is the one who experiences, belongs to, and "has" a Lifeworld, the social setting of which this individual is a part both influences and is influenced by other human beings involved. A philosophical and scientific investigation into shared Lifeworlds encounters diversified phenomena of social practice and praxis (Zelic 2008). A phenomenological description of the world implies that the Lifeworlds constitute spheres of social and cultural practice.

A concept important to the understanding of the Lifeworld is *intentionality* (Zahavi 2003). Intentionality is the connection between phenomena and the individual. The term conceptualizes a human being's directedness towards a phenomenon, and the phenomenon's appearance to the individual. In this way the intentionality of two different human beings upon the same "thing" can reveal two different phenomena. Wittgenstein illustrated this with the illusion of the rabbit-duck. The famous image of the rabbit-duck will be experienced as a rabbit, and nothing but a rabbit, if the intentionality toward the "thing" is directed towards rabbits. In order to experience the duck, an intentionality must be directed towards the duck, hence there must be an awareness or openness of the existences of ducks. To be able to experience the picture as both rabbit and a duck is by definition a more nuanced and enriched Lifeworld than a limited experience of solely one of the animals. With this animated example as a point of departure, the teacher's mission is to introduce and present "rabbits" as well as "ducks,"—that is, a variety of potential intentionalities towards a "thing"—and by doing so to enrich the students' conceptual Lifeworld. Music is a far more complex phenomenon than the simple rabbit-duck, however. If the music teacher presents unfamiliar music to the students, the teacher can also present various possible intentionalities toward the music. In this way, if we follow the thinking of Husserl, the music can also appear as new, as a new intentionality can be established toward the music. Thus, the music of Bowie, Lennon or Wagner can be experienced differently by each individual, but alternative and new directedness toward the music can also open the music up and hence enrich the Lifeworld of those individuals as new intentionalites is established toward the music.

Directed intentionality toward already known phenomena is not enough if the subject is to enrich her/his Lifeworld. Heidegger also stresses the importance of "to be held out in the nothing" (Heidegger 2000). We believe that such state of being can be compared to an opportunity of serendipity. The source of term "serendipity" is the legend of the three princes of Serendip, who discovered the mythical island of Sri Lanka is what found the etymological foundation of 'serendipity'. This discovery of the unknown was achievable due to a combination of open curiosity and well-equipped preparations. The island was sighted whilst afloat at sea, a state that we believe seeks its similarities in Heidegger's concept of *dwelling*.[9] The originating artist, being in a state of dwelling, should be equipped with a variety and depth of musical knowledge as well as phantasy and open curiosity, in order to be prepared when art originates in serendipity. We suggest that, like the princes in the tale of serendipity, the teacher needs to be the lookout on such a journey: ready and able to enhance and spot artness, or what could be or become artness, in order to make the originating artist prepared to discover and let art originate (Leijonhufvud & Ferm Thorgersen 2015). Therefore, the teacher needs to direct her/his intentionality toward the very origin of art—how art originates an artist and vice versa.

Intersubjectivity and Musical Intersubjectivity

A human being experiences the world from her subjective perspective within her Lifeworld. The intersubjective perspective is thus the shared perspective between subjects in a shared Lifeworld. Intersubjectivity is found in a shared language, a shared understanding, and widely used general frameworks of meaning-making. The Lifeworld and the living subject are both given *a priori* as a kind of wholeness through incorporating the human being's ways of living in the Lifeworld (Costello 2006). However, this connection, alluding to subjects' intertwinement, would not be experienced as such without being recognized by yet other subjects. In the same way, as human beings are intertwined with things in the world, they are intertwined with other human beings, a condition spelled out as *intersubjectivity* (Husserl 2004, 110–11). Intersubjective experience is based on curiosity and a striving toward common understanding; it occurs in the course of conscious attribution of intentional acts to other subjects, where human beings put themselves into the other one's shoes (Drummond 2012, 128). We argue that teachers must continually put themselves in their students' shoes, in order to present music in ways that enrich the musical Lifeworld for each and every one of the students.

The difference between subjects is most fundamental for intersubjectivity. If an asymmetrical difference between student and teacher were not present, the experienc*ed* subject would cease and become a part of the experienc*ing* subject (Zahavi 2003, 114). To stress what we already mentioned above in interaction with others, the different Lifeworlds of subjects can overlap; hence the Lifeworld of one living subject can become augmented, new and enriched. All subjects have the ability to become intersubjective. Through phantasy, humans can take on more than one perspective at a time, which makes it possible to overlap with the perspectives of others and in doing so bring new relationships into the shared Lifeworld.

In a musical setting, subjective musical Lifeworlds can blend into shared intersubjective musical Lifeworlds. These ideas are fundamental to music, as musicians must share aspects of music intersubjectively in order to make music together (Ferm Thorgersen 2014; Holgersen 2006; Kanellopoulos 2015). A musical work can be regarded as a space for dwelling in a musical practice. Performers, listeners, composers, and teachers as well as students, can all dwell within the world of music (Benson 2003; Ferm Thorgersen 2013). Such sharing may therefore occur systematically or in a dwelling musical situation (Alerby & Ferm 2005; Bowman 2012; Stubley 1998). Musical intersubjectivity may be described as a simultaneous directedness toward music as well as toward each other (Holgersen 2006, 33). Holgersen illustrates his thinking about musical intersubjectivity with a schematic figure (Figure 1). The schematic model is based on the phenomenological idea of intentionality, which is the ontological foundation for any experience of our surroundings in our musical Lifeworlds. As already mentioned, intersubjective intentionality means that the must be directed toward something as this something, in turn, reveals itself to the subject(s).
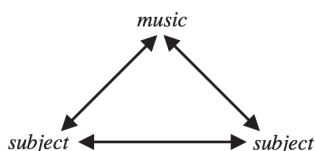

Figure 1. Musical Intersubjectivity (Holgersen 2006, 33).

In musical intersubjectivity as described by Holgersen (Figure 1), intersubjectivity exists between (at least) two subjects and one object—music. Holgersen (2006) stresses that people who play together are always directed towards their own *and* the other's musical expression. In addition, they are directed towards possible musical expressions that are not yet realized. Consequently, according to Holgersen, an open sense is needed, in which each subject hears how the music is perceived both by herself and by the other: an open musical intersubjectivity. In formal music-educational settings musical intersubjectivity includes a teacher and a student, and this relationship implies differences regarding responsibility and power (Holgersen 2006). Ideally, in a music-educational setting the music teacher has a larger repertoire of earlier experiences, with a greater awareness of artness in music, than the student does, and this gives the teacher a more developed and nuanced musical Lifeworld than that of the student (Arendt 1958; Varkøy 2015). The teacher's enriched musical Lifeworld would, at least in theory, not only help the teacher to be aware of art originating, but could also allow the teacher to become a part of the origin of musical art itself. Returning to the example of the young musician and Bowie's music (Andersson 2016), the teacher might have offered a meeting between the two, without presenting his or her own perception of Bowie's music.

Artists can be unique artists without the accompaniment of another person such as the teacher. Teachers teach students and students become artists creating musical art; but at the end of the student's involvement in education the teacher remains the teacher and the artist should be emancipated. Hence the teacher must never become an indispensable part of the artistry within a music-educational setting. This paradox of the teacher's involvement in art origin will be discussed further, as musical intersubjectivity calls for additional asymmetrical intersubjectivity in these settings.

Asymmetrical intersubjectivity in education and phenomenological didaktik

If the world is seen as intersubjective—a place where different Lifeworlds can overlap and human beings become aware of phenomena such as art through interaction with others— it becomes crucial to discuss the role of the teacher in relation to the student. Such reasoning suggests that the experiences of teachers and students may be intertwined and crisscrossed between the perceived and the perceiving. Nevertheless, the teacher, having a more enriched Lifeworld than the student, holds the power and responsibility. The relation between the teacher and the student is therefore asymmetrical. Hannah Arendt describes this condition as follows:

> *educators here stand in relation to the young as representatives of a world for which they must assume responsibility although they themselves did not make it, and even though they may, secretly or openly, wish it were other than it is. This responsibility is not arbitrarily imposed upon educators; it is implicit in the fact that the young are introduced by adults into a continuously changing world. In education this responsibility for the world takes the form of authority. The authority of the educator and the qualifications of the teacher are not the same thing. Although a measure of qualification is indispensable for authority, the highest possible qualification can never by itself beget authority. The teacher's qualification consists in knowing the world and being able to instruct others about it, but his authority rests on his assumption of responsibility for that world. Vis-a-vis the child it is as though he were a* representative *of all adult inhabitants, pointing out the details and saying to the child: This is our world* (Arendt 1958, 10).

Taking a qualified position as a teacher, according to Arendt's view, requires the teacher to be curious about differences, but also to share her own personal lived experiences, as

well as to illuminate the student's different experiences, and finally to encourage inclusion. In other words, the task of the teacher becomes to offer musical worlds to students in togetherness, despite their asymmetrical relationship.

The phenomena of teachers' as well as students' experiences can be regarded as being grounded in their respectively Lifeworlds. In addition, the intertwining of teachers' experiences of students as subjects, and the teachers understanding of students' experiences, should be recognized by the teacher (Leijonhufvud & Ferm Thorgersen 2015). Teachers must contribute to serendipity for students' "being held out in the nothing", but must also guarantee "familiarity". As an example, Bowie's music, or any other music of any style or genre for that matter, opened up and shook the young musician's Lifeworld, the young musician was hit by music. Hence, Bowie's music served as a way to establish intentionality toward a discovery of art in *music* through musical dwelling (Benson 2003). Meyer-Drawe (1986) stresses the need of sharing experiences, and of going into each other's Lifeworlds in learning situations, which can be relevant regardless of the age of the learner.

> *Children have their own way of shaping their fields of perception, as specific margins of significances are not stopped by conventions and habits. There is no need to identify all items. There is no need for a kaleidoscope for children to set solid orders going because their expressive world itself wears a magic, prior to the distinction between potentiality and reality. Because we, as adults, are heirs of the specific Western Reason, our world has lost its magic; therefore we have so many difficulties in understanding childlike expressions* (Meyer-Drawe 1986, 49).

Meyer-Drawe has developed a phenomenological *didaktik* where intersubjective experiences are central (Kroksmark 1987). Students' sharing of different experiences of a specific content, for example a piece of Bowie's music, creates a base for dwelling and thus a potential for an intersubjective understanding of the experienced phenomenon. Hence, a specific content exists in a specific context: A music lesson always relates to other music lessons and to the music itself in a specific context of consciousness. The student makes meaning based on earlier experiences in a specific context and in a specific intersubjective context, where subjects are going into each other's Lifeworlds (Ferm Thorgersen 2014). Unique individuals meet and share experiences within an educational setting. Hence, through phantasy and mutual curiosity, students as well as teachers can experience more than what is actually present and possible to perceive in the learning situation *in physis*.

Further, Meyer-Drawe states that there exists a subjective form of understanding as well as a shared one (Kroksmark 1987). In a musical setting, the outer, social, agreed-upon understanding involves taken-for-granted musical concepts and genres, the text content, and the context of the music. The inner, individual understanding involves phantasy regarding performance, such as timbre, tempo, and dynamics that are needed to make the music sound appropriate according to subjective expectations. In the teaching, both subjective and shared understandings become visible through sharing of experiences. So, how can the teacher contribute to such meetings and experiences within a music-educational setting?

The Teacher in the Nexus of Art Origin

Based on what we have shown above, such as relating to: the specific notion of a work of art, the Lifeworld, intersubjectivity, and asymmetrical musical *didaktik*, is possible to imagine several different teacher–student relationships in the nexus of art origin. Our point of departure of this investigation is Holgersen's figure of musical intersubjectivity

(Figure 1) combined with the notion of art origin within educational settings, here named the nexus of art origin. To be able to explore relations between subjects and music we show Holgersen's loci, with circles symbolizing the extensions of the phenomena of the subject's Lifeworld (Figure 2b). In an educational setting, this is illustrated as a relationship set into a process in which the student enters education, is in education, and finally leaves education, ending the involvement of the educator (Figure 2a–2c).
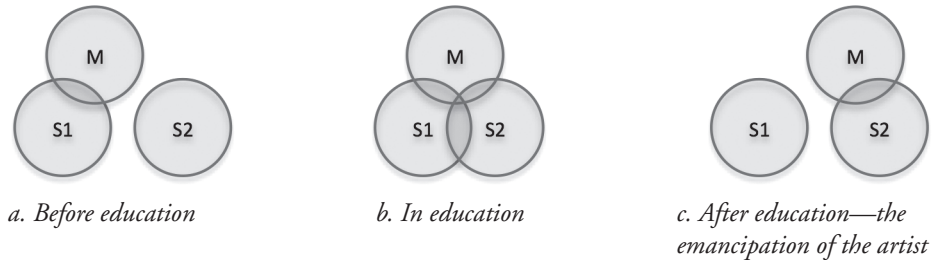

a. Before education   *b. In education*   *c. After education—the*
                                                                              emancipation of the artist

Figure 2. Phases of musical intersubjectivity in music-educational setting

The temporality of the development within an educational setting is shown in Figures 2a–c. Initially the subject of a student, S2 (in Figure 2a), seeks music education, here pictured as the subject of the teacher, S1, and the teacher's involvement with music, M. In this pre-phase of music education, the student (S2) has yet not been involved with a particular musical object in the educational setting, although the student might have previous experiences of that particular phenomenon of music or anything similar to it from outside the educational setting. As the musical education is established, the two subjects will, in different ways and in different situations, gain musical *intersubjectivity* by entering each other's Lifeworlds. When art is about to originate for the student (S2), the teacher (S1) must withdraw from the interaction and leave space for the student's artistic emancipation. If the teacher does not leave space for this emancipation, the student's relation to the origin of art gets tied to the teacher who becomes a part of the artness and origin of art. In other words, the teacher risks becoming a part of the artwork as well as a part of the artist, which leaves the student in a situation of dependency and lack of autonomy, resulting in a lack of originality and of genuine artistic quality. There should be no educational situations in which the originating artist's risk of losing any of her artistic qualities because of the involvement of the teacher. Therefore, the artistic teacher's profession must be occupied with intentionality toward the *process* of art originating, and not a part of the origin *per se*. In practice, it may be that the teacher is interested in and curious about how a certain piece of music inspires a student's creation of music, which may not be the teacher's own way of being inspired.

Musical intersubjectivity is further problematized by departing from Figure 2b, which shows how the two subjects share an intersubjective Lifeworld although they have subjective, different intentionalities toward the music itself. The areas where the circles overlap are the areas of the "inter"—the shared and agreed upon. The musical intersubjectivity must reveal itself in its existence, and hence be noted by the two subjects in one way or the other: verbally, in bodily dialogue or through musical interaction (Fink-Jensen 2007). Hence, in such a situation, the two subjects may dwell in the intersubjective musical space. Such dwelling can occur in several different ways presented below in Figures 3–5.
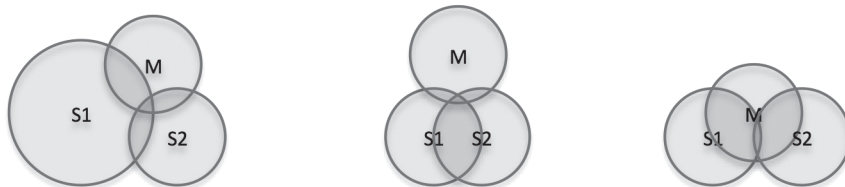
Figures 3, 4 and 5.

If the Lifeworld of the teacher (S1) is greater than the Lifeworld of the student (S2), such as in Figure 3, then the teacher (S1) is responsible for trying to direct the student's intentionality toward the possible Lifeworld of the teacher, to expose how much more there is, or how diversified or complex something is to be experienced or to know (Arendt 1958). Figure 3 shows an example of an asymmetrical relationship between the subjects described earlier. In such a situation, aiming toward artness, the teacher might try to challenge the student to redirect the intentionality from the technique toward the dimension of artness, and by doing so, let the technique "disappear" and become truly instrumental for art to originate. Then and only then would art originate. Still, an origin of art might emerge for the student with no *a priori* experience whatsoever, if we are to follow Heidegger's description of art as having the potential to throw us into Being (Heidegger 2002). Thus the student (S2) may be struck by artness, which originates artistry without the teacher being involved in this nexus of art origin at all.

Figure 4 shows a rather different situation, in which the Lifeworlds of S1 and S2 overlap each other to a great extent, which means that S1 and S2 have similar experiences, for example when it comes to music and education. However, they neither overlap with the phenomena of music as a work of art to the degree they do in the other diagrams. The risk presented in Figure 4 is that the two subjects will stay in their respective earlier experiences of music, and by doing so hinder each other's openness to *new* intentionalities toward musical phenomena. Neither of them is discovering, or developing their musical experiences. Perhaps the teacher's influence and power hinder the student's ability to be hit by artness, as a consequence of an un-reflected asymmetrical relationship. One challenge for the teacher can be to create new and history-changing experiences for the student, even though the same events have already changed history for the teacher, and have thus already been incorporated into the natural attitude of the teacher's Lifeworld. In such situations there is a risk that the musical experience of the student will not develop, and the "agreed upon" perception of the music remains unchanged and unchallenged.

Finally, in Figure 5, both S1 and S2 dwell in the musical work based on their earlier musical experiences, and their intersubjective Lifeworlds concerning music do not overlap to a great extent. They are both open to artness, and they can also discover each other's Lifeworlds in the interaction with a work of art. Both have a great number of possible intentionalities directed to artness within music, but they do not share this intersubjectively or communicate it with each other. The teacher might be curious about her own relation to the work of art, for example being astonished by a specific guitar-solo in a Bowie piece and focused upon the use of tone material as a tool, whereas the student is only struck by the specific sound of the recording. The teacher, according to Arendt, has a responsibility to show her musical world to the student (Arendt 1958). Note that the student in such a situation needs to open her Lifeworld, in order to be enriched and nuanced toward the phenomenon of art within music. The student's intentionality must be directed, intuitive, or active toward the artness, while the teacher's *didaktic*

intentionality must be directed toward the intentional act between the student and the musical artness. At the same time the teacher's task is to try to meet and open up to the student's musical Lifeworld, in order to establish a greater musical intersubjectivity, which is needed to be able to discover and create art within music education.

Conclusions

The findings of the current philosophical investigation suggest that a music teacher needs to be curious in her own relation to the artwork, for example being open to being astonished by a specific tune that a student discovers as well as being curious of the students' relation to and discovery of the artness of music through different kinds of listening and musicking. The asymmetric relation, i.e. the power position of the teacher, must be handled in a balanced way, within musical dwelling. The teacher should share her musical experiences, and she has the responsibility of showing the musical world to the student. There is a great risk that the teacher's own values and traditions will steer what is shared and in how it is shared Note that the student in such a situation also needs to be curious about other Lifeworlds, in order enriched and bring greater nuance to her own Lifeworld. Again, the responsibility for this lies with the teacher within the asymmetrical relationship within the educational setting. These implications challenge the traditional view of the music teacher, in which instruction and imitation have dominated teaching and learning behaviours (Holgersson 2011). But it also challenges the teacher's role in non-formal music education, where it is seen as "incidental or accidental" (Veblen 2012, 246).

One way to conduct such music education would therefore be to let the students experience new music for themselves, or to incorporate new techniques within the living body of the students to order to make new musical experiences. The music teacher can also teach and challenge the student with different ways of thinking and phantasizing, hence if those techniques are nurtured and refined, the Lifeworld will be both extended and enriched.[10] Hence, the teacher can get involved in, without being a necessary part of, the nexus of art origin through three different modes: (i) by enriching the Lifeworld of the student, (ii) by preparing the student for the unexpected to occur, i.e. preparing for potential intentionalities to occur toward still unveiled phenomena, and (iii) direct the intentionality toward the *nexus* of art originating instead of the art itself. To elaborate:

(i) According to Husserl the Lifeworld is constituted by experiences, thoughts and phantasy. Therefore, it must be the task of the teacher, as the teacher is always present within an asymmetrical relationship with the student based on power and responsibility, to open the student's Lifeworld toward new intentionalities. It is also crucial that the music teacher have a rich Lifeworld of her own. Otherwise, education has nothing to offer the student. In order to enrich her Lifeworld, the student needs to stay curious—an openness that the teacher with her power position is responsible to unseal.

(ii) The teacher needs to orient the teaching toward a systematic enrichment of the student's Lifeworld, as well as direct the teaching in different ways to nurture curiosity and openness for the unexpected to occur.

(iii) The teacher must pay attention to the nexus of art origin and be sensitive to moments when art can create artists and vice versa. Knowledge about music and knowledge in music-making need to work as tools that helps the teacher to be able to move toward an artistic dimension.

Our conclusions tell us that the phenomenological concepts of *Lifeworld*, *intersubjectivity* and *phenomenological didaktik*, open up for a novel way of understanding the teacher's role in music-educational settings where art can originate based on philosophy, as it puts attention on nuanced and empathetic relations. The philosophical investigation also contributes to an understanding of music-educational settings where teachers need to pay attention to the crucial area where art is originating, to use Heidegger's notion of it.
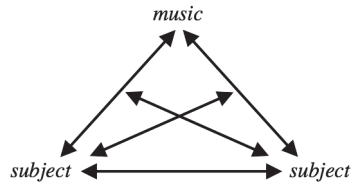

Figure 6. Asymmetrical music didactic intersubjectivity. Development of Holgersen's (2006) model of musical intersubjectivity.

Taking Holgersen's (2006, 33) model of musical intersubjectivity as a point of departure (Figure 1), we suggest a modified model, in which there are two additional arrows of intentionality inscribed within the triangle (Figure 6). The first introduced arrow is the arrow between the student and the intentionality between the teacher and the music. The teacher needs to show her engagement with the music to the student, and the student has to be interested in how this engagement is expressed. The other arrow is the arrow from the teacher toward the intentionality between the student and the music. The student needs to express her relationship with the music, and the teacher has to be curious of how this expression might be revealed. We suggest that the adjusted model of musical intersubjectivity can be used to understand The Music Teacher in the Nexus of Art Origin.

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Endnotes

[1] "Origin means here that from where and through which a thing is what it is and how it is" (Heidegger 2002, 1).

[2] In this article we have retained Heidegger's 'origin' and the related 'originate' – the 'nexus of art origin' and 'to originate art' in place of what may be more idiomatic English terminology, in order to hold close to Heidegger's meaning.

[3] The example of the music of Richard Wagner brings about the notion of "myth, heroism, wonder, and supreme redemption" whereas the John Lennon example brings about "a world of brotherhood and transgression … as a key to a new hope for the world". These musical artists work as examples of how art can through us into being and change history on a collective level. (Varkøy & Pio 2012, 112)

[4] The German *Didaktik* (didactica) was founded by Wolfgang Ratke and Johan Amos Comenius (1592/

1670) at the beginning of the seventeenth century. Their idea was to develop a general method for teaching compared with the logical method, which at that time was thought to be the best way to present the teaching content in order to bring about learning. Didaktik was a practical and normative doctrine by nature (*Lehrkunst*) and the best-known presentation of its early characterization is *Didactica Magna* by Comenius. For a more thorough description and discussion, see Pertti Kansanen, "The Deutsche Didaktik and the American Research on teaching", in *Discussions on Some Educational Issues IV Research Report No. 145* (Helsinki: Department Of Teacher Education, University Of Helsinki, 1995), 97–118. We have chosen to use the German term to describe the relations between teacher, student and pupil in the educational setting, in favour of the English word pedagogy, partly because Meyer-Drawe hasn´t translated it herself, and partly because we believe that such a translation isn't refined enough.

[5] 'Artness' becomes our neologism for the special dimension that makes a work of art–art. A parallel to this word is found in Heidegger when he ascribes the 'thingly' dimension of a thing. In German the word is *Dingheit* of *das Ding* (Heidegger 1960, 11). In the translation by Young and Haynes they use the words 'thingliness' and 'thingness', hereof we have drawn on this example in choosing 'artness' as the special dimension of art in a work of art. Hence, artness becomes a neologism stemming from Young & Haynes' translation of Heidegger (Heidegger 2002).

[6] "The tones, which the musical masterpiece consists of, are more tones than all other tones and sounds" (Gadamer In Heidegger 1960, 106, our translation). Note! The afterword by Gadamer is not included in the Young & Haynes translation.

[7] Note that Husserl presents the idea of the Lifeworld as the subject's natural attitude toward the subject's surrounding, although the term Lifeworld is re-erected from earlier phenomenologists by Husserl's apprentices Heidegger. Heidegger also develops the notion of the Lifeworld by investigating the *Dasein* and placing the *Dasein* in Being-in-the-world. In this text we use the term Lifeworld mainly based on Husserl's account for the lifeworld as an idea (Husserl 2004, Husserl 1970).

[8] Curiosity is a key term in Heidegger's thinking (Heidegger 2013).

[9] Heidegger uses the concept of dwelling, which implies how human beings essentially are in the world (Heidegger 2013). Dwelling means being in such a way that we are in tune with our environment, which implies that a human being, as a subject, is already related to whatever inheres in the space in which a human being is situated.

[10] *Phantasy* is a crucial term in Phenomenology. The term is used in the eidetic variation of the phenomenological reduction (Husserl 2004, 68). However, Husserl does not distinguish clearly between the two words "imagination" and "phantasy" and sometimes uses them as equivalents. Although, he does differentiate between two somewhat different types of phantasy: the recollection of an object and the cognitive operation where it is possible to modify objects beyond the real (Husserl 2004, 296).

Abstrakti

Taiteilijat eivät synny – he tulevat. Taiteilijat luodaan taiteella; taiteella, jonka he ovat luoneet. Tämä yhteys käsitteellistetään Heideggerin mukaan 'taiteen alkuperäksi'. Kirjoittajat väittävät, että kun taiteilija toimii musiikinopetustilanteessa, musiikkikasvattajalle on annettu rooli taiteen alkuperässä. Tämä yhteys taiteen alkuperään, jossa taiteilijat luovat taideteoksia ja taide luo taiteilijoita, sisältää opettajan opetusympäristössä. Haasteena on kuitenkin se, miten kasvattaja voi suhteuttaa itsensä ja käsitellä tätä yhteyttä. Kyseessä on monimutkainen ilmiö, joka koostuu a) taiteen, b) opiskelijan ja c) opettajan välisistä suhteista. Jotta ymmärtäisimme, miten opettajat voisivat järjestää opetustaan niin, että opiskelijat voisivat saada alkunsa taiteesta ja siten luoda taidetta, kirjoittajat avaavat useita fenomenologisia käsitteitä: Heideggerin käsitystä taideteoksesta, ajatusta Elämismaailmasta, musiikillisesta intersubjektiivisuudesta, vastuuta epäsymmetrisissä suhteissa ja lopuksi henkistä kotia. Kirjoittajat vetävät johtopäätöksen, jonka mukaan opettajat voivat liittyä taiteen alkuperän yhteyteen (i) rikastamalla opiskelijan Elämismaailmaa, (ii) varautumalla tapahtuvaan odottamattomaan ja (iii) ohjaamalla intentionaalisuutta kohti yhteyttä, josta taide on peräisin. ◼

Avainsanat: musiikkikasvatus, taide, taiteilija, emansipaatio, Heidegger

Adriana Di Lorenzo Tillborg

Tension fields between discourses: Sweden's Art and Music Schools as constituted within and through their leaders' discursive practices

Introduction

Art and Music Schools[1] (*kulturskolor*) are present in about 97% of Sweden's municipalities, reaching over 400.000 children and adolescents both in activities outside of and in collaboration with compulsory schools (Kulturskolerådet 2016). For the first time since these schools started being established in Sweden in the 1940s (originally as music schools), it might become a reality for such schools to work in accordance with national policy documents, since the Swedish government has commissioned an investigation to suggest a national strategy. This paper is one of several articles of an ongoing research project that focuses on Sweden's Art and Music Schools during the national policy process.

The goals of the investigation for a national strategy commissioned by the Swedish government on April 30, 2015, were:

- to map Sweden's Art and Music Schools with special attention paid to restrictions or obstacles for availability, and strategies for increasing availability;
- to suggest measures to ensure future access to formally educated teachers; and
- to suggest a national strategy, exposing both positive and negative possible consequences of such a strategy (Kulturskolerådet 2016).

The full report presented on October 24, 2016, was entitled *En inkluderande skola på egen grund* [*An inclusive school on its own terms*] (SOU 2016:69). The first part of the title points to inclusion as an important foundation for music and art schools. The second part highlights the specificity of this kind of school as a unique agent with its own legitimacy within society. The outcomes of the investigation point to the need for national aims, a national centre for Art and Music Schools, funding to municipal cooperation at a regional level, strengthened teacher education as well as investment in research and funding for different purposes. According to the report, a legal framework on a national level is desirable but not viable at the moment, although it might be in the future (SOU 2016:69).

This article is structured as follows: the section entitled "Challenges in Art and Music School policy" will make a connection between education policy in the Nordic countries and the *loosely coupled systems* concept as applied to Sweden's Art and Music Schools, in order to give a background to how such schools relate to policy, the methodology section describes the methodology, design and concepts that I apply in relation to the aim, and the results section examines selected excerpts from the two focus group conversations. The analysis is carried out with the aim and research question as starting points, connecting to previous research. Finally, the most important findings of the study are presented, namely the tension fields within and through which Art and Music Schools are constituted.[2]

Challenges in Art and Music School policy

In the political context of the Nordic countries[3], music and other artistic activities are commonly highly regarded and represented in political discourse as educational; they are also part of a Scandinavian discourse of making music and arts accessible to everyone (Heimonen 2003b; Karlsen, Westerlund, Partti & Solbu 2013). Every Nordic country has a comprehensive system of Art and Music Schools funded by the state and/or by regional and local authorities (Karlsen et al. 2013). In all Nordic countries except for Sweden, this system is controlled to some degree by national regulation (Heimonen 2003b; Karlsen et al. 2013). In Sweden there is no national policy for these schools, probably because Art and Music Schools have developed from local music activities as a voluntary school system, as suggested by Heimonen (2003a). They form a parallel system to the compulsory school system. Together with local regulation, other kinds of norms, such as political interests or local traditions, replace formal national regulation (Heimonen 2003b; Holmberg 2010). However, in the 1990s there was an intense debate in Swedish media about whether to regulate such schools, as a reaction to reduced financial support in several municipalities (Heimonen 2002). At the time, the Association of Swedish Art and Music Schools (*Kulturskolerådet*) was in favour of a special government decree (Heimonen 2002); that position is still held today (Kulturskolerådet 2016) when the discussions have been taken up again, this time also in social media. Tensions might be expected between the informal norms that are currently operating in Sweden's Art and Music Schools and the enactment of a possible new regulatory framework, which is a reason for this article to focus on Sweden's Art and Music School leadership perspectives on a national policy.

Because of the lack of national regulation, I consider Sweden's Art and Music School system to be a *loosely coupled system*, where each school is locally formed. Loosely coupled systems lack a "glue" holding together the different parts in the system, even though they are connected in some sense (Weick 1976). Schwartz (1994) points to the American library system as an example of a loosely coupled system, where each library has its own culture, mission and freedom of action. Sweden's Art and Music School system is also a decentralised system, where each school has its own culture, mission and freedom of action. Some of the schools preserve a classical musical tradition (such as school 6 in the present study), some have adopted a rock music profile (such as school 5 in the present study), and yet others take on the mission to form special activities for refugees (such as school 7 in the present study). Schwartz (1994) states that loosely coupled systems tend to resist adapting to structural reforms. Furthermore, he states that structural reforms can undermine the loosely coupled system's capacity for flexibility, adaptation and innovation (Schwartz 1994). In the case of Sweden's Art and Music Schools, they have for instance the flexibility to choose which activities they might offer. They are also able to adapt their activities to any particular context within the municipality as well as to innovate, organising courses in unusual subjects, such as origami and magic. Furthermore, each municipality in Sweden currently has the flexibility to choose whether or not to finance such a school, a flexibility that might be challenged by a national policy. These conditions might occasion possible resistance to reform.

In a study on music school teachers by Tivenius (2008), the conservatory discourse, where traditional music education is enforced, is identified as one of the dominant Art and Music School discourses. This discourse stands for resistance to change and represents an interesting parallel to the glue metaphor of the loosely coupled systems (Weick 1976), as Tivenius sees it as the "cement" keeping together the whole field. At the same time, this "cement" or "glue" needs to be balanced with teacher education reform focusing on democratic aspects of music education, in order to avoid a total isolation of the field. However, I believe there is reason to question whether the conservatory discourse still

holds the system of Art and Music Schools together, since most of the schools have became more diverse, embracing other arts and also other genres of music than those typically included in the conservatory discourse.

Zandén and Ferm Thorgersen (2015) have studied the implementation of a new curriculum for music in Sweden's compulsory schools. They state that implementation of educational reforms is conventionally considered a slow process. However, based on the results of the authors' research project where the teachers were engaged in implementation, they see evidence that it can actually be a rapid process. Zandén and Ferm Thorgersen also conclude that the new curriculum for music in compulsory schools in Sweden in the case that they studied provided the teachers with both possibilities and challenges.

From a Northern American perspective, both Schmidt (2012) and Wiggins (2015) support a shift of focus from product to process in educational policy. Wiggins (2015), having four other policy research articles as a starting point, advocates a constructivist view on learning in arts education that moves towards a more flexible, process-oriented educational policy. Schmidt (2012) emphasises the policy-making itself as central in supporting educational capital. Nevertheless, he states that there is still a challenging tension between this contemporary view and the more traditional one that enforces the standardisation of aims (Schmidt 2012): the "product-oriented" view, in Wiggins' (2015, 116) terms. A way of supporting the contemporary policy view, according to Schmidt, is to engage music educators in policy processes; he emphasises that policy is "as much legislation as it is a set of practices, as much analysis as it is a disposition, as much a process as a set of outcomes" (Schmidt 2017, 12).

British policy researchers (Ball 1993; Braun, Maguire & Ball 2010) expose the complexity of policy in relation to schools' own cultures and practices. Ball and Braun et al. advocate a broader policy view, where the policy text itself is connected to discursive processes. They suggest the use of the term policy enactment, rather than policy implementation, as involving "creative process of interpretation and recontextualisation" (Braun et al. 2010, 549) of policy into practice. Including discursive processes and practices to policy research is also my approach in this research project, exploring the discursive practice of the Art and Music School leaders during the policy-making process.

Thomas and Watson's (2011) analysis of policy and compulsory school leadership in an Australian context similarly exposes tensions, such as the one between the financial and the educational accountability requirements imposed on schools. If imbalanced, this tension can make the role of a leader one that is focused on financial accountability requirements instead of following the new Australian policy agenda that focuses on educational accountability requirements. The imbalance would lead to the (re)-establishment of a management leadership at the expense of a leadership for learning (Thomas & Watson 2011). Neither Tivenius (2008), Schmidt (2012), nor Wiggins (2015) or Zandén and Ferm Thorgersen (2015) apply the loosely coupled concept to the organisations they study. It is interesting to pose the question of whether there is any "glue" holding Art and Music Schools together, and in what ways policy processes can be problematic or productive.

One of several tension fields that the Swedish headmasters in the compulsory school context work within is that between change and continuity (Persson, Andersson & Nilsson Lindström 2005). This tension field is constituted inside the school itself, in relation to other parts of society, as well as within educational policy itself since it "should contribute to the survival of society over time while simultaneously making a contribution to the modification of certain aspects of social life", including changing methods and pedagogy (Persson et al. 2005, 58). Within another tension field identified by Persson et al. in the same school context, the headmasters might choose to ally themselves either with the administrative directors or with the teachers. These tension fields might well also be applicable to Sweden's Art and Music School leaders, because of the possible changes

they are facing with a national strategy, but also because they might choose different kinds of alliances.

This article focuses on Sweden's Art and Music School leadership perspectives on the current national policy process and on the tension fields that emerge when leaders talk about Art and Music Schools.

The research question for this article is:

- What are the tension fields that emerge when Art and Music School leaders talk about Art and Music Schools while discussing the national policy process?

Responding to this question, I also aim to describe the identified tension fields and to analyse their relations to each other. This study may in this way contribute to a better understanding of tension fields connected to the governmental plans for national policy documents, which may help in developing pedagogical strategies and policy recommendations.

Methodology and design

The main epistemological foundation of this article is that language and social world are connected in a reciprocal relationship (Potter & Wetherell 1987). Language is used by individuals "to *construct* versions of the social world" (Potter & Wetherell 1987, 199). However, the terms used in conversation are those which are "culturally, historically and ideologically available" (Billig 2004, 217). Another important aspect of this constructionistic perspective is that "variation in accounts is expected, since there are different ways of describing or interpreting the same experience" (Potter & Wetherell 1987, 200).

Discourse is a central concept for this article's analysis. Within *discursive psychology* the core of discourse is the situated use of language (Burr 2015). Discursive psychology takes a micro perspective and focuses on discourse and rhetoric (Billig 2004; Potter & Wetherell 2004; Puchta & Potter 2004; Burr 2015). Michel Foucault (1969/2011; 1971/1993) holds that discourse may refer not only to utterances or statements but also to unwritten rules and structures. The concept may, according to Foucault (1969/2011), be applied both when analysing micro and macro levels of interaction, although *Foucauldian analysis* often takes a macro perspective, analysing social structures, power issues, ideologies and institutionalised practices (Foucault 1969/2011; 1971/1993; Zimmerman Nilsson & Ericsson 2012; Burr 2015).

In this article an approach inspired by Ericsson and Lindgren (2011) is adopted where discursive psychology and Foucauldian inspired analysis are combined. The discourse concept is therefore applied on both micro and macro levels: the micro level focusing on rhetoric and action, the macro level focusing on discourse in relation to power and ideology. Combining those two levels, I can use the material to investigate what is taken for granted, not only in terms of what is at stake on a rhetorical level in the local conversations, but also in a broader institutional perspective.

Foucault (1971/1993) argues that discourses are always connected to issues of power and resistance; power is not seen as something a person possesses, but as an effect of discourse. By drawing upon a certain discourse, a person can empower him- or herself, or a particular group in society. A *regime of truth* as explained by Foucault (1971/1993) is created and enforced when trying to make a discourse the only valid one, repressing and excluding other possible discourses.

The data for this article consist of selected excerpts from two video recorded focus group conversations with a total of nine Art and Music School leaders from eight different schools in southern and central Sweden.

I consider a focus group conversation to be a discursive practice, where attitudes are, as explained by Puchta and Potter (2014), *per*formed in interaction and not *pre*formed, as simply existing inside an individual. However, I see a need to complement this perspective with Taylor's (2013) argument that discourses are always partly rehearsed, since parts of them can have been performed in several ways in different situations prior to the actual 'performance'.

The study builds on an abductive approach; the theoretical framework and the data have influenced each other. I had established a discourse theoretical framework before conducting the focus group conversations, which had beforehand shaped my way of viewing the participants' worlds as socially constructed. The analytical tools from discursive psychology were selected after reading the transcriptions of the conversations, as they seemed applicable for the data. While transcribing the data and identifying patterns, I also identified tensions. The concept of *tension fields* then became an important analytical concept, which I applied in my further analysis. The material would then lead the analysis to maybe unexpected directions (tension fields and discourses would emerge from the data), but always within the discourse theoretical framework.

The nine participants were chosen from a database of 202 Art and Music School leaders (59% of the whole population) who, in 2014, participated in a national survey about such schools (Di Lorenzo Tillborg 2015). They are all between 44 and 67 years old. Two of them (Maja and Bo) represent the same Art and Music School. A third participant (Otto) represents another Art and Music School in the same municipality as Maja and Bo. All nine participants have earlier experiences in performing music or other art forms at a professional or amateur level. Four of the municipalities represented in the study are situated in central Sweden and the other four are situated in southern Sweden. Regarding population size, the municipalities range from small to large. Three schools offer only music activities while the other five offer music and other art forms. Two schools are municipally administrated and the other six are privately administrated. At the end of the conversations the school leaders were asked to come up with names that I could use instead of their real names when publishing. The participants in the first conversation chose the names: Anna, Cecilia, Johan and Thomas. Those in the second conversation chose the names: Bo, Iris, Maja, Otto and Selma. Both conversations took place before the findings from the government commissioned investigation had been published.

The language spoken in the conversations was Swedish and the results are presented in my translation to English. The original in Swedish is presented in the appendix to ensure transparency. Ellefsen (2014) suggests that working with two languages may have made her "attentive towards meanings and possible interpretations not as easily yielded by the language in which I am fluent, accustomed and—perhaps—discursively short-sighted" (ibid. 93). Translating may have had this impact on me and may have resulted in more reflection and observations of what otherwise might have been taken for granted. The analysis starts with the transcribing process (Wetherell, Taylor & Yates 2001). In the present case it could be said that the analysis gained an extra starting point when transcribing from Swedish to English. The transcriptions are inspired by works of Potter and Wetherell (1987), and Zimmerman Nilsson and Ericsson (2012), focusing on aspects of relevance for the analysis, such as talk and action, and leaving out other aspects such as details in intonation to avoid imbalance between micro and macro levels of analysis. Even though I could identify tensions in many excerpts, only a few were selected for further analysis in this article; these will be recounted with specific focus, compiled, connected to theory and earlier research on both micro and macro levels, and finally cross-analysed in order to make conclusions that will answer the present study's research question.[4]

The ethical considerations in this article concentrate on voluntariness, informed consent, confidentiality, responsibility to do good and avoid harm, the importance of the

benefits and burdens of research being distributed equally (Good research practice 2011; Wiles 2013; Lund University 2016). The informed consent paper, elaborated in accordance with those considerations, included the following information about the study:

- the focus on Art and Music Schools in Sweden;
- the aim to investigate the process of change that the Art and Music Schools are facing with the elaboration and implementation of policy documents on a national level;
- the reason for inviting them, namely their participation in the mentioned earlier study;
- that group conversations would be taped (sound and video);
- the possible risk of the study being that utterances might make it possible to identify the individuals but with me working actively to minimise that risk by not mentioning information that could reveal their identity;
- a benefit of the study being to contribute to exchange of experiences between participants;
- that confidentiality would be secured and data material stored so that unauthorised people would not have access to them;
- participants were asked to respect the study's confidentiality and not reveal other participants' identities;
- information concerning how the study would be accessible when published;
- that participation in the research project was voluntary; and
- the participants' right to interrupt their participation whenever they wanted to, with no need of explanation. Already collected data would not be destroyed, but their own utterances could be excluded in the study if it was their wish.

Approaching research reflexively (Wetherell, Taylor & Yates 2001; 2004; Heritage 2004) helped me in the process of interpreting and accessing the data, as well as in drawing conclusions that will lead to practical educational implications for readers and policy-makers. The reflexive approach was evident already when conducting the focus group conversations with the awareness of the constitutive role I had as a researcher. I tried to accept and to be a part of the discursive practices of the leaders, even though I am not an Art and Music School leader myself; my own experience from these kinds of schools is as a music teacher. When interpreting and analysing the data I was also reflective regarding my positioning, in order to avoid categorising according to preconceptions.

Tension fields

Already while transcribing the conversations I started to include some of my own comments in the margins. Those comments turned out to be important when identifying patterns and tension fields. The excerpts included in this section come from two specific parts of the conversations: from the beginning of the participants' own introductions, with issues they chose to bring to that introduction, and from their answers to more direct questioning from me about their expectations for a possible national strategy. The connection between the excerpts is also the reason why I selected them: namely, that they expose the construction of self-image(s), as they expose the leaders' strategies to legitimise Art and Music Schools.

The visual dimensions are not written *in italics*. When written in the following way: [text], the text has been changed by me in order to preserve the participants' confidentiality.

Leaders' introductions

Both conversations started with the moderator (myself) providing information about the research project and handing out the informed consent paper. They were also asked to introduce themselves and the schools they were representing.

Cecilia introduces herself as director; she explains that she used to be called headmaster before, but now the title headmaster is not allowed in schools that are not regulated by law. Notably, when explaining that, she uses the word 'you' and not the word 'I'. She is referring to something that happened to herself when the title changed, but with this rhetorical strategy she is talking as if the same event could have happened anywhere in Sweden.

> Cecilia: *I can start. My name is [Cecilia]. I am from [municipality 1] and I am director, Art and Music School director at [municipality 1]. And that actually changed with the implementation of a new organisation. Before that you were called headmaster. Now you are called director of the Art and Music School. Now you cannot be called headmaster if it is not a school regulated by law.*

Anna starts describing herself as headmaster but with some hesitation since she starts with "well" and continues "I am headmaster, then, even though this title might not be allowed". Johan jokes: "it is not allowed, it is wrong" and Anna capitulates by saying, "yes, it is wrong, then I am Art and Music School director". Anna's description at first contradicts Cecilia's, supporting Potter and Wetherell's (1987) statement that variation in accounts is expected. Johan challenges this description with a rhetorical strategy constituted by a joking tone and a normative statement when saying, "it is wrong". Anna reacts by replacing her own official title by the commonly accepted title.

An *Art and Music School discourse* is evoked within this discursive practice. The discourse is constructed by different mechanisms as opposed to a compulsory school discourse. One of these mechanisms is the subject positioning of a leader as a director excluding the subject position of a headmaster as it belongs to the *compulsory school discourse*. Separating the field from the compulsory school field connects to what Tivenius (2008) refers to as the isolation of the field.

Johan is in his turn also evoking the *Art and Music School discourse* by introducing himself as director while Thomas is the last one to introduce himself and does not mention any title at all.

In the second conversation, neither Otto nor Maja use any working title in their introductions, but describe themselves as founders, individuals who started new schools. Since both of them represent *privately administrated* schools, what might be at stake for them is to be acknowledged as developing the Art and Music Schools. They position themselves against the older, *municipally administrated* Art and Music Schools (tension field 8). This positioning stands for new kinds of administration and contradicts both the conservatory discourse (Tivenius 2008) and the glue metaphor of the loosely coupled systems (Weick 1976).

Bo is the only leader from the focus groups included in the present study who introduces himself as a musician, and more specifically, a *classical* one. He represents the same school as Maja, who already had described the school itself and therefore there was no need for Bo to do the same. However, the way he introduces himself might be a way of emphasising the *classical niche* of school 7 contrasting to the niche of school 6. This way, the *classical music discourse*, connected to the *conservatory discourse* (Tivenius 2008) is enforced against the *non-classical music discourse* (tension field 9).

All leaders in the first conversation represented *municipally administrated* schools, but none of them referred to that fact in their introductions. Maybe this information was implicit, since *municipally administrated* Art and Music Schools are in the majority. However, in the second conversation, Iris introduced her school as a *municipally administrated*. Even though she arrived late and missed the others' introductions, she positioned her own school against the others, *privately administrated*, schools (tension field 8).

> Iris: *Well, [municipality 6] Art and Music School is the name of it and it is a municipally administrated Art and Music School, middle sized, all subjects represented.*

Selma introduced herself as the "unit director", a working title similar to "director", the title accepted by the participants in the first conversation. The title headmaster is not mentioned in the second conversation, confirming a distancing from *compulsory school discourse*, but also confirming a distancing from the *privately administrated* schools whose leaders employ the title of 'founder'. A tension field can be identified between *municipally* and *privately administrated* Art and Music Schools (tension field 8).

Contrasting to Iris, who mentioned that all main cultural expressions were represented at her school, Selma positioned her own school against that definition, saying that "it is just a Music School, not an Art and Music School". The use of the word 'just' as well as the use of a negative sentence (the second part of the phrase) indicates an inferior position. *Art and Music Schools* with subjects other than music are indirectly referred to as superior. A tension between *Music Schools* and *Art and Music Schools* can be identified (tension field 10).

I identify ambivalence and complexity in the subject positioning of the leaders of Art and Music Schools. The title of 'director' is established over the title 'headmaster' in one particular discursive practice (the first conversation), but not without resistance, which is to be expected from a Foucauldian point of view (Foucault 1971/1993). It is likely that the participants who emphasise the importance of applying the right working title have been engaged in these kinds of discussions before and that the statements are partly rehearsed as defined by Taylor (2013). In the second conversation, the title 'director' is established alongside the title 'founder'. Since a discursive practice can be seen as a piece of evidence for a larger discourse, similar discussions are likely to take place between other Art and Music School leaders in Sweden, which also applies to discussions about administration types and about the subjects offered by the schools.

Anna continues her introduction with an utterance that is certainly partly rehearsed, as discourses always are (Taylor 2013). One evidence of that is that she raises questions that have not been discussed in the group conversation, posing them as important for the group to engage in. She emphasises the question of whether Art and Music Schools are *education* or *leisure and culture*.

> Anna: *Then I think there is an important question that you should raise. We belong to different administrations. But a political question that I wish that Swedish politicians would think about is: are we education? are we leisure and culture? And I think that we are both and then you must have perspective on those parts, on the education that we want to protect. For instance, you should reach certain pupils, all pupils maybe in some context and then there are those who want to improve their special skills then it is maybe leisure and culture. Within school you have a clear educational perspective and it is very important. When you end up at leisure and culture then you don't have this perspective anymore… And somewhere you end up being squeezed because we have an educational responsibility. We are all pedagogues working at Art and Music School… and so we should be. And that I think is a very important question, so I would wish for us to return to it.*

The terms *education* and *leisure and culture* have other connotations beside their common definitions[5], since they correspond to the two different administrative departments where Art and Music Schools are commonly placed within the municipalities (in Swedish, *utbildning* or *fritid och kultur*, respectively). Depending on which administrative department an Art and Music School belongs to, it can have either an educational or a leisure and culture character. Anna emphasises that she thinks Art and Music Schools have both an educational and a leisure and culture function. Since an Art and Music School normally cannot belong to two different administrative departments in Swedish municipalities, Anna is probably referring to the common connotations of the expressions "education" and "leisure and culture", where education stands for formal education while leisure and culture stands for spare time, recreation. The words 'you' and 'must' serve as justification that she believes that she is not the only one thinking this way, but instead the language she uses points to a stance that she considers common for Art and Music School leaders. Thomas responds to Anna's statements in his introduction. He starts by describing an activity through which his Art and Music School reaches all the municipality's 6 and 7 year-olds and how the teachers who work with this activity are heroes.

Thomas: *I think those teachers are everyday heroes because they meet each one of the pupils and it is thanks to that we actually have representation in all neighbourhoods. You kind of reach out to, yes, you really reach out also from an equality...*

He continues with a broader explanation of what kind of school they are.

Thomas: *This kind of school that we are I think is very distinct and good. And it is important to become distinct, you attend, you attend at least once a week and you learn properly. You get a social community but you are kind of supposed to be excellent. You are supposed to kind of meet the art there, you know? And it shall not be so exclusive that someone is taken out, it should be on your own conditions, but you should have the possibilities to improve within the Art and Music School all the way to the Academy of Music and this is a line that our teachers have had since…Because we could have twice as many pupils but then it is no longer Art and Music School, it is just recreation, and then we waste the staff we have, because they are very experienced. And some of them are the best in Sweden.*

Both Anna and Thomas talk in positive terms when speaking of reaching all children. Thomas uses the metaphor "heroes" when referring to the teachers working towards all children. At the same time they emphasise the right of some pupils to improve a special skill. There is an antagonism between *reaching all children* and *improving a few children's special skills* (tension field 7). This antagonism is parallel to the one between the leisure and recreation purpose of Art and Music Schools and their *educational* purpose. There is a clear connection between reaching all children and the Scandinavian discourse of making music and arts accessible to everyone (Heimonen 2003a; Karlsen, Westerlund, Partti & Solbu 2013).

A dyad of antagonist discourses is evoked, *the educational discourse* and *the leisure discourse* (tension field 3). It is possible that those antagonist discourses are complementary for Art and Music Schools, since both are legitimised, one at a time. To use the term employed by Persson, Andersson and Nilsson Lindström (2005), both Anna and Thomas choose an alliance with the teachers instead of with the administrative directors, when saying "we are all pedagogues" (Anna) and "some of them are the best in Sweden" (Thomas). This alliance can be seen as an indication of the dominance of the *leadership for learning discourse* (Thomas & Watson 2011).

Leaders' talk about the national policy process

When asked about their thoughts and expectations for a national strategy, the leaders emphasise several issues. Anna states that "society has a responsibility to make sure that there is a broad cultural life and so on" and speaks in positive terms of a law for an Art and Music School in every municipality, "just like the library law". Thomas agrees, but with reservations, "it should not be like regulations and a 'Björklund thing'"[6], whereupon Anna agrees.

Johan explains other issues related to a possible national strategy.

> Johan: *But I think that, yes, I agree with you* (points to Anna with both hands)*, the national strategy I think should say that Art and Music Schools have some duties, like duties towards the society, and it should include that you should try to reach all children in a municipality.*

The argumentation used by Anna enforces the need of a national strategy as a way to increase the status of Art and Music Schools. Anna mentions the library law as a good example of how national regulation can work. It is interesting to note that Schwartz (1994) mentions the American library system as an example of a loosely coupled system. Anna's argumentation focuses on the mandatory character of the library law, with a library in every municipality, but when Thomas joins the interaction, the aspect of freedom of action for Art and Music Schools is emphasised, in a way similar to the American library system as described by Schwartz (1994). I would argue that there is a tension between *regulation* and *freedom* (tension field 4), which connects to Schwartz's (1994) statement that structural reforms can undermine the capacity for flexibility, adaptation and innovation. When asked if they would also like an Art and Music School law, Thomas states that it should not be regulations and a "Björklund thing", a statement which Anna rapidly agrees with. The statements enforce the existence of a tension field between *regulation* and *freedom* (tension field 4) but also between the *informal norms* that are prevalent in Sweden's Art and Music Schools (Heimonen 2003b; Holmberg 2010) and a possible *curriculum implementation* (tension field 5). The contradictions when the leaders speak in a positive sense about a national strategy but in a negative sense about too much regulation connect to the challenging tensions between *traditional* and *contemporary views of policy-making* (Schmidt 2012), as they see policy-making as central to supporting Art and Music Schools, but still fear standardisation of aims (tension field 6).

The issue of *reaching all children* is discussed in positive terms by the participants, confirming the Scandinavian discourse of making music and arts accessible to everyone (Heimonen 2003; Karlsen, Westerlund, Partti & Solbu 2013). Johan also states that a national regulation should include strategies for reaching all children. This is an issue that the Swedish government has asked to be investigated by the Commission for a National Strategy (Kulturskolerådet 2016; SOU 2016:69). There could be several factors leading to some children not being reached by Art and Music Schools. Discussions about specific groups that to a higher degree than today should be included in Art and Music Schools took place in both conversations. Boys, children and adolescents with disabilities as well as refugees are examples of such groups. Those specific issues will be addressed in the next steps of the present research project.

In the second conversation, when asked about their thoughts on the investigation for a national strategy, the participants talked about their own participation in it, since all leaders were invited to a national meeting in Stockholm. However, Maja stated that they "have no power to influence the investigation". Selma responded to that, which led to a discussion about whether there was a difference between Art and Music Schools with different types of administrations regarding participation in the investigation.

Selma: *Here we are in different positions. In the Swedish organisation of Art and Music Schools. I am unit director for a municipal music school so I am part of it. But you* (looking at Bo, Maja and Otto) *will maybe be affected, but can't have an influence.*

Otto: *But we are also part of it. I mean we are…*

Bo: *Well it is funny to hear that you say that we can't have influence, because we have been interviewed.*

Selma: *Yes, you have. Of course.*

Bo: *So we had the illusion that they would take it on board.*

Selma: *I do think so, I do think so.*

Iris: *They will.*

Otto: *Yes, because it was kind of group work that got documented.*

The leaders' talk about belonging to the Swedish organisation of Art and Music Schools is contradictory. Selma states that only municipally administrated schools are part of it, while Otto and Bo state the opposite. All schools in this study belong to the organisation. The discussion connects to the tension between *municipally administrated* and *privately administrated* schools (tension field 8). Power as an effect of discourse (Foucault 1971/1993) is at stake in this part of the conversation. Some of the leaders speak of being empowered while others speak of not having power in relation to the process of investigation for a national strategy. They have been engaged in the investigation process, connecting to a contemporary view of policy (Schmidt 2017), but there is not a consensus about the possibilities of actually exerting power. Bo makes use of irony when saying, "it is funny to hear that you say that we can't have influence", which can be seen as a rhetorical strategy to resist a discourse that empowers the *municipally administrated* schools at the expense of the *privately administrated*.

The excerpts presented in the results expose the leaders' strategies to legitimise Art and Music Schools as different from compulsory school, but still offering more educational than leisure activities. They also expose their need for national regulation that would still preserve their local freedom of action.

Conclusions and implications

My conclusion is that the *Art and Music School discourse* and the subject positioning of their leaders are, in these particular discursive practices, characterised by complexity and ambivalence. The complexity connects to (i) the tensions identified by earlier policy research (Thomas & Watson 2011; Schmidt 2012; Wiggins 2015), (ii) the tensions identified by earlier educational research (Heimonen 2003a, 2003b; Persson, Andersson & Nilsson Lindström 2005; Tivenius 2008; Holmberg 2010; Zandén & Ferm Thorgersen 2015), as well as to (iii) the tension fields identified in this article.

After analysing the data material, I now return to my research question: *what are the tension fields that emerge when Art and Music School leaders talk about Art and Music Schools while discussing their expectations for a national strategy?* The analysis of the data allowed me to identify tension fields between:

1. financial *versus* educational accountability,
2. management discourse (represented by directors) *versus* leadership for learning discourse (represented by headmasters),
3. educational discourse *versus* leisure discourse,
4. regulation *versus* freedom,
5. informal norms *versus* curriculum implementation,
6. traditional *versus* contemporary views of policy-making,
7. reaching all children *versus* improving a few children's special skills,
8. municipally *versus* privately administrated Art and Music Schools,
9. classical *versus* non-classical music, and
10. Music Schools *versus* Art and Music Schools.

The tension fields 1 and 2 are closely connected, since the *management discourse* focuses on a financial accountability while a *leadership for learning discourse* focuses on an educational accountability. In the tension field number 3, the *educational discourse* is directly connected to the leadership for learning discourse, as this specific kind of leadership promotes education. A new Art and Music School policy needs to consider these tensions. A policy that secures financial support will promote a balance between management and leadership for learning.

There is also a close connection between the tension fields 4, 5 and 6. *Regulation* connects to *curriculum implementation* while *freedom* connects to *informal norms*. A *traditional view of policy-making* (Schmidt 2012) sees *regulation* and *curriculum implementation* from a negative perspective, while a *contemporary view* sees them as challenging but offering possibilities. The policy-making for Art and Music Schools has already started with the government commissioned investigation. The leaders have already been engaged in the process, which is important for enacting policy, in the terms of Ball, Maguire and Braun (2010). Leaders have now the important task of engaging the art and music educators in the policy process. Regarding policy-makers, they have the important task in considering practitioners – both educators and leaders – as policy-makers.

There is also a close connection between tension fields 3 and 7. *Educational discourse* connects to *improving a few children's special skills*, while *leisure discourse* connects to *reaching all children*. The same way that leisure and education can be seen as linked to each other (Sivan & Stebbings 2011), these tension fields should be complementary for Art and Music Schools. A new policy must consider what kind of practitioners this school form needs, in order to balance these tensions. Both teachers and leaders are meant to serve all kinds of pupils, including those needing special support because of disabilities and those needing support to prepare for formal artistic education.

Tension fields 8, 9 and 10 are closely connected to each other. *Municipally administrated Music Schools* with a *classical music* profile represent tradition and connect to the conservatory discourse (Tivenius 2008), while privately *administrated Art and Music Schools* with a *non-classical music* profile represent the newer, more diverse Art and Music Schools. Those categories do not always coincide, especially as diversity among schools appears to be increasing. The conservatory discourse (Tivenius 2008) as a "cement" holding together the whole field does not apply to Art and Music Schools any more; the loosely coupled system concept (Weick 1976; Schwartz 1994), however, is still applicable.

I argue that an Art and Music School discourse is identified as a major discourse sharply contrasting to a compulsory school discourse by legitimising Art and Music Schools as schools existing within all the identified tension fields. The study is limited to nine leaders, representing eight schools in seven Swedish municipalities in southern and central Sweden, 2016. My argument implies that the tension fields identified so far can be seen as the dominant discourses available for the nine leaders. As dominant discourses,

such tension fields are likely to be available for leaders in other Art and Music Schools in Sweden. As the research project continues, I will likely keep adding new tension fields to the list.

I find it highly relevant and interesting to undertake a research project on Sweden's Art and Music Schools at this moment, in view of the current process for creating a national regulatory system for them. Sweden's Art and Music Schools are shaped by and within the many exposed tension fields in relation to the process for national regulation. I argue that challenges of the national policy process in Sweden's Music and Arts Schools, such as resistance and fear of losing flexibility, are already observable. My argument connects to the similar challenges identified by Schwartz (1994) over twenty years ago. Engaging practitioners is the way to overcome these challenges.

This article provides part of the answer to the question *how* Sweden's Art and Music Schools *are constituted* within the discursive practices of leaders from central and southern Sweden in the light of a possible new policy. Other crucial questions to be investigated can be *for whom* Sweden's Art and Music Schools are meant to be, as highlighted in tension field number 7, what the forthcoming national goals (SOU 2016:69) will focus on and what the consequences might be.

Schmidt (2017) emphasises the need for engaging music educators in policy processes. I would argue that engaging Art and Music School leaders is crucial since they can bridge the gap between policy-makers and Art and Music School educators. In fact, the engagement of the leaders in policy-making during the process of investigation shows that Art and Music School policy is already being enacted, with the leaders acting as policy-makers. ■

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Notes

[1] I have chosen the English term "Art and Music Schools", also used by The Nordic Council of Art and Music Schools (2017), to translate the Swedish *kulturskolor*. It is used in this article as an umbrella term for all municipally funded Art and Music Schools as well Music Schools.

[2] An appendix with the original focus group conversation excerpts in Swedish is included after the references.

[3] The Nordic countries consist of Denmark (and the associated territories Faroe Islands and Greenland), Finland (and the associated territory Åland), Iceland, Norway, and Sweden (Norden 2016).

[4] The steps in the analysis process are described in appendix 2.

[5] Even though 'education' and 'leisure' have opposing definitions in the Encyclopædia Britannica's entries on 'education' and 'leisure', connecting to discipline and freedom, respectively (Education 2016; Leisure 2016), researchers like Sivan and Stebbings (2011) would instead link leisure and education "in their common function of developing personality" (ibid. 28) and as parts of a life-long process.

[6] Jan Björklund was Sweden's Minister for Education between 2007 and 2014. In 2010 he presented a new school curriculum promising clearer and more concrete goals for teachers and pupils and introducing grade marks from year six.

Appendices

Two appendices are included. Appendix 1 consists of the original transcripts from the focus group conversations in Swedish. Appendix 2 consists of a description of the steps in the analysis process.

Appendix 1

Leaders' introductions

Cecilia: *Jag kan börja. Jag heter [Cecilia]. Jag kommer från [kommun 1] och jag är chef, kulturskolechef på [kommun 1] kulturskola. Och det byttes nämligen här nu när man gjorde en ny omorganisation. Förr hette man rektor. Nu heter man kulturskolechef. Nu får man inte heta rektor om det inte är lagstadgad verksamhet.*

Anna: *Jasså jag är ju då ehh rektor, fast det kanske inte får finnas den titeln.*

Johan: *Nej, det får det inte, det är fel* (skämtsam ton).

Anna: *Ja, det är fel, jag är då kulturskolechef.*

Johan: *Jag är då från [kommun 3]. Jag är chef sen [årtal].*

Otto: *Jag heter [Otto] och är då en av grundarna, initiativtagare till musikskolan [namn på musikskolan].*

Maja: *Jasså jag har startat nånting som heter [namn på musikskolan].*

Bo: *Ja, jag är då [klassisk instrumentalist] i botten.*

Iris: *Jaha, [kommun 6] kulturkola heter den och är en kommunalt driven kulturskola, medelstor, alla ämnen representerade.*

Moderator: *Vilka ämnen är det då?*

Iris: *Eller, alla ämnen* (himlar med ögonen), *men huvudkulturyttringarna*

Selma: *Jag heter [Selma] och jag är enhetschef för [kommun 7] musikskola. Det är bara musikskola, inte kulturskola. Än.*

Anna: *Sen tycker jag det är en viktig fråga som man ska lyfta. Vi hör ju till olika förvaltningar. Men en politisk fråga som jag önskar att svenska politiker skulle fundera på, det är: är vi utbildning? Är vi fritid och kultur? Och jag menar att vi är både och och då måste man ha perspektiv på de bitarna och på utbildning som vi vill värna. Till exempel man ska nå vissa elever, alla eleverna kanske i något sammanhang och sen så är det de här som vill förkovra sig då är det kanske fritid och kultur. Men perspektivet, för det är ju så väldigt lätt att när man hamnar, jag har ju tillhört både skola och fritid och kultur... Inom skola så har man ett tydligt pedagogiskt perspektiv och det är jätteviktigt. När du hamnar i fritid och kultur då har du inte det perspektivet längre. Och nånstans hamnar man då i kläm därför att vi har ett pedagogiskt ansvar. Vi är alla pedagoger som jobbar i kulturskola… och bör var det. Och det tycker jag är en jätteviktig fråga, så jag skulle önska att vi kom tillbaka till det.*

Thomas: *Och det som är roligt i [kommun 4] är att man sedan [år] haft [aktivitet] i förskolor och i första klass [antal] minuter varje vecka på alla skolor. De [dessa lärare] tycker jag är hjältar i vardan för de möter varenda elev och det är tack vare det som vi faktiskt har representanter i alla bostadsområdena. Man når liksom ut till ja, man når verkligen ut också ur jämställdhets. Den här formen av skola som vi är tror jag är väldigt tydlig och bra. Och det gäller att hålla den tydlig, du går in, du går minst en gång i veckan och du lär dig ordentligt. Du får en social gemenskap men du ska liksom bli bra. Du ska möta liksom konsten i detta vad? Och den får inte vara so exklusivt så att någon stötts ut utan det ska vara på dina villkor, men du ska ha möjligheter att förkovra inom kulturskolan ända upp till musikhögskolan och det är ju ett led som lärarna på vår skola haft sedan… För vi kan ha dubbelt så många elever men då blir det inte längre kulturskola, då blir det uppehållande verksamhet och då slösar det in med personal som vi har, för de är väldigt erfarna. Och några av de lärarna är bland de bästa i Sverige.*

Leaders' talk about the national policy process

Anna: *Samhället har ett ansvar för att det finns en bredd i kulturlivet och så vidare. Och därför tycker jag att om det skulle komma en lag som säger att det ska finnas så tycker jag att samhället talar om.*

Moderator: *Att det ska finnas?*

Anna: *En kulturskola. I varje kommun.*

Anna: *Precis som det är med biblioteket.*

Thomas: *Ja, beroende på… så det inte blir liksom förordningar och "Björklund-historia" liksom, så det måste…*

Anna: *Ja, det är en annan sak, det är en annan sak.*

Johan: *Men det jag tycker det är, ja, jag håller med dig* (pekar med båda händerna mot Anna)*, nationella strategin tycker jag ska säga att kulturskolorna har vissa uppdrag, som just man har som ett samhälleligt uppdrag och det ska innefatta att man ska försöka nå alla barn i en kommun.*

Maja: *Vi har ingen makt att påverka utredningen. Vi har bara sagt vad vi…*

Selma: *Här sitter vi i olika positioner. I kulturskolerådet. Jag är enhetschef för en kommunal musikskola så jag är en del av det. Medan ni* (tittar på Bo, Maja och Otto) *kommer kanske att bli påverkade, men inte har någon påverkan.*

Otto: *Men vi är med där också. Alltså vi är ju …*

Bo: *Alltså det var ju roligt att höra att du säger att vi inte har nån påverkan för att vi har ju blivit intervjuade.*

Selma: *Ja, det har ni ju blivit. Naturligtvis.*

Bo: *Då inbillade vi oss att de tog till sig det*

Selma: *Det tror jag, det tror jag.*

Iris: *Det gör de.*

Otto: *Ja, för det var ju liksom olika grupparbeten som blev dokumenterade.*

Appendix 2

The analysis was made in six steps.

- Step 1: unfolding the data.
- Step 2: recounting, with specific focus.
- Step 3: compiling the data in categories: themes, patterns and "tension fields".
- Step 4: connecting the data with theory and earlier research on both micro and macro level.
- Step 5: summing lines and "cross-analysing" them.
- Step 6: making final conclusions and answering the research question.

Abstrakti

Artikkeli käsittelee diskurssien välisiä jännitteitä Ruotsin taide- ja musiikkikoulujen (kulttuurikoulujen) näkökulmasta. Taide- ja musiikkikouluja on lähes jokaisessa Ruotsin kunnassa ja opetus tavoittaa yli 400 000 lasta ja nuorta. Taide- ja musiikkikouluja ei ole ohjattu kansallisella tasolla, sillä näitä kouluja ei pidetä osana Ruotsin koulutusjärjestelmää.

Musiikkikouluja alettiin perustaa 1940-luvulla paikallisten toimijoiden ansiosta. Nykyisin taide- ja musiikkikoulut muodostavat peruskoululle rinnakkaisen, vapaaehtoisen koulutusmuodon. Ruotsin hallituksen tilaaman tutkimuksen perusteella taide- ja musiikkikouluille ehdotetaan nyt uutta kansallista strategiaa.

Tämän artikkelin tarkoituksena on lisätä ymmärrystä siitä, minkälaisia jännitteisiä kenttiä syntyy Ruotsin taide- ja musiikkikoulujen johtajien diskursiivisessa käytännössä sen seurauksena, että hallitus aikoo alkaa ohjata myös näitä kouluja kansallisella tasolla. Kirjoittaja tarkastelee erityisesti sitä, miten koulujen johtajat oikeuttavat taide- ja musiikkikouluja. Tutkimuksen aineisto koostuu kahden fokusryhmäkeskustelun videoinnista. Keskusteluihin osallistui yhteensä yhdeksän taide- ja musiikkikoulun johtajaa kahdeksasta eri koulusta Keski- ja Etelä-Ruotsista. Tutkimus on laadullinen ja perustuu abduktiiviseen lähestymistapaan.

Tulokset paljastavat taide- ja musiikkikoulujen diskurssin, joka on vastakkainen yleissivistävää koulua koskevan keskustelun suhteen. Diskurssi sisältää runsaasti jännitteitä: 1) taloudellinen vs. kasvatuksellinen, 2) johtamiskeskustelu (johtajien edustamana) vs. oppimisen johtaminen (rehtoreiden edustamana), 3) oppimisdiskurssi vs. vapaa-aikaa koskeva keskustelu, 4) sääntely vs. vapaus, 5) epäviralliset normit vs. opetussuunnitelman toteutus, 6) perinteiset vs. nykyajan näkemykset politikoinnista, 7) kaikkien lasten tavoittaminen vs. huolehtiminen muutamien lasten erityisistä taidoista, 8) kuntien vs. yksityisten hallinnoimat taide- ja musiikkikoulut, 9) klassinen vs. ei-klassinen musiikki, 10) musiikkikoulut vs. taide- ja musiikkikoulut. Tutkija toteaa lopuksi, että vastustus ja pelko joustavuuden menettämisestä ovat jo ilmeisiä. ■

Artikkelit

Sverker Zadig, Göran Folkestad & Viveka Lyberg Åhlander

Choral singing under the microscope: Identifying vocal leaders through comparison of individual recordings of the singers

Introduction

Singing in groups and choirs is one of the main and generally most widespread musical activities: in schools at all levels among children and adolescents as well as in leisure time activities from "non-singer choirs" to more advanced and professional choirs. In all these educational and artistic situations with choirs it is essential —for choir leaders, singers and music educators—to understand musical coordination between the singers.

Swedish choral singing has gained worldwide attention for its excellence on professional as well as semi-professional levels. One essential factor often mentioned for successful Swedish choral performances is the matching of individual choral voices within a choral part. This phenomenon—sometimes referred to as "The Swedish Choral Miracle" (Reimers 1993, 18)—consists of *vocal blend* and especially *staying together with regard to intonation, rhythm* and *articulation* (Hedell 2009).

Regardless of the level of choral singing, communication is essential for staying together: communication between the conductor and the choir; communication between the audience and the choir and, not least, as described by Goodman (2002), communication between the choral singers.

This communication between musicians, and especially between singers in choirs, is a main focus for this article. Our point of departure was the question of whether it is possible to investigate who is leading the musical communication and how this might be explored? The topic of informal leadership has not been specifically focused on, nor thoroughly investigated in previous choral research. However, the issue has been touched upon by some authors. In a study on dynamic variations within a choir, Coleman (1994) identifies what might be considered as a "negative" informal leadership: "it is an unfortunately common occurrence in small choral groups, particularly in volunteer church choirs, to hear one or two more "powerful" voices that tend to upset the balance of the choral sound" (ibid. 199), hence, meaning that the singers may lead their peers in a non-wanted direction. Further, Fischinger and Hemming (2011) in an article focusing on musical interpretation and expression, relate to the importance of a leader within the choral voice. They describe a leader, a singer in the female voices that obviously has taken on the leadership: "In particular singer no 14 seems to have taken the role of a leader. She sits in the middle and sings clearly earlier than the adjacent singers, who seems to follow her" (ibid. 56). In a study on room acoustics and choral singing, Fischinger, Frieler and Louhivuori (2015) mention that "it seems that the best singers with regard to intonation also take the lead, that is, singing ahead of the rest of the voice group" (ibid. 214–215). The roles of leaders and followers in choirs are, however, not further discussed. It is commonly known and acknowledged that there are singers in the choral parts who take leading roles, while other singers follow these leaders (Sandberg Jurström 2009; Haugland Balsnes 2009; Zadig & Folkestad 2015). In order to understand what happens musically between choral singers, it would be beneficial to explore which singers act as musical leaders. The process of spotting such leaders has only recently been described by

Einarsdóttir (2014), who identified leaders and followers in an amateur composer-oriented Bach Choir. In the present article, musical leadership is defined in line with Einarsdóttir (2014) as communication from one or few leaders to others, the followers. The communication might happen in several ways.

There are many possible influences on what really takes place between the musicians in any musical ensemble, as stated in a meta-analysis of musicians' non-verbal interaction by Marchetti and Jensen (2010). They state that "non-verbal interaction is recognized nowadays as a musical skill, supporting social and artistic aspects in the act of becoming a musician and of playing music" (ibid. 1). Frimodt-Møller, Grund and Jensen (2011) point out that at a professional level "a performance of music based on notation (scores, parts etc.) contains very little visible communication" (ibid. 5). Goodman (2002) describes four aspects of importance for ensemble playing: "specifically coordination (keeping time), communication (aural and visual signals), the role of the individual and social factors" (ibid. 165). These aspects are probably of equal importance to vocal ensembles or choirs.

In an earlier interview study with acclaimed Swedish choral conductors (Zadig & Folkestad 2015) the informants all said that there are singers within choral voices who act as leaders, formal or informal. They stated that this leadership can be identified as taking musical initiative—concerning attacks, intonation, phrasing and so on—leading other singers along their way. According to some of the informants this can be noticed also on the level of blend and timbre, so that the colour of one individual voice can spread to other voices within the choral voice, or even to the choir as a whole. Conductors need to be aware of how singers "cooperate" vocally, a task that until now has depended on the skills and experience and perception of the conductor.

In a recent study (Zadig, Folkestad & Lyberg Åhlander 2016), a method was presented for recording of individual voices on separate tracks, with head-mounted close-up microphones, aiming to analyse and compare the voices. These comparisons open up for possibilities to identify musical leadership. The scope of the current article is to follow up and apply this method.

It can be difficult even for a conductor with longstanding professional experience to identify who is taking a leading role, but with multi-track recordings of the individual singers in choirs, when they sing together, the conductor can rely on a neutral and objective method.

In the interview study, when asked what happens when an informal leader is missing, the choir leaders' answer was that most often someone else steps forward (Zadig & Folkestad 2015).

Studies on musical cooperation have mainly been performed studying instrumental musicians. Blank and Davidson (2007) state that "it is apparent the two are interlinked" (ibid. 245) in their study on musical and social factors in piano duo collaborations. The musical cooperation could be established by non-verbal communication and with eventual conflicts resolved through "well-defined channels of communication as well as recognized methods of notation" (ibid. 245). Further, Davidson and Good (2002) studied coordination, both social and musical, between members of a string quartet and showed that the players depend on their individual skills to produce a homogenous performance, but with great importance placed on their ability to cooperate socially. The importance of eye contact was mentioned but not for giving cues or in order to synchronize, but for the social effect eye contact has on the feeling of togetherness. Both studies underline the importance of having a socio-emotional and a musical-professional relation to the fellow musicians. These conclusions by Davidson and Good (2002) and Blank and Davidson (2007) can probably be applied also in the context of choir singing and collaboration.

Theoretical approach

The theoretical model of *Communities of Practice* presented by Wenger (1998) is useful for describing processes within choirs and between the choir participants. The singers in choral ensembles share many experiences and create a "community": a socio-cultural environment. The singers are part of a community where they share the three characteristics of practice: (i) "mutual engagement", (ii) "joint enterprise" and (iii) "shared repertoire" (Wenger 1998, 73-85).

Wenger describes Communities of Practice as groups, where the members share a common interest. Singers in any choir are part of a larger *choir community of practice* and the singers in a specific choir are part of that specific community. In the greater choir community, the participants have different capacities and experiences related to choirs and singing. These may include different aspects of singing, such as rhythm, intonation, articulation and dynamics.

The aspect of communication is situated at a group level. As described by Lave and Wenger (1991) there is an exchange of knowledge, learning and abilities between the members of a community. This knowledge and these experiences, i.e. ways of communicating, acting and recognizing a (formal and informal) leader, are shared with newcomers through the newcomer's "legitimate peripheral participation" (Lave & Wenger 1991, 29).

In order to achieve a homogenous sound quality with precision, choral singers need to be able to hear each other in order to quickly adjust and synchronize their voices in accordance to the instructions given by the conductor. The time it takes for a singer to hear a fellow singer and to correct or adjust to his or her sound, does not have to be long. A study by Grell, Sundberg, Ternström, Ptok and Altenmüller (2009), showed that "highly skilled choir singers reacted to a change in a pitch reference after 227 ms while moderately skilled choir singers' reactions appeared after 206 ms" (ibid. 413). This might seem surprising but according to Zarate and Zatorre (2008), in a similar study, an explanation might be that the groups have used different strategies while performing pitch-shifted tasks so that the experienced singers were more concerned about how they sang: "Through years of training and experience, singers have learned that they need to monitor their auditory feedback closely to ensure that their notes are produced correctly" (ibid. 1885). Grell et al. (2009) also state that "at least in many amateur choirs, one individual in each choir voice tends to act as a leader and the fellow singers mainly follow this leader when they sing" (ibid. 413).

Einarsdóttir (2014) established that some choral singers take advantage of more experienced singers by following them, especially when facing an unknown piece of music.

> *Not only do strong, experienced singers provide support for their fellow members (who may not be as experienced); they may also save the conductor both time and effort in teaching and training relatively new and inexperienced members* (ibid. 291).

Accordingly, it is not only the conductor who can benefit from the phenomenon of existing leaders and followers in choirs; the singers themselves will gain from identifying these functions. This is important at all levels of choral education with children, youths and grown-ups, both in schools and in community or church choirs.

Aim and Purpose

The aim of this investigation is to explore and identify potential informal leadership in choirs, by recording singers on individual tracks and by analysing the singers/voices and

comparing them to each other. One further aim is to explore how this informal leadership manifests itself in choirs. More specifically the research question is if the informal leaders can be described in terms of their different strategies of their actions, concerning melody, rhythm, intonation, or other aspects of leadership, such as tone-quality or blending? The research focus is on both school choirs and on more advanced levels with the additional aim of providing knowledge for future education in choral singing.

Method and Materials in general

In this article four different sub-studies are presented. *Sub-study 1* and *Sub-study 2* present recordings from a youth choir whereas *Sub-study 3* and *Sub-study 4* present two examples from two semi-professional church choirs. *Sub-study 3* was designed to investigate whether leadership of tone colour and vocal blend could be recognized. *Sub-study 4* focuses mainly on rhythmic and timing synchronization at the beginning of a choral part.[1]

For further details on the method used in this article see Zadig, Folkestad & Lyberg Åhlander (2016) where the method of multi-track recordings was developed and explored. As software for this method, *Cubase* (Steinberg) was chosen. An earlier pilot study was conducted by using *Pro Tools* (Avid), but while the analytical part is integrated in *Cubase* (Steinberg) as *Vari Audio*, *Pro Tools* (Avid) demands a separate program *Melodyne* (Celemony). Thus, it was found more applicable to use the integrated program Cubase-Vari Audio. An ambition with the research was also to use software easily available and relatively familiar to musicians and choral conductors in general.

In the following sections, method and materials, participants, procedures and results will be presented for *Sub-studies 1* and *2* and separately for *Sub-studies 3* and *4*. A general discussion concludes the article.

Microphone, software and recording equipment

For *Sub-studies 1* and *2* each singer was equipped with a head-mounted microphone of the type MIPRO MU-53HNS. The microphone head can be directed straight towards each individual singer's mouth so that it mainly picks up the direct sound from the singer. The recording signal was amplified through M-Audio Fast Track Ultra 8R—USB 2.0 interface which has the capacity to make up to 8 simultaneous recordings. The recording was done with MacBook Pro 5.4, Intel Core 2 Duo, 2,53 GHz.

The set-up for these ensemble recordings was done for 7 (*Sub-study 1*), and 8 (*Sub-study 2*) separate channels, one for each singer. Recordings, analyses and comparisons of the separate voices were finally done within Cubase 5 (Steinberg) with the integrated function Vary Audio. Vary Audio analyses each voice and presents it visually in a graph of the exact pitch, including absolute pitch and timing. The program creates boxes from the mean of each intonation line (for details see Zadig, Folkestad & Lyberg Åhlander 2016) and makes it possible to correct mistakes in pitch (by moving the boxes up and down) and along the timeline (by moving the boxes forward or backward along the timeline). The vertical time markers merely indicate seconds of the recording time and do not show pulse or rhythm. In normal use of the recording software, these markers will most often indicate the given pulse. To the far left in each example, the pitch is highlighted with note label and with a stylized landscape keyboard.

Subjects and procedures

The recordings for *Sub-study 1* and *2*, were made during the mandatory choir class in upper secondary second year, a science program with music profile. For *Sub-study 1*, n=8 students (16–17 years old) were recorded. For *Sub-study 2*, n=7 students (16–17 years old) were recorded. The choir was at novice level. Although some singers had previous experience

from choral singing in other contexts, most of the singers had never sung in a choir before. In the choral voice, singers were more or less randomly placed by their regular choir director/teacher. Their place in the choral voice could sometimes vary from lesson to lesson. For *Sub-study 1* as well as *Sub-study 2*, the choral voice of the tenors was recorded. Numbering of voices is shown in Figure 1. The regular conductor/teacher was giving this class.
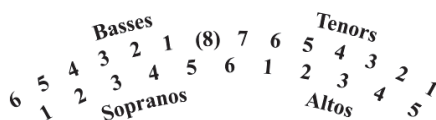

Figure 1. Placements and numbering, from highest to lowest voice in each choral voice. The same placement was used for the tenors in Sub-study 1 and Sub-study 2.

Procedure, *Sub-study 1*

The recording took place during the second semester of the school year. The tenor part was recorded intermittently during a couple of weeks, but the presented examples were all recorded at the same occasion, February 28, 2011. The choral piece used was *Uti vår hage* (*Out in our meadow*) by the Swedish composer Hugo Alfvén (1879–1964). It is set to music for four-part mixed choir. Figure 2 shows the beginning of the song (text from the third stanza).

Figure 2. The beginning of the piece Uti vår hage with lyrics from the third stanza.

Procedure, *Sub-study 2*

The examples presented for *Sub-study 2* were made on September 27, 2010. The choir sessions of the class were recorded during several weeks (the first recording took place after only six lessons of the course work). Thus the students became quite accustomed to the presence of the first author as well as to the setup with cables and headsets.

In the recording session for *Sub-study 2*, a student teacher was teaching his first lesson with this group. At this occasion the choir was working with *Advent*, by Otto Olsson (1879–1964), a composition for four-part mixed choir and organ. A section of the piece was rehearsed where the voices imitate each other (Figure 3). The voices come in gradually from top to bottom: sopranos, altos, tenors and basses. They are not completely identical in their phrasing. The tune consists of the leap of a third down, followed by tones descending gradually stepwise. In the soprano voice it is a minor third, in the altos a major third, in the tenor and basses a minor third. This first descending phrase is followed by the leap of a perfect fourth up in all parts, in the tenor then followed by another leap upward, now a perfect fifth.

Figure 3. The imitation part of Advent, by Otto Olsson.

Results *Sub-studies 1* and *2*

Sub-study 1: **Leadership by accuracy**

During the rehearsals of *Uti vår hage*, in the mixed upper secondary class choir, there happened to be one tenor who learned the song accurately and he quickly emerged as someone for others to rely on. The following passage will highlight his leadership with graphs showing the differences between some of the voices in the tenor part. The following section describes the course of events. Figure 4 shows the printed music of the tenor part.

Figure 4. The tenor part of the beginning of the song Uti vår hage (lyrics of stanza 3).

All eight tenor voices sang the entire first phrase of the refrain. In the analysis it was possible to compare the graphs of the individual voices to see similarities in structure and also to see which voices were the most accurate with regard to the score. It was also possible to follow the true contours of individual pitches, indicated with thin lines. The program made a preference on what it perceived as the actual tones and put the tones into pitch-boxes. It was thus possible to compare the pitch with the keyboard to the left on the screen. *Voice 1*, *Voice 2* and *Voice 3* sang most accurately in the group. They were examined more closely in the following passage. Indeed, *Voice 3* sang the entire part accurately, and it was clear that he was slightly ahead of the others regarding tempo. Additionally, it was clearly shown how the other voices changed a mistake, or a wrongly approached tone, switching to the tones sung by *Voice 3*.
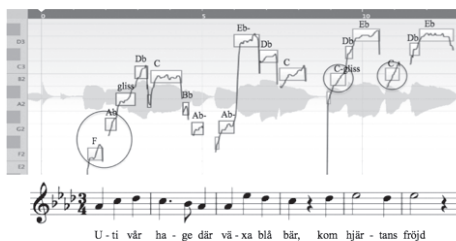

Figure 5. Voice 1, with the correct tenor line below.

Voice 1 got some notes wrong, marked above with circles, but the singer self-corrected and glided back to the correct notes (Figure 5).

The first two starting-notes were shared by the sopranos, which means the soprano tones were fairly easy to accidentally sing along to. The second of these notes however, was the starting note of the tenor. *Voice 1* "discovered" the error, self-corrected and followed *Voice 3*, who started with the correct note. At the end of the short phrase above, *Voice 1* also hit two wrong notes, but in both instances glided up to the correct note.
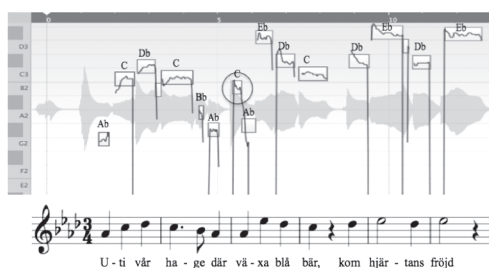

Figure 6. Voice 2, with the correct tenor line below.

Voice 2 hit the wrong note soon after number 5 in the timeline at the top, but glided back to the correct note quickly after having had time to hear *Voice 3* (Figure 6).
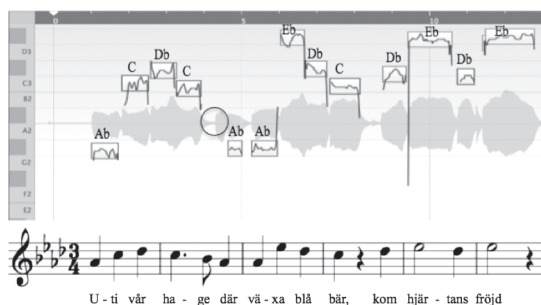

Figure 7. Voice 3, with the correct tenor line below. The singer took a breath at the marked circle and therefore there is no tone highlighted there.

As shown in Figure 7, *Voice 3* was accurate all the way. *Voice 3* was also slightly ahead of the others—or rather, the others were slightly behind—compared to the timeline located at the top edge of each image. As noted above, the timeline relates neither to rate nor to pulse. To summarize, a possible interpretation of the graph is that *Voice 3* was the voice which most of the other singers relate and adapt to.

Sub-study 2: Inaccurate leadership

In *Sub-study 2*, results from five consecutive recordings of the tenor part from Otto Olsson's *Advent* are presented. By reading the graphs, observing the development of each part and how the parts relate to each other, it was possible to discover differences between the voices. An example of the printed music for the tenor part with the corresponding graph (which has been constructed) is shown in Figure 8.
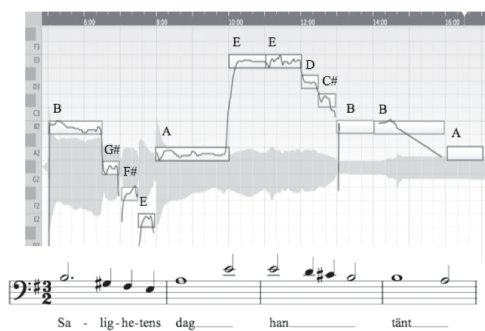

Figure 8. The correct tenor line in the music, with the corresponding (constructed) graph above.

Five recordings were made during the class in question. Recording 1 was completely out of phase. Recording 2 was adequate, but recordings 3, 4 and 5 were increasingly inaccurate. In Table 1 it is shown how the singers acted for each new recording. In the following the voices 1, 2 and 3 will be described more in detail.

There were two critical points in the tune where a mistake from one singer arose and also affected other singers. Firstly, the leap of a fifth in the tenors' second bar (1), from A to E, gradually turned into a leap of a fourth, from A to D. Secondly, the third bar of the tenor part (2), where the singers accidentally glide into the same melody (although an octave lower) as the soprano part. Figure 9, and Table 1.

Figure 9. The tenor leap (1), and melisma (2), where the singers gradually changed tones in each new take.

In Table 1, the final tone of the leap in each single voice in the tenors' second bar has been noted for all recordings. The leap ended at the correct fifth (E), or the incorrect fourth (D), gradually becoming a C#.

Recording number	1	2	3	4	5
Voice 1	D––E	E	–	C#	D
Voice 2	E	D...E	C#	C#	–
Voice 3	–	D	D–	C#	–
Voice 4	E	E	E	E	E
Voice 5	C–E?	E	–	E	D
Voice 6	?	C	D?	?	D
Voice 7	B–C–D–E	E	E	D–/C	E
Correct note	E	E	E	E	E

Table 1. Seven tenor voices. For each of the five recordings, the sung note in the leap up in the second bar, that should have been an E, has been noted.

Recording 3 where the three voices of interest for the results will be presented one by one. Subsequently, the figures for the three voices will be possible to see together for each occasion.

Voice 1. As shown in Figure 10, *Voice 1* had great difficulty singing the correct notes. In the beginning of the graph the pitch line shows him sliding in the start and then rising to an undefined tone over B (analysed by the program as a B). In the next part of this short excerpt, the three quarter notes going down and the leap leading to A were correct. However, the singer hit most of these tones from underneath and glided up to the accurate pitch. Without ever reaching the intended E he was stuck quite helpless in the vicinity of the expected notes C# and B. He was obviously aware of his failure and shouted in loud falsetto the last word "tänt", then giggled (Figure 10).

Voice 2 At number 11:00–12:00 in Figure 10, *Voice 2* produces a C# close to a low D (Figure 10). By comparing the graphs, it was possible to discern that *Voice 2* was the first to attack the wrong note. By comparing the *Voices 1, 2, 3,* in Figure 10, it was possible to see that *Voice 2* attacked the C# at number 11:00, while *Voice 1* made the same mistake at number 11:80 and *Voice 3* started the attack at number 11:30, reaching D at number 11:65.

Voice 2 thus seems to have been leading the other singers. However, a closer look at the entire choir reveals that he was influenced by the sopranos. What is also seen in Figure 10 is that *Voice 2*, from number 11:00, sang in parallel with the sopranos, one sixth up from where the tenor should have been singing. *Voice 3* reached the D just before number 12:00, but as seen in Figure 10 the influence from *Voice 2*'s C# was stronger and dragged *Voice 3* down. *Voice 3* is (like *Voice 1*) slightly behind *Voice 2* all the time, when comparing the timelines.
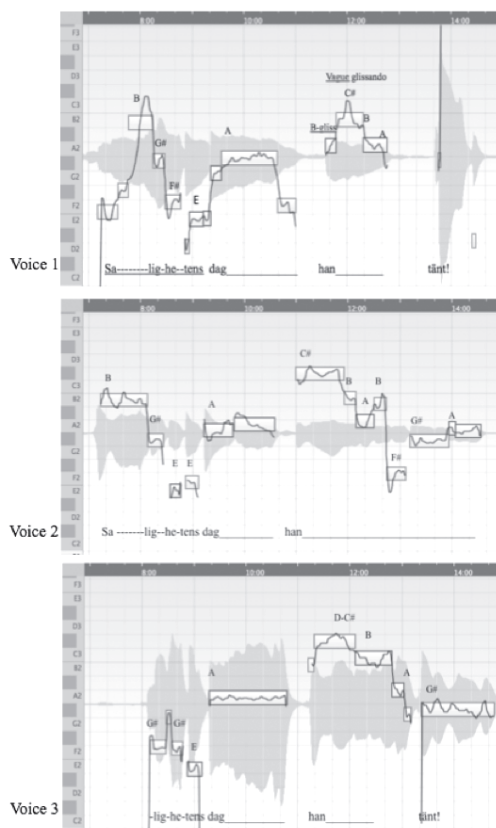
Figure 10. Recording no. 3, Voice 1, Voice 2, Voice 3.

Due to the vocal insecurity of the three singers through recording no. 3 and in recording no. 4, they were influenced by *Voice 2* and his alignment to the soprano part. At this point all three singers sang closely to the soprano part. The fact that three singers all clearly made the same mistake may be a result of the influence they may have had on each other. They almost seem to encourage each other to make the same error. *Voice 2* has served as the leader who has pulled along the most adjacent singers, however unfortunately in an inaccurate direction.

In the following, the outcome of *Recording no. 4* is presented. *Voice 1*: The soprano movement was clearly recognizable in *Voice 1*, from number 9:75–14:00 (notes C#, B, A, B, F#, G#, A), see Figure 11.

Voice 2: The leap up between number 8:00 and 10:00 landed on the note Db/C # and was approached earlier than in *Voice 1* and *Voice 3*, see Figure 11.

Voice 3: The leap up between number 8:00 and 10:00 came much later than in *Voice 2* and *Voice 1*. The leap after the long note (A, at number 7:50) reached C#, (after a glissando through B), the major third, and not the accurate fifth E. C# was parallel in the soprano part and from here on out this singer also followed the soprano; see Figure 3.
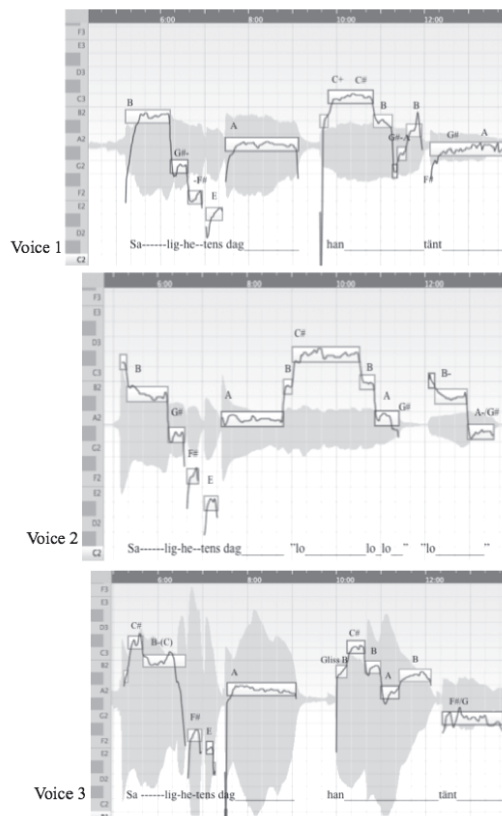
Figure 11. Recording no. 4, Voice 1, Voice 2, Voice 3.

When comparing the graphs from these three singers, it was discernible that *Voice 2* was the first to sing the incorrect interval, both in recording 3 and recording 4. In the very last recording (5), he stopped singing altogether, after the initial tones of the phrase.

These results show a certain influence from the parallel phrase in the soprano, but it was *Voice 2* who took initiative within his choral voice to make this mistake, which also caused *Voice 1* and *Voice 3* to hit the wrong notes. *Voice 1* and *3* where seated to the right and left of *Voice 2*. It is clear that the tenors were affected by the soprano's melody line, but it was by following each other in the tenor part, that they made the same error.

Singers make individual mistakes, but if a number of the singers in one voice make the same error, i.e., deviate from the printed music, someone must have influenced them. As is shown in the examples, *Voice 2* took the role of an informal leader.

Comments on *Sub-study 2*

Conversations between the tenors were recorded when the student teacher worked with other voices of the choir. We recorded the full session. The reason for doing this was to avoid the risk of missing any retakes. We found it important to get the same song recorded in several takes and since we didn't want to interfere with the pace of the lesson, we did not ask for a specific piece to be sung. It was also necessary that all takes were recorded during the same session: the following week the same students would perhaps not show up and by that the recordings would not have been possible to compare. The boy with previous experience of choral singing (*Voice 4*) hummed and practiced softly when the teacher was working with other parts, and the rest of the tenors were mostly

chattering or preoccupied. The experienced boy, *Voice 4*, sang the phrase in a correct manner every time, but he was uncertain if it was accurate, and he did not take on the role of leader of the others. He was continuously late to the beat, or at least later than *Voice 2*.

Conclusions on *Sub-studies 1* and *2*

To conclude the findings in *Sub-study 1* and *Sub-study 2*, analyses of graphs showing recordings of the songs *Uti vår hage* and *Advent*, enabled identification of an informal leader. In *Sub-study 1* an informal leader who sang accurately (Fig 7) and in *Study 2* an informal leader who sang inaccurately (Fig 10, *Voice 2*) were identified. In both cases it was possible to trace fellow singers adapting to the informal leader.

Method and Materials, *Sub-study 3*

Microphone, software and recording equipment

For *Sub-study 3* the recording signal was amplified through M-Audio 2626, docked through optical connection with two Behringer Ultragain Pro-8 Digital interface—all linked together with fire wire to the MacBook Pro 5,4, Intel Core 2 Duo, 2,53 GHz. At the most, 24 simultaneous recordings were possible. As in *Sub-studies 1* and *2*, each singer was equipped with a head mounted microphone of the type MIPRO MU-53HNS. Recording, analyses and comparisons of the separate voices were finally done within Cubase 5 (Steinberg) with the integrated function Vary Audio.

Earplugs

For *Sub-study 3* earplugs were used, with the aim of preventing the singers from hearing each other (3M™ Uncorded foam earplugs, with 1100 noise reduction rating (NRR): 29 dB, CSA Class AL).

Subjects and procedures, Sub-study 3

A church choir with 18 voices (n=6 sopranos, n=5 altos, n=3 tenors, n=4 basses) was recorded October 10, 2012. All 18 voices were recorded on separate tracks. The recording focused on choral blend, exploring whether the blend would differ when the singers could hear each other and when they could not. For this purpose, the choir was asked to sing a piece, formerly unknown to them: *O Maria, sei Gegrüßt* by Max Reger (1873–1916), three times. The piece is moderately difficult, written in A major, with some accidentals, harmonically sometimes moving to the dominant key E major by use of the secondary dominant B major, and also to the extended dominant F# major. Because of these harmonic changes there are some more accidentals. Mostly the lines are melodic, only with leaps of a few steps.

The choir sang the piece on the neutral syllable "no". The first and third times the singers were asked to wear earplugs. The singers were seated, as is common in rehearsals, in semicircles with the basses behind the sopranos and tenors behind the altos. As is shown in Figure 12, the seating was arranged in order, from highest voice tessitura (in Figure 12 indicated as number 1 in every choral part) down to the lowest voice.
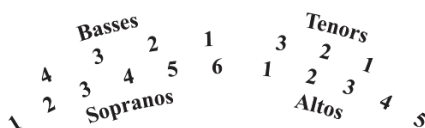

Figure 12. Seating arrangement for Sub-study 3.

Results, *Sub-study 3*

Sub-study 3: Leadership of choral blending and intonation

Sub-study 3 was initiated to focus on choral blend. As a pilot study, it aimed to investigate possible differences in tone quality and blend dependent on whether the singers could hear each other or not. They were asked to sing a short piece of music three times, the first and last times wearing earplugs.

Through analyses of all voices from the three sung versions of the piece by Reger it was possible to recognize some singers who were out of tune. This happened the second time the choir sang the song, when they were not wearing earplugs, and could most certainly hear each other. Some of the singers were flat, especially where the vocal part descended. From looking at the graphs it is clear who was leading the way. Figure 13 shows the soprano part, the last two bars, and shows the three sopranos placed in the middle of the choir. In Figure 14 the correlative thing happens also in the tenor part. From the centre of the choir flatness was spread to the rest of the choir and by the end of the second repetition the entire choir was almost one semitone flat. This can be seen in the graphs. When the recording took place, it was observed by the first author and also commented on by the conductor of the choir.
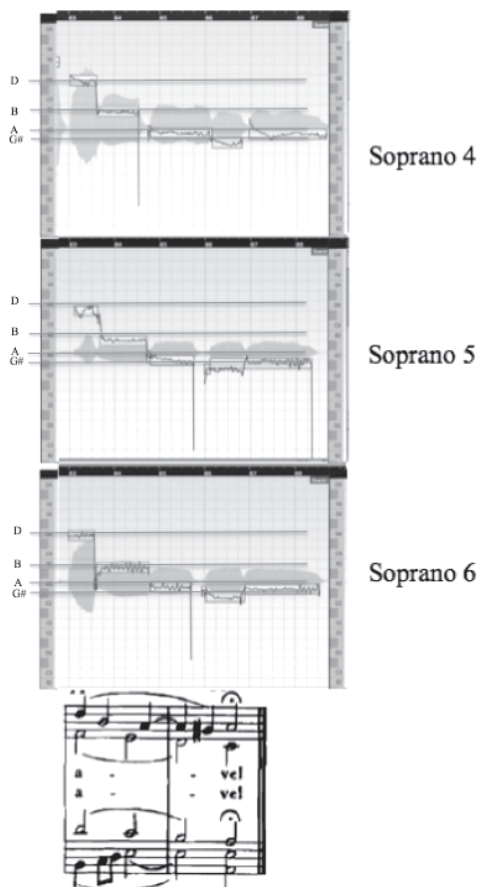

Figure 13. Showing three soprano voices (Soprano 4, Soprano 5 and Soprano 6), at the end of the piece paired with the music in print below. The soprano line in the score shows the notes D, B, A, G#, A, which in each graph correlates to the keyboards at both ends of the graph, also with marked pitches.

As shown in Figure 13, the soprano part descended at the very end of the piece. *Soprano 5* slid down on the third note to a flat A and *Soprano 4* and *Soprano 6* followed her downwards in their notes 4. At the final note they were all at G# where it should have been A.
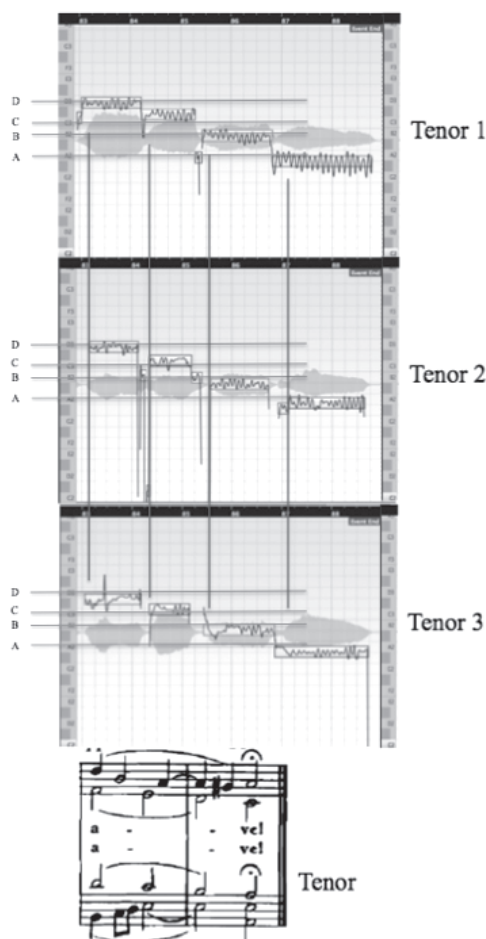

Figure 14. The end of the piece with the three tenors. The tenor line in the score shows notes D, C, B and C as half notes, which in each of the graphs correlate to the keyboards at both ends of the graph.

Also, the tenors were flat in their last descending notes (Figure 14). Especially the last step landed flat on a. There was a very small time difference between the tenors, with *Tenor 2* dragging a little behind the others. *Tenor 3* slides down to the last note and *Tenor 1* who used a large vibrato, also lowered the last note.

The choral blend undoubtedly differed in the three recordings. The sound quality was more homogenous when the singers could hear each other, according to the experience of the first author and the conductor of the choir. Surprisingly, the repetition without earplugs was flat and out of tune, in contrast to the two versions where the singers did wear earplugs, and probably could not hear each other. When analysing the graphs of the singers, it is clear that *Soprano 5* slid down and got flat, and that this affected the closest neighbours in the Soprano part, *Voices 4* and *6*, as well as the *Tenors*, and subsequently the rest of the choir.

Method and Materials, *Sub-study 4*

Microphone, software and recording equipment

For *Sub-study 4* the recording signal was amplified through M-Audio 2626, docked through optical connection with two Behringer Ultragain Pro-8 Digital interface—all linked together with fire wire to the MacBook Pro 5,4, Intel Core 2 Duo, 2,53 GHz. At the most, 24 simultaneous recordings were possible. As in *sub-studies 1* and *2* each singer was equipped with a head mounted microphone of the type MIPRO MU-53HNS. Recording, analyses and comparisons of the separate voices were finally done within Cubase 5 (Steinberg) with the integrated function Vary Audio.

Subjects and procedures, Sub-study 4

The men's voices, tenors (n=5) and basses (n=8), in a mixed church choir were recorded May 8, 2014. In addition, recordings were made with some of the singers for a subsequent group interview (Zadig, Lyberg Åhlander & Folkestad 2016) using stimulated recall (Bilodeau, Fox & Blick 1963; Rowe 2009; Dempsey 2010). However, some results of the recordings proved to be useful for exploring the notion of leaders and followers in the choral voice. While the choir was rehearsing *Totus Tuus* by Henryk Górecki (1933–2010), the conductor had the choir repeat the five bars starting at bar 6 (Figure 15). Only the tenors were in focus for this study. They were seated to the left side of the conductor behind the sopranos (Figure 16).
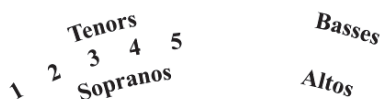

Figure 15. Totus Tuus by Henryk Górecki, bars 6–10.

Figure 16. Seating arrangement for Sub-study 4.

Results, *Sub-study 4*

Sub-study 4: Influence—Awareness of leadership

The purpose of the recordings for this *sub-study*, of tenors and basses, was to discuss some of the recordings in a stimulated recall (Bilodeau et al 1963; Rowe 2009) for a study in progress, on choral singers' view on vocal leaders. It was carried out with tenors. Informal leaders could be identified. In the rehearsal during which the recording took place there was an incident with multiple retakes of the start of *Totus Tuus* by Henryk Górecki. In the combined graph, Figure 18, *Voice 2* was the front-runner in almost every entry. However,

this singer denied being a vocal leader, but surprisingly the rest of the tenors confirmed their notion of him acting as an informal leader. It became obvious that this singer was not at all aware of his influence or of his leadership. On the contrary he pointed out *Voice 4* as a vocal leader. Indeed, *Voice 4* was also early in his attacks, as can be seen in Figure 17.

The purpose of this study was to find informal leaders and the relations between these and the followers by using stimulated recall as a method for group interview. To find leaders who were unaware of their role was not an expected result.
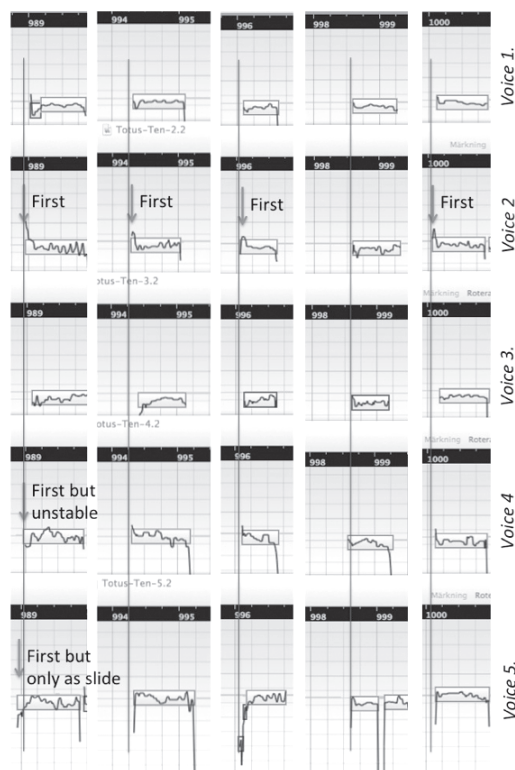

Figure 17. Five tenor voices, with repeated starts of Totus Tuus by Henryk Górecki.

Discussion

The main tradition of choral singing in Sweden is merging individual voices in each choral part, so they sound like a united voice. In order to synchronize, the singers have to listen and adjust to each other. Some singers act as informal vocal leaders and some as followers (Zadig & Folkestad 2015). In this article we suggest that it is possible to discern different aspects of informal vocal leadership by comparing visual representations of recordings of the individual singers.

In the present investigation, different aspects of informal leadership were identified in all four *sub-studies*. *Sub-studies 1* and *2* identified informal leadership of accuracy, however with completely different outcomes of the leadership: In *Sub-study 1*, one of the singers led other singers to follow him by being slightly ahead of others and singing accurately. In *Sub-study 2*, a strong, but incorrect singer led his fellow singers in the wrong direction without hesitation. Further, in *Sub-study 3*, *Leadership of choral blending and intonation*, informal leadership of choral blending and intonation was identified. By too low intonation a soprano led her fellow singers to be flat, in her own choral voice as well as in

the choir as a whole. In *Sub-study 4, Influence—Awareness of leadership*, another aspect of the informal leadership was found, namely the fact that the leader might not be aware of him/herself acting as a leader. One singer who clearly sang slightly ahead of the others refused to recognize himself as a leader within the choral voice, even though his peers viewed him as such.

In three of the examples of informal leadership the informal leader was identified as a singer who sang slightly ahead of his/her neighbouring singers. Naturally, it might be the other way around: the peers singing hesitantly, lagging slightly behind the leader. However, evidence of the neighbouring singers actually being followers can be found in the peer singers' following of intonation as in *Sub-study 3*. Our results thus show that there is an influence between the singers, and that an informal leader impacts other singers within the choral voice, and sometimes the entire choir.

Other signs of the existence of informal leadership are the mistakes made by the singers. This emerged in *Sub-study 2*, where a number of singers in a voice made mistakes that could be related to one specific singer, who led them astray. An aspect worth considering is that for the untrained voices, as was the case in *Sub-study 2*, it was easier and more "comfortable" to inaccurately sing along with the soprano part in a lower octave, thus "supporting" the informal leader to lead the singers in a wrong direction.

In *Sub-study 1*, something else was revealed. Thanks to the continuous recordings on the individual tracks during the entire choral rehearsal, small talk was heard while the conductor was working with another choral voice. During the intermissions, one of the tenors was constantly trying to figure out the correct vocal line. He was obviously aware that he and the tenor voices did not perform well together and he was practising in a low humming voice. Since he was so concerned about getting the music right he probably would do the same thing at other occasions, and perhaps also in silence, without humming. It is likely that this could be an instance of what Hickock et al. (2003) describe as silent rehearsing, a form of "inner speech" (Vygotsky 1934). Interestingly, he was singing accurately during this individual practice, as well as when singing with the rest of the tenor voice (as shown in Table 1). However, his problem was that he was not convinced that he was singing correctly, but since he observed that the group of tenors were not singing the same thing, he may have thought he was the one making a mistake. It is open for discussion why he did not step forward to take the leadership. This probably comes down to aspects of self-confidence and of experience. It corresponds well with the first steps of a novice becoming acquainted with a task, gradually taking more responsibility. The tenor's silent rehearsing his part during the rehearsal breaks could be interpreted as an example of legitimate peripheral participation (Lave & Wenger 1991).

> *An apprentice's contributions to ongoing activity gain value in practice—a value which increases as the apprentice becomes more adept. As opportunities for understanding how well or poorly one's efforts contribute are evident in practice, legitimate participation of a peripheral kind provides an immediate ground for self-evaluation.* (Ibid. 111)

This tenor's actions can also be compared to *Sub-study 4*, where one of the singers did not recognise his own leadership, while the analyses of the graphs show him being a frontrunner in his singing almost all the time. It would seem that informal leadership in choirs can be unknown to the leaders themselves This group of ambitious singers, unconscious leaders of the group, is also an example of a community of practice, especially of the first level of participation, according to Wenger (1998). This was exemplified by the intense group discussions about who was taking the leading role, that took place within *Sub-study 4*, with stimulated recall as a method (Zadig, Lyberg Åhlander & Folkestad 2016).

Could these informal leaders have performed better if they were assigned a more formal leadership? Do informal leaders also act as leaders outside the choir setting? The relationship between self-confidence/self-consciousness and informal leadership in choirs calls for more research.

Sub-study 3 gave surprising results. The primary focus of the investigation was of possible changes in the choral blend. In order to eliminate the neighboring voices, all singers were equipped with earplugs during some of these recordings. To sing with earplugs is not comfortable, and in line with the reasoning by Stender and Appleby (2009) about the effect of earplugs on speech, the use of earplugs most probably has the potential to affect singers' voice use and strength of voice. Interestingly, the effect of not hearing each other affected intonation. We can only speculate about the cause of this effect. The occlusion effect (Stender & Appleby 2009) that occurs when earplugs occlude the ear canal makes people perceive their own voices as louder than what is normal and causes the individual to lower their voice. This lowering of vocal sound pressure level while singing probably affects the vocal behavior, decreasing the intensity of the muscular work also yielding a "lighter", less pressed way of singing (Jonsdottír, Laukkanen, Ilomaki, Roininen, Alastalo-Borenius & Vilkman 2001). This lighter way of singing might make it easier for the singer to control intonation. Naturally, the choir singers need to hear their own voices to be able to relate to the other singers: the self-to-other ratio (SOR) established by Ternström (1999) and defined as how much louder the singers need to hear their own voice over the rest of the choir. Further research is called for to investigate the effect on informal leadership and the behavior behind intonation. Despite being aware of the problems earplugs would cause, we still wanted to investigate the differences in vocal quality caused by hearing or not hearing the neighboring singer and to do this in an inexpensive way by using common earplugs. However, earplugs cause a large occlusion effect which might lead to negative consequences such as vocal tension that could affect the intonation. Notwithstanding, the use of earplugs gave a clue to vocal behavior. The exclusion of all sound from the outside probably enabled the singers to relax and give more focus to their own voice. Maybe a decrease of vocal tension helped the intonation. This is in line with findings by Jonsdottír et al. (2001) who in a study of the voice use of teachers found that amplification of the voice gave rise to released tension and thus less hyperfunction. The use of earmuffs, placed on the external ear, would cause less of an occlusive affect and would also be more comfortable and would hopefully yield a similar effect as that of the earplugs, concerning intonation and voice quality. It still remains to investigate how singers eventually would change their voice and the quality of the voice regarding blend, vowel approach, use of formants and overtones when hearing their neighbor singers or not.

Sub-study 4 illustrates the unawareness of informal leaders and this raises the aspect of both social and musical relations within the group. According to Einarsdóttir (2012) a singer also adopts a choral capital both socially and musically (ibid. 155). She also states that "individuals contribute their talents to the group using the social force and dynamics to create something great" (Einarsdóttir 2012, 193).

Methodological considerations

The informal leaders among choir singers were possible to identify by use of software analyses that transcribes the sound signal to graphs. When listening to all singers in a choir, their voices blend together and one singer's vocal mistakes might be masked by the other singers. Thus, these leaders would not have been identified only by listening to the choral voice. Further, in order to decide who is acting as a leader it is necessary to identify "leader-actions" showing that the followers listen to and follow their informal leader. In other words, the supposed leader might just be someone who is eagerly singing slightly

ahead of the others, though the supposed "followers" might have been able to sing accurately even without this supposed "leader". By using the method described here, the informal leaders and their actions were possible to detect, and so were the actions of the possible followers. However, for a more detailed analysis, focussing in detail on sound quality, a program with capacity to present spectrograms, like Praat (Boersma & Weenink), is suggested. For the present study, this magnitude of resolution was not found necessary to get.

To be able to describe what is going on in the communication between singers it is however necessary not only to look at the graphs and compare them to each other. It is also important to listen to the singers, and to talk to them.

The method of recording singers on separate tracks when they sing in the choir has some limitations. One drawback with the software is that it is not possible to visually inspect the analyses more than one at a time on the computer-screen. For comparisons the graphs need to be either printed or stored as screen shots. However, for the purpose of objectively studying the actions of the individuals within one or more choir voices as well as for research purposes it is crucial to be able to visually compare a number of singers in parallel.

Educational implications

Even the most skilled and experienced conductor might have use for an objective way to observe their singers "under the microscope". A conductor might be misled, in a choral situation—rehearsal as well as concert—by visual expressions from the singers. Vocal actions and initiatives will show when this method is used, events that a conductor could not identify using ordinary rehearsal techniques only.

There are many reasons for singing in a choir, one is that it is "safe", your voice can be "hidden" in the crowd of other voices; you do not need to be a soloist but just a link in a chain. These attitudes prevail in many amateur choirs where you as a singer would almost be scared if you were asked, to take responsibility as a leader. A choral conductor must be aware of this. To be asked to step forward might be perceived as threatening. Hence, it is necessary to give supportive feedback, assuring the singers that it is a winning concept to "stand on your own feet". Leadership of all kinds deals with group psychology and relations. On the social side of choral singing, it might probably be more demanding to change positions and having singers display themselves to other singers. There have been occasions during the fieldwork for this investigation when singers have refused to be recorded, which of course must be respected. But much can be gained, also socially in a choir, by open discussions and becoming more aware of how voices (and singers) cooperate. Research within group processes and inter-group relations suggests that shared leadership is beneficial, and that "developing leadership in all team members may result in better team functioning" (McIntyre & Foti 2013, 55).

It is an issue for discussion whether it is for the better or not to point out who are the informal leaders in a choir, and to formalize their leadership. A comparison to the tradition of orchestras can be made, where a concertmaster is present in all parts, even when there are only two players, which is common in the wind section. To find the leaders in the choir with the method presented here is however totally different from that within the orchestra. In an orchestra you apply, and perhaps audition, for a concert master position. This method can further help create a basis for how to make placements of singers in a choir.

In more advanced choirs there might not be informal leaders who distinguish themselves but rather the choristers take turns, supporting each other in a positive way and helping each other in difficult passages. In amateur choirs this capacity might differ a lot between singers. All choral conductors are educators, coaching and training their

ensemble. Much work can be gained for conductors in their development of the choir, when all singers are aware of their ability to cooperate with their voices, instead of hiding them. Introducing microphones and recording equipment might at first look intimidating and threatening but could also evoke curiosity and a desire to try something new and stimulating for the choir. It requires mutual trust but it can also form a new attitude within the choir. With an increased awareness among choral singers on the importance of the cooperation of their voices, the singers themselves might be able to work out ways to find (and develop) voices that blend and collaborate well together. This awareness could help singers actively work with the placement in the choir, also depending on the acoustics of the room, which can support and develop the choral blend. Moreover, a seating/standing arrangement that suits the singers (and where they feel musically and socially safe) can prevent their voices from getting strained and tense (Daugherty 2003).

It can be assumed that for each rehearsal or sing-through the singers supposedly learn from their own mistakes, and the results will hopefully improve. Therefore, the expected result from several retakes should be that the singers improve, even if a conductor does not give corrections or instructions. Thus, if it is observed that a singer only sings one note wrong but corrects it according to how a neighbouring singer sings, as shown in *Sub-study 1*, it might be assumed that the change was influenced by an informal leader.

The present research shows that leaders and followers can be found. Thus, they can be guided by the conductor to find their optimal placement in the choir.

Making singers and conductors more observant of who is leading and who is following might also help more singers to consciously take initiative and to act as leaders. It might also be a way to clarify what or who keeps the ensemble together. One way to let other singers become aware of the existence of informal leaders could perhaps be to let the choir sing without their informal leaders during a rehearsal. Another way to make singers and conductors more aware on the existence of leaders in the choral voices would be to talk to them, to interview them, and to confront them with recordings of themselves in the choral voice for further discussions.

Acknowledging the issue of leaders and followers in the choir and in the choral voice, as part of the methodological and pedagogical work, is important in choirs at all levels. It is important in schools and classrooms among children and youths, as well as in community- and amateur choirs, especially regarding how to improve learning for beginners. It is also important on more advanced levels of choral singing, in which there are "followers" whose learning and adopting situation can become more effective and satisfying.

Future research

The understanding of how singers affect each other is important to help an ensemble and its conductor in several ways. However, more research is needed to find out more about awareness of leadership as well as the impact on followers. The field of choral communication is yet largely unexplored. Through recordings as shown in this paper, experimentations on differing seating/standing alternatives could give new insights on how voices cooperate and influence each other in e.g. aspects of voice quality and vocal technique. Such research should also include experiments on mixed seating, where the singers do not have neighbouring singers from the same voice.

Conclusion

In all groups there are individuals who act as leaders, informal or formal. Based on the present results we may conclude that there are singers acting as informal leaders in choirs. This corroborates findings from a previous interview study where choral leaders

acknowledged the existence of informal leaders and moreover, that if a musical leader in a choral voice is missing, someone else steps up and takes his or her place (Zadig & Folkestad 2015). The present results also show that informal leaders in choirs take action by singing ahead musically, by attacking tones early and having followers trailing slightly behind. This concerns timing, rhythm, intonation and articulation as well as choral blend. A way to improve and develop choral singing can be to emphasize this leadership and to make other singers share the responsibility, acting as informal leaders. By placing the singers vocally in optimal positions for working together, they can act, blend and synchronize their voices in optimal cooperation and enhance the choral sound.

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Institutional Review Board Approval and Compliance

The authors obtained approval for the study from the Regional Ethical Review Board (2015/791) and from an Institutional Review Board to conduct this research in a manner that assured the ethical treatment of participants and the confidentiality of participant information.

Declaration of Conflicting Interests

The authors declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article. ◼

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Note

[1] The words *Voice* and *Voices* were used for the singers as individuals. When they all sang together the terms *choral part* or *choral voice* were used. *Note* was used for a note printed in the music while *tone* was used for a sung tone.

Acknowledgement

Abstrakti

Laulaminen ryhmissä ja kuoroissa on yksi tärkeimmistä ja yleisimmistä musiikillisista toiminnoista niin kouluissa kuin vapaa-ajalla. Kuoroissa laulavat eri-ikäiset lapsista senioreihin, ja kuoroja on monenlaisia "laulamattomien kuoroista" ammattikuoroihin. Aiemmat kuorotutkimukset osoittavat, että on tarpeen identifioida vokaalista kollaboraatiota kuorolaulajien välillä. Tässä artikkelissa tutkitaan, miten kuorossa laulavat yksilöt eroavat toisistaan aloitteellisuuden suhteen ja millä tavoin musiikillinen epävirallinen johtajuus voi näkyä kuorossa.

Aineisto kerättiin siten, että yksittäiset laulajat varustettiin mikrofoneilla ja tallenteista saatuja kuvaajia analysoitiin ja verrattiin toisiinsa. Analyysin tuloksena identifioitiin erilaisia epävirallisia johtajuuksia (i) tarkkuuden, (ii) intonaatioon ja (iii) sen suhteen, miten johtajat vaikuttavat vertaisiinsa.

Tulokset osoittavat, että kuoroissa on laulajia, jotka toimivat epävirallisina johtajina. Tämän johtajuuden hyödyntäminen voisi olla keino parantaa kuorolaulua kaikilla tasoilla ja yhteyksissä. ∎

Asiasanat: kuoroäänet, kuorolaulajat, kuoronjohtaja, epävirallinen johtaja, ensemble

Katsaukset | Reports

Analia Capponi-Savolainen & Sanna Kivijärvi

Exploring aesthetic experience in early childhood music education: John Dewey's and Mark Johnson's views on embodiment

Introduction

Over the past two decades, John Dewey's pragmatist concept of aesthetic experience has been discussed within music education (e.g. Määttänen 2003; Väkevä 2004, 2007; Väkevä & Westerlund 2007; Westerlund 2002, 2003; Woodford 2005). Similarly, Mark Johnson's conceptualisation of embodiment has gained increasing attention among arts education researchers in recent years, and has been discussed in different areas of music education and within early childhood dance education (e.g. Anttila & Sansom 2012, Anttila 2015; Juntunen 2004; Martinez 2008, 2009; Määttänen 2003; Ojala 2009; Shifres 2009, 2015). In this essay, we elaborate on Dewey's pragmatist idea of aesthetic experience in the context of early childhood music education; how people make meaning of the world through the body in a continuous interaction with their environment. In this analysis, we define early childhood music education as music education with children up to eight years old (e.g. ECME 2016), and use Johnson's conceptualisation of embodiment as a theoretical lens to discuss points of connection or disruption with Dewey's aesthetics.

We argue that experiencing in early childhood is pre-conscious and non-symbolic (non-linguistic), and that bodily experience is essential to the construction of meaning (see also Bruner 1957; Langer 1986; Piaget 1936/1952; Vygotsky 1930–1934/1978). Thus, our goal is to understand the layers of musical experience that do not necessitate symbolic thought or communication, but instead are a direct function of the person-environment interaction. In particular, we aim to answer the following question: What are the key characteristics of aesthetic experiencing in early childhood, and accordingly, in what ways can educators advance suitable pedagogical interaction? In what follows, we evaluate the connections between Dewey's pragmatism and Johnson's concept of embodiment, before continuing the examination from the perspective of early childhood music education, and some concluding remarks.

Theoretical and conceptual foundations

Dewey, in his theory of experience, claimed that a situation at hand is first experienced holistically in constant embodied interaction with the environment (Dewey 1938/1963; Väkevä 2007). By referring to "body-mind", he rejected the traditional Cartesian dualism (Dewey LW 1). Dewey's non-reductionist naturalist view of embodiment has been summarised as follows: "The human organism is not simply a sum of its parts. The organism as a whole thinks with the brain while interacting in a context and situation" (Westerlund & Juntunen 2005, 114). Dewey (1925/2006) himself explained:

Experience is of *as well as* in *nature. It is not experience which is experienced, but nature— stones, plants, animals, diseases, health, temperature, electricity, and so on. Things interacting in certain ways are experience; they* are *what is experienced. Linked in certain other ways with another natural object—the human organism—they are* how *things are experi-*

enced as well. Experience thus reaches down into nature; it has depth. It also has breadth and to an indefinitely elastic extent. (Dewey 1925/2006, 8–9)

Following Dewey's line of thought, Johnson (2007) introduced the embodied theory of meaning. Johnson (2007) states that "In addition to the standard notion that meaning involves the conscious entertaining of concepts and propositions, I am focusing on mostly nonconscious aspects of a person's ability to meaningfully engage their past, present, and future environment" (Johnson 2007, 9–10). Further, he claims that meaning is relational —which in philosophy of education has been addressed for instance by Biesta and Burbules (2003) and Sutinen (2008)—and explored the implications of embodiment in people's lived experience, including "the sensorimotor and cognitive structures that generate meaning in and through our ongoing interactions with our changing environments" (Johnson & Lakoff 2002, 248). For Johnson (2007), experience is an interactive process that, for human beings, involves neural and physiological constraints from the organism and characteristic affordances from the environment and from other people. He stated that meanings are derived from experiences, as people make meaning of the world through their embodied, deep-rooted experiences (Johnson 2007, 2008).

Johnson and Lakoff (2002) explained how bodily experience connects with the abstract thought by using the term "image schema", which refers to "a neural structure residing in the sensorimotor system that allows us to make sense of what we experience" (Johnson & Lakoff 2002, 250). They introduced the term "conceptual metaphors" to refer to "a structure of our experience itself and not merely of our thought and communication about that experience" (Johnson & Lakoff 1995, 160–161). Furthermore, Lakoff and Johnson (1999) analysed how people structure concrete and abstract concepts through patterns of sensorimotor experience, and suggested that spatial-relational concepts are central to our conceptual system. They concluded that concepts are non-propositional by nature, and at the same time are analogue products of sensorimotor experience (Lakoff & Johnson 1999).

According to Dewey, a situation is first experienced qualitatively and holistically, thus implying that inquiry is non-linear, emotional, affective and embodied. In Dewey's terms, experiencing is always reciprocal. At the initial stage, experiencing requires a response, but this response does not have a determined value (Väkevä 2007). Nonetheless, "the holistic situation is 'felt' immediately, and this intimate feeling may continue as we begin to make sense of the situation through inquiry" (Väkevä 2007, 5).

While Dewey and Johnson expressed similar sentiments regarding the meaning of embodiment as part of an individual's existence and growth (e.g. Dewey 1925/2006; Johnson 2010), Dewey (LW 12) emphasised the principle of continuity, whereas Johnson (2006) questioned it. Dewey (LW 12) states that continuity occurs when "rational operations grow out of organic activities, without being identical with that from which they emerge" (LW 12, 26). Accordingly, Johnson (2006) points that for many people the continuous development from the animate to the inanimate would be easier to accept than the fact that "a similar continuity applies equally to the emergence of mind" (Johnson 2006, 49–50). Further, he elaborates that when "we understand that mind is a functional achievement, then it is not rare that mind is always continuous with body and could not exist without body" (ibid., 50).

The origin of aesthetic experience

Dewey (LW 10) pointed out that some experiences can be categorised as aesthetic[1]. The qualitative background of experience is "the immediate 'material' of the artistic expression", as well as the material of the art-centred experiences (Väkevä 2007, 5). In Dewey's (1934) terms, "aesthetic experience at its best is intense vitality that signifies

active, comprehensive and alert commerce with the world" (Dewey 1934, 25). Thus, aesthetic experience has the following characteristics: unity, completeness and fulfilling (Dewey 1934). Dewey criticised the psychological view of aesthetic experience (Määttänen 2015) by claiming that such experiences are not private, internal mental states, but rather a form of interaction with the environment (Dewey LW 10). He stated:

> *Because experience is the fulfillment of an organism in its struggles and achievements in a world of things, it is art in germ. Even in its rudimentary forms, it contains the promise of that delightful perception which is aesthetic experience.* (Dewey LW 10, 25)

An individual's predisposition to the arts stems from and is manifested in the mutuality of primary multimodal interactions in early childhood (see also Dissanayake 2000a, 2000b). Johnson's (2002) views align with the Deweyan conceptualisation of aesthetic experience: "There is a system of hundreds of primary conceptual metaphors that we all learn by the age of four or earlier on the basis of 'conflations' in our experience—cases where source and target domains are coactive in our experience" (Johnson 2002, 245). With a focus on the social environment, we reflect on the conceptualisation of "embodiment" in the development of an individual's aesthetic experience. In early childhood music education, musical experience is essentially based on a direct reflection of the person-environment interaction, where interactions with significant others are of utmost importance.

At the primary level of consciousness, movements form not only the basis of the meaning of one's own movements but also the meaning of the world where we move. Children develop a sense of belonging to a certain socio-cultural context through experiencing. Thus, aesthetic experience is deeply rooted in who we are and in the interpersonal relationships built in the particular environment where we have lived or grown. Shared meaning-making begins as an unconscious process in early childhood (Johnson 2007); thus, the experiences acquired during the early years are "embodied" by nature, and generate meanings and values. Children express, extrapolate and develop these meanings and values in, for instance, their artistic practices. Furthermore, embodied experiences acquired in the early years serve as the basis for symbolic thought (see also Johnson 2007, 2008).

Deweyan aesthetic experience is at the same time an individual experience and a social construction (Westerlund 2003). Therefore, searching for ways to understand aesthetic experiences and artistic practices and expression in early childhood could lead to a more suitable pedagogical interaction. From the standpoint of early childhood music education, we could foster children's creative potential and agency by acknowledging the embodied foundation of aesthetic experience. This means that educators should endorse the connection between embodied experience and creativity, such as by giving children opportunities to discover their sensations and encouraging their participation as active improvisers individually and in groups (see also Anttila & Sansom 2012).

Defining conceptual education is ambiguous, as all music-making and experiencing is embodied *per se*; however, "conceptual" can refer to pedagogical approaches that emphasise, for example, the use of notated sheet music or other symbols. These types of pedagogical approaches are questionable in early childhood music education because symbolic thinking begins to develop stepwise through forms of action other than language or logic (e.g. Bruner 1957; Kaschub & Smith 2009; Linnankivi, Tenkku & Urho 1981; Regelski 1981, 1986). Moreover, when music learning and teaching situations are knowingly organised to promote holistic aesthetic experience, one might even expect this kind of pedagogy to advance communication with other learners and the learning environment.

Regarding pedagogical interaction, the teacher should offer equal grounds for every child to develop their embodied, aesthetic experiences, which are as meaningful as the aesthetic experiences involving symbol use, such as language or musical notation systems.

In addition, the embodied perspective on aesthetic experience, music learning and teaching is student centred, therefore offering possibilities to respond efficiently, creatively and more ethically to the diverse needs of learners.

Conclusion

Based on the above discussion we suggest that musical experiencing takes place on layers developed in early childhood and that work in ways that do not necessitate higher cognitive activities in the form of symbol use. This level of experiencing does not vanish when one learns to use musical symbol systems, such as music notation, or to reflect verbally on music-making, learning and experiencing. Instead, these embodied (learning) experiences are within the learner as physical, cognitive and emotional readiness for aesthetic experience, as a preserved pervasive quality that constantly transforms and develops in and through experience. The felt experience and its meanings that develop at an early age prepare people for abstract thought and communication at the symbolic level. However, this does not prevent pre-symbolic children to experience moments of consummation of aesthetic experience; on the contrary, their constantly transformed experience enriched by the exploration of new emotions and feelings may be crucial for the development of aesthetic experience in childhood. Following this line of thought, the complexity of aesthetic experience lies in the multi-layered, unique individual experiencing (conceived in the interaction with the environment) that, according to Dewey (LW 12), develops in a continuum.

In the context of this essay, it is necessary to recall how the Deweyan concept of experience can be understood. Dewey's philosophical perspective does not necessarily concentrate on explaining how complex changes happen, such as how conceptual metaphors develop, but rather focuses on arguing that they occur as part of the lived experience and in the interaction with the environment. The concept of experience has a particular connotation for Dewey, as it includes not only the experiencing of the organism but also the complexity of the environment where the organism interacts. His aesthetic naturalist stance does not introduce ontological elements to explain complex organisational aspects of experience.

The term *experience* has frequently been associated with other meanings; thus, we must distinguish the pragmatist concept of experience from the notion of experience as sense experience (Määttänen 2015). The Deweyan philosophical line of thought concentrates on what experience is and how it is experienced, and on the cases where an experience is meaningful, and for whom. This line of thought suggests that people live through levels, types, and forms of experiencing that develop in a continuum. An embodied realism, as defined by Johnson (2002), concentrates on explaining how experience is built and how the bodily experiences acquired through senses are the bases for constructing meaning and thought (see also Johnson 2007, 2008). Johnson (2002) concluded:

> *Embodied realism is the view that the locus of experience, meaning, and thought is the ongoing series of embodied organism-environment interactions that constitute our understanding of the world. According to such a view, there is no ultimate separation of mind and body, and we are always "in touch" with our world through our embodied acts and experiences.* (Johnson 2002, 249)

In what follows, we elaborate on our conceptual considerations in relation to music educational practice in early childhood. An embodied approach to education emphasises that shared meaning-making is based on a shifting focus between personal and shared embodied experience, strengthening the connection between the learner's inner life and

the shared world that involves the individual as a whole. In music educational practice, this connection can be fostered by attending to bodily sensations, and even by observing others without the inner movement generating actual movements (Anttila 2015). An example found in music education in early childhood could be singing or body percussion, because no musical instruments act as mediators in the production, even though musical instruments can be considered extensions of the body in the context of other discussions (see Alperson 2008). Thus, the individual's emotions, bodily sensations and movements play a significant role in the production of sound—even when not all movements (or expressions) are observable—and in the aesthetic experience. As Anttila (2015) suggested, it is possible to actively practice going back and forth from the inner to the outer, and from the personal to the shared perspective, thereby reinforcing the process and transforming it into an empowering resource.

The role of the teacher in this process can be enhanced if the teacher is truly interested in the learner's lived experience, and in his or her own. Dewey (1938/1963) emphasised that heightened curiosity and perception leads to deeper meaning-making and empathy. Thus, within the context of early childhood music education, children should be viewed as social agents and active participants in their musical practice communities (Barrett 2002; Wenger 1998). In such communities, educators should address children's individual and social embodied ways of being and doing, and should foster the conditions for aesthetic experience. As Dewey (1938/1963) stated, "the spontaneous power of the child, his demand for self-expression, cannot by any possibility be suppressed" (Dewey 1938/1963, 427).

In this essay, we used the concept of embodiment in the context of early childhood music education to contribute to the knowledge on aesthetic experience and pedagogical interaction. Our focus was on early childhood education in order to highlight the value of the lived experience, and particularly the role of embodiment in the lived experience, and we analysed how John Dewey and Mark Johnson shared visions of the importance of aesthetic experience by adopting a non-dualistic embodied approach. However, it seems both authors were interested in different aspects of experiencing, given that they extensively addressed these aspects in their work. Therefore, we must situate the discussion and note that Johnson, as a contemporary author who has studied Dewey in depth, has developed an interpretation and a line of thought in which embodiment is central in the development of symbolic thought.

Embodiment appears to be a key concept and aspect in aesthetic experiencing. For Dewey, experience is more than sense experience, but at the same time, senses play a role in people's experiencing and in their interaction with the environment. To conclude, we emphasise the necessity of diverse, interdisciplinary and even opposing perspectives on embodiment to avoid simplifications in educational practice and to address the complexity in the field. Further research could focus on the role of senses in Dewey's and Johnson's understandings of aesthetic experience. ■

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Note

[1] "It should be noted, however, that his (Dewey's) philosophical framework is completely different (than traditional aesthetics). Dewey uses the word esthetic (same word but one less letter) but the concept is not the same. Dewey's philosophical naturalism is the framework for developing an alternative conception of the experiences typical in (but not restricted to) fine arts." (Määttänen 2017, 1)

Katsaukset

Symposium

The World of Possibility in the Music Classroom: Constructivism and Embodiment as Student-Centered Approaches to Learning. 29.9.2016 at Sonore Music Centre, Helsinki, Finland

Guadalupe López-Íñiguez

Introduction to the Symposium

Last year marked the passing of American psychologist Jerome Bruner (1915–2016), whose oeuvre and contributions to cognitive and developmental psychology, education, and law are still relevant today. Father of important concepts such as "scaffolding," in which learners build on the information they have already mastered, and defender of the "spiral curriculum," where learning is revised and adapted during different stages according to the needs and capabilities of learners, Bruner therefore played his part in developing the idea of learning as an open, unlimited, ever-evolving *world of possibilities* where each individual could reach their full potential (e.g. Bruner 1996).

That very idea of *possibility* as a mechanism for the study and achievement of fairness and uniqueness in arts education inspired the title and the content of the symposium, and undoubtedly, part of the research carried out by the speakers, whether related to embodiment, theories of learning, or pedagogical applications. By assigning possibility as the driving force of the symposium, we wanted to examine both educational practice and educational theory in music classrooms, and get inspiration from embodied practices in the dance domain. We wanted to present and discuss different though interconnected approaches to some of the classical problems that perplex arts educators.

Such problems are deeply rooted in arts teaching and learning that is reduced to mere information processing that is based on mechanical processes. This symposium presented the notion that educators can guide learners to construct meanings, and that such a creative and constructive process requires a deep and personal understanding of themselves within their own cultures. All speakers examined research related to holistic and democratic approaches to music and dance in relation to how current arts education equips individuals to challenge conventional practices. Though coming from different theoretical frameworks and pedagogical approaches, presentations were deeply rooted in constructivist perspectives and/or in embodied cognition studies, as both approaches share the understanding of learning as a holistic process.

As it was not the goal of this symposium to introduce the different understandings or representations of constructivism—ranging from social to radical, or cognitive—we will in this collaborative report merely acknowledge that the world of possibilities in education has had other voices aside from Bruner's. Even if we wanted to pay a small tribute to him as part of this event, Bruner's work was rooted differently than ours and others, as often happens in arts and sciences. This includes, to mention a few, John Dewey (e.g. 1933/1998), one of the philosophical founders of constructivism, but also the inestimable contributions to theory of cognitive constructivist Jean Piaget (e.g. 1972), and social

constructivist Lev Vygotsky (e.g. 1978). Regardless of their understanding of the epistemological, ontological, or conceptual assumptions behind the different manifestations of constructivism, they all have undoubtedly shared the motto of possibility when accepting that knowledge and meanings are (co-)constructed from experiences. And the more and better experiences, the merrier.

In the following sections, all speakers who presented at the symposium introduce their research-based and/or practice-based views on topics intrinsically connected to offering learners such educational possibilities. These approaches vary, from the acquisition of musical knowledge and how to create change in teachers' conceptions and practices (Juan Ignacio Pozo, keynote speaker of the symposium and leader of the Research Group on Acquisition of Musical Knowledge at the Autonomous University of Madrid, Spain) to the different decoding levels of musical scores according to learning theories (Mª del Puy Pérez-Echeverría, Autonomous University of Madrid, Spain).

But with the understanding that the culture within which we create meanings and experiences is not an objective entity—as we construct worlds in our minds by using our bodies—the topical phenomenon of embodiment is also addressed in this report within the frames of music teaching and learning (Marja-Leena Juntunen, Sibelius Academy of the University of the Arts Helsinki, Finland) and dance as embodied learning (Eeva Anttila, Theatre Academy of the University of the Arts Helsinki, Finland).

More critical approaches during the symposium—also included in this report— included a discussion of the fallacies of student-centeredness in connection to the balance between tradition and renewal in music education (Cecilia Björk, Åbo Akademi, Finland) and a presentation of the main characteristics of self-regulating learning as an antidote to the failures of constructivism when understood as a merely guided instruction (Guadalupe López-Íñiguez, Sibelius Academy of the University of the Arts Helsinki, Finland). As a conclusion for this report, Cecilia Björk puts together the main topics that arose during the final panel between all speakers and a truly engaged audience. ∎

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Note

Juan Ignacio Pozo

Acquisition of Musical Knowledge: Moving Toward a Change in Teachers' Conceptions and Practices[1]

Introduction

The focus of this paper is the difficulty of transforming classroom practices despite all the evidence accumulated by educational research showing that in order to improve student learning in different domains, including music, teaching practices should not be reduced to the more or less elaborated versions of unidirectional transmission of knowledge. On the contrary, we must consider students' goals, emotions, strategies, and their general knowledge and abilities if we want to modify them, foster cooperation through more dialogical learning spaces, and promote metacognition and self-regulation by students (Bransford, Brown & Cocking 2000; Sawyer 2006).

However, research on teaching and learning methods still shows a general predominance of traditional teaching practices based primarily on the mentioned transmission of knowledge to students by teachers. This tendency has also been found in the typical settings for instrumental learning, such as music conservatories. According to Jørgensen (2000), music conservatories represent spaces where teachers usually adopt what he called the "dominant teacher approach," in which the prevalent modes of student learning were imitation, reproduction, and passive reception of knowledge.

Many factors could explain this gap between theoretical models and the actual teaching and learning practices in our classrooms. One of the most relevant factors is that the practice of the constructivist approach often comes into conflict or directly clashes with teachers' beliefs and assumptions about their jobs and about the best way to foster learning in their students (Bautista, Pérez-Echeverría & Pozo 2010; Pozo et al. 2006). These beliefs or conceptions have their origin more in people's own experiences—first as students and then as teachers—than in their theoretical or formal training as teachers. In other words, because of their educational experience, teachers have deeply rooted conceptions, often more implicit than explicit, about how their students learn music and about what is the best way to help them become better performers (see Fives & Gill 2015).

Within our framework of research, over nearly a decade, we have studied these conceptions as an essential requirement for changing educational practices in musical instrument classrooms. In these studies, we identified three main personal conceptions, or implicit theories. We called them *direct, interpretative*, and *constructive*[2]. Different epistemological, ontological, and conceptual assumptions, with growing degrees of elaboration and complexity, are the cognitive roots of these three theories (López-Iñíguez, de Dios & Pozo 2014; Pozo et al. 2006).

Briefly, the *direct theory* views learning as an exact copy of reality or the model presented (for instance, in music classrooms, a concrete performance of a given musical piece). This conception is a kind of naïve behaviorism that sees learning as an associative or merely reproductive process. Learning turns out to be a mirror of the world or better, in our case, an echo of the sounds heard and a mirror of the actions performed.

The second theory, called *interpretative*, shares with the direct conception the epistemological assumption that the fundamental object of learning is to achieve the most exact copies of reality possible. However, it differs from the direct theory in that it conceives learning as the result of a subject's personal activity based on a number of mediating processes that must be considered (such as attention, memory, reasoning, or

motivation). Learning is viewed as a process requiring mental activity on the part of the learner, but it is the teacher who externally must regulate this mental activity. If the previous theory bears a certain similarity to behaviorism, this theory is closer to information-processing models (Strauss & Shilony 1994).

The assumption regarding learners' cognitive activity is shared, in turn, by the *constructive theory*, which admits the existence of multiple types of knowledge, as it epistemologically breaks the correspondence between acquired knowledge and reality. For such construction to take place, the psychological processes must be oriented more toward helping students to self-regulate their cognitive activity (in the line of López-Íñiguez, this issue) than to mere appropriation of previously fixed knowledge. This view is close to the constructivist approaches that predominate in today's educational research.

Some Studies Teachers' and Students' Conceptions about Music Learning and Teaching

One might ask which of these theories or conceptions is more frequent among teachers? And among learners? And what variables could help us to predict or modify these conceptions? In general, the most frequent position is the interpretative one (Bautista, Pérez-Echeverría & Pozo 2010; López-Íñiguez, Pozo & de Dios 2014), which supposes a traditional conception of the outcomes of learning, although it also assumes that learning is mediated by the activation of cognitive processes that must be managed by the teacher, not by the student.

But there are different personal and educational variables that can help us to predict the profile held by teachers or students in the musical domain. Beginning with the students, in general, younger students are closer to more simple conceptions, and constructive or more complex models are only used by students with greater experience, namely students in higher musical education.

However, in the case of teachers, the experience seems to play a different role. Instead of finding that more experienced teachers have more complex conceptions, at least in Spain, it was the teachers with the *least teaching experience* who most often adopted constructive conceptions (López-Íñiguez, Pozo & de Dios 2014). This apparently paradoxical situation is contrary to data from traditional studies on the effect of expertise, which systematically show that expert professionals have more complex representations than novices do.

It is difficult to find a single interpretation for this paradoxical tendency, because the *teaching experience* variable in fact masks two variables that are very difficult to separate in practical terms: years of teaching experience and the chronological age of participants. We must wonder if this result is a consequence of the years of teaching practice accumulated or instead a generational effect, due to changes in the educational culture. In short, is it a change produced as a result of years of teaching experience or because of different training or professional standing?

A final interesting result is that we have not found any difference in learning and teaching conceptions as a function of instruments or musical specialties. The conceptions and practices are the same for every instrument studied, both for students and for teachers.

There are, however, differences across musical cultures. We found more constructive conceptions in performers of jazz (Casas-Mas, Pozo & Scheuer 2015) and modern musical cultures (Baño, Pozo & de Dios, submitted), which are more horizontal and less hierarchical. On the contrary, there are more traditional (or teacher-centered) conceptions in classical culture and also in Spanish flamenco culture—in which performers learn by a mimetic process, imitating their elders—a culture that, in spite of all their differences, shares a hierarchical structure with the classical musical education based on the authority of the teacher or the "maestro" (Casas-Mas, Pozo & Scheuer 2015).

From Conceptions to Practices

But, assuming that there are different conceptions, some of them more complex than others, the main question for music teachers would be: Do students really learn more music when they participate in more complex, constructivist practices?

In this sense, different studies (for instance, Marin, Pérez-Echeverria & Scheuer 2014) have shown that students with a constructive profile are more strategic while studying music, as they tend to show more self-regulation processes and have better metacognitive skills. Moreover, students with constructive ideas also processed musical scores at a deeper level than less sophisticated students (López-Íñiguez & Pozo 2014a). Instead of processing them superficially, note by note, constructive students read the scores while searching for musical relationships both within and beyond them (see Pérez-Echeverria 2017).

In another study (López-Íñiguez & Pozo 2014b), we analyzed the influence of music teachers' conceptions on the ideas held by their students regarding learning and teaching. The results showed that students reflected the conceptions corresponding to their teachers' conceptions. Seven-year-old children learning with constructive teachers assumed constructive conceptions of learning. The explanations from students in the constructive group were also more elaborate, focusing on learning processes and conditions as well as on student autonomy, whereas children from the traditional group focused mainly on outcomes and following teachers' instructions.

Another important question for us was about the relationships between teachers' conceptions and practices. Do they really act in their classrooms the way they say they act? Based on the theoretical framework just explained, within our research group, we have developed a System for Analyzing the Practice of Instrumental Lessons (which we call SAPIL). The SAPIL contains categories for different musical practices or activities and indicates which practices correspond to each approach (direct, interpretative, or constructive) (López-Íñiguez & Pozo 2016).

Briefly, although there is still a gap between teachers' words and actions (Torrado & Pozo 2008), in general the conception held by a teacher (what said) allowed us to predict their actual practices (what did). Thus, teachers with constructive conceptions are involved in more constructive practices, and those closer to direct positions tend to be more traditional in their practices. Moreover, we have found that this is true not only for teachers but also for choral conductors (Corbalán 2017). They have different conduction styles depending on the learning conceptions they hold.

In summary, from these studies, we can conclude that when music teachers adopt a constructive approach and encourage students to play an active and constructive role in their learning, more sophisticated and meaningful learning outcomes are achieved. Thus, in our opinion, both pre-service and in-service teacher training should focus on promoting a change in these teaching and learning conceptions. ■

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Note

[2] We call these conceptions "constructive" instead of "constructivist" to differentiate the system of ideas held by teachers and students from the constructivism explicitly defended by researchers and scholars as an approach to learning and instruction more than as a specific classroom methodology. Although teachers' constructive conceptions are close to this constructivist approach, they are not exactly constructivist, in the same way that the direct theory just mentioned is close to behaviorism but is not necessarily behaviorist.

María-Puy Pérez-Echeverría

The Music Scores as External Representational Systems: Teaching and Learning[1]

Introduction

The musical score is an important tool in the teaching and learning of instrumental music practices in the western tradition. However, the musical score is also an external representation system or, in other words, a structured set of symbolic expressions or inscriptions that allow us to represent different kinds of musical knowledge. All external representations (writing systems, number systems, score systems, etc.) have two functions. They are a mean to communicate and to maintain the knowledge through time. In this sense, they are like external memory devices that allow access to knowledge after its creation and, of course, the ability to communicate it. That competence constitutes the "pragmatic function" (Martí 2003; Martí & Pozo 2000; Nelson 2009; Pérez-Echeverría & Scheuer 2009).

Nevertheless, according to Olson (1994) and other authors (see, for instance Kirsh & Maglio 1994), the external representation systems are also epistemic tools that extend our minds and help the construction of possible worlds. Developing new knowledge and constructing new minds implies the use of these systems as a starting point, directed to a reflection of the characteristics of music and musicians. Then, the external representation systems and the musical scores also have an epistemic function.

Levels of Learning

Both functions, pragmatic and epistemic, are only possible through formal processes of teaching and learning (Martí & Pozo 2000; Pérez-Echeverría & Scheuer 2009). Several studies show that there are different levels in the learning, interpretation, or use of a representational system (Bautista, Pérez-Echeverría, Pozo & Brizuela 2009; Casas & Pozo 2008; Curcio 1987; Marin, Pérez-Echeverría & Hallam 2012).

The first level, called the notational or explicit level, includes the learning of every symbol noted on a musical score. This level, centered on *reading the notes*, is reached when a student can identify the notes and translate them to an instrument with some efficiency.

The second level, the syntactic level, includes those elements that imply a relationship between two or more notational elements, whereas the third level, the analytical level, makes reference to the process of analysis based on previous levels (such as formal, melodic, harmonic, or motivic). These two levels imply that people *read between musical notes* and have the ability to perceive a global picture of different parts of a score and translate it to an instrument.

The fourth level, called the conceptual or artistic level, includes the use of elements that are not present directly on the musical score, but are important for developing a contextual-ized version of the music. This level requires making a personal reading of a piece and interpreting the author's intentions, thus, it implies going *within and beyond the notes* or musical scores. Reaching this level suggests the possibility for constructing a personal big picture of the piece (Chaffin, Imreh, Lemieux & Chen 2003), which in turn makes it possible to think about it and perceive different perspectives. In other words, it allows reaching an epistemic function.

Teachers' and Students' Conceptions

Research data in this and other knowledge domains indicate that is necessary to teach the

four levels in order for students to acquire a solid musical knowledge. Nevertheless, this is a complex process in itself, and its success depends on the different circumstances, conceptions, and activities of teaching and learning.

Different studies about teachers' conceptions of music learning (Bautista, Pérez-Echeverría & Pozo 2009; López-Íñiguez & Pozo 2014; Torrado & Pozo 2008) showed two kinds of conceptions related to teaching and learning musical scores. Some teachers seem to believe that the knowledge of superior levels emanates from inferior levels. Of course, to interpret a score at an artistic level implies the capacity to read it at a syntactic or notational level. However, this is not a reversible process. To be able to read musical notes, rhythm, and so on, does not imply one is able to infer the melody or the cadence. Likewise, to be able to recognize a melody does not imply the capacity to construct or play a personal interpretation of the piece. Thus, it is necessary to teach at all the levels.

Other teachers conceive these levels as a necessary and determinate order in the process of learning music. It is not enough to read notations for an epistemic use of musical scores, but it is necessary for reaching a syntactic level and, in turn, it is necessary to reach the artistic level. This conception related to direct theories of learning (Bautista, Pérez-Echeverría & Pozo 2009; López-Íñiguez & Pozo 2014), has a direct correspondence with one of the most habitual educational sequences in formal education, based on Cartesian dualism. Learning symbols always precede the action, and reason controls emotion. However, music is not a symbol ensemble; it is emotion's expression and communication. The musical scores are guides to express these emotions through instruments or through the human voice, but they are not the primary objectives.

Both kinds of conceptions and their related teaching practices make possible the learning of first-level musical scores and allow one to reach the pragmatic function. Nevertheless, they prevent access to the highest levels and to the epistemic function. It is very difficult for a student to perceive the meaning or sense of a piece simply by reciting its notes or analyzing its structure. Of course, it is necessary to teach and learn notes and to analyze the formal structure of a piece, but the sense of this operation resides in the music, not in the notation. Nevertheless, although most music teachers agree that music is a medium to express emotions, they continue to insist that formal music education must begin with the teaching of symbols (Torrado & Pozo 2008).

There is a relationship between teachers' conceptions and the conceptions of their students (López-Íñiguez & Pozo 2014). As their teachers do, students seem to conceive that musical expressivity is the result of reading and analyzing musical scores. Consequently, they put their efforts into learning the notes more than sensing the music (Lane 2006; Marín, Pérez-Echeverría & Scheuer 2013). Students with less sophisticated conceptions usually read a notational score and try to perform it directly, without a general reading of the piece and without making use of previous study plans. They place great emphasis on the notational level of processing, repeating the same passages and using the same repetitive techniques during all phases of study. The few students with constructive conceptions make a general reading of a piece and plan their study ahead of time. Like experienced musicians, they divide their time and employ different methods at different moments, related to their various objectives and purposes. It is more probable that the students with more experience and more music knowledge have conceptions that are more complex. In other words, the knowledge and experience seem to favor a complex conception, but do not guarantee it (Marín, Pérez-Echeverría & Hallam 2012).

These results suggest the need for implementing teaching strategies that foster changes in teachers' and students' conceptions about musical scores. It is very difficult to change conceptions, but it is possible through practice and through reflection on these practices (Pozo 2017). ∎

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Symposium

Marja-Leena Juntunen

Embodiment in music teaching and learning

In this paper[1], I will firstly review the notions of embodiment and embodied learning; secondly, articulate some aspects of embodiment in music teaching and learning; thirdly, summarize my studies of the Dalcroze pedagogy, which can be regarded as an example of music teaching practice that aims to enhance embodied musical learning; and finally, review a few studies in fields of cognitive science that highlight the close relationship between music and human-body movement.

The notion of embodiment

The notion of embodiment refers to a theory for understanding and studying the body-mind world. Traditional attempts to study the mind were based on the idea that all mental processes, such as perceiving, remembering, thinking, and reasoning, and so on, exist in our brains (e.g., Schiavio 2014). Opposed to this, embodiment regards the body-mind as an entity and the locus of all perception, experience, knowledge, and agency. It recognizes the mind as embodied and the body as mindful (as inseparate from the mind). Today embodiment has become a leading research paradigm among educators, musicologists, neuroscientists, philosophers, and psychologists alike.

The notion of *embodiment* can be defined, as Varela, Thomson, and Rosch (1991, xv) hold in line with Merleau-Ponty, as the integration of the physical or biological body and the lived, experiential, or phenomenological body suggesting a network that integrates thinking, being, doing and interacting. According to Schiavio (2014), the concept was originally developed in the fields of phenomenology (e.g., Merleau-Ponty 1945), ecological psychology (Gibson 1977), linguistics (Lakoff & Johnson 1980, 1999) and theoretical biology (Maturana & Varela 1980).

The phenomenological notion of embodiment emphasizes the holistic understanding of the human being and the embodied ways of knowing oneself, others, and the world. Within cognitive science, the notion highlight the "concrete sensorimotor patterns of action and perception that underlie a cognitive system's being-in-the-world" (Schiavio 2014, 254). Perception and behavior, action, and cognition, are regarded as mutually dependent and deeply intermixed in our wordly experience. Embodied cognition emphasizes the role of the human body as a mediator for meaning formation (Leman & Maes 2014).

In my studies in the field of music education, I have applied Maurice Merleau-Ponty's (1962) phenomenological understanding of embodiment. For him, perception, emotion, and lived experience are always embodied. Psychophysical wholeness is manifest in each experience of the phenomenal world. At the core of Merleau-Ponty's philosophical argument is the notion that perception plays a foundational role in understanding the world as well as engaging with the world. Perception is associated with the pre-reflective and pre-attentional mode of experience, and that mode is the foundation of conscious thought and reflection. The primacy of perception signifies a primacy of experience as the main source of significance of our being-in-the-world (Gallagher & Zahavi 2008) and the body as a permanent condition of experience. In living experience, by perceiving the world through the body, "self-other-things" comes into being (Merleau-Ponty 1962, 57). Knowing cannot be detached from the lived experience, but rather builds on it.

Maxime Sheet-Johnstone (1999, 2009), who has contributed a great deal to understanding of knowing through movement, has further developed Merleau-Ponty's

(1962, 1964) work, arguing for the primacy of movement over the primacy of perception. She maintains that perception results from movement, and thus acknowledges movement as "the originating ground of our sense-makings" (Sheets-Johnstone 1999, 161).

Embodied approach to learning

Learning is a highly complex issue, and there is no generally accepted understanding of the notion. It has traditionally been understood as an acquisition of knowledge and skills, but covers nowadays a much larger field including emotional, social, and societal dimensions. In recent years, there has been a growing appreciation of the body's corporeal significance in learning within educational settings.

Recent research, especially within cognitive science, has revised our understanding of learning. The idea of learning as a purely mental process has been replaced by more embodied approaches, which suggest, for example, that our neuromuscular system is intertwined with our cognitive system, and thus the basis of thinking and conceptual understanding is rooted in bodily experience (e.g., Johnson 2013). What we can think about and learn is tied to what we can experience, and what we can experience is directed and restricted by our embodiment. Learning is also tied to emotion. As Immordino-Yang and Damasio's (2007) suggest: *We feel, therefore we learn*. Thus, learning is influenced by thought, emotion, and bodily experience alike.

Understanding learning from the embodied perspective avoids the distinction between perceiving, thinking, and acting and asserts that in learning, sensation, perception, and action all work in close collaboration in and throughout the body and affect one another (e.g., Rouhiainen 2007). This provides a view of learning and knowing that goes beyond what can be thought and verbally articulated to include what takes place in the tacit mode of organizational life. Thus, embodied learning takes place within the entire human being. It is learning from experiences of interaction of self with the physical and social environment through senses, perceptions, and mind-body action and reaction (Kerka 2002; see also Yakhlef 2010).

Embodiment in music domain

Embodiment has received more and more attention in music-related academic fields. The notion of embodiment is fundamental, for example, for music education philosophy (e.g., Bowman 2004, Westerlund 2002), for current directions in music and emotion research (e.g., Vines et al. 2005, Juslin & Timmers 2010), for music and gesture research (e.g., Gritten & King 2006; Godøy & Leman 2010; Toiviainen et al. 2010), and for empirical studies in music performance and musical communication (e.g., Timmers 2007; Broughton & Stevens 2009; Keller & Appel 2010; Moran 2013; Kawase 2014). These studies have emerged hand-in-hand with a social interpretation of music (Moran 2014). Embodied approaches show how sensorimotor contingencies, such as gestures, bodily feelings, and intersubjective interactions, among others, can shape our musical experience directly (ibid.).

Music-making itself is a bodily and embodied practice in which emotions, thoughts and bodily actions are unified. Music is produced by physical movement. Playing and singing are bodily activities in which resonance, rhythmic accuracy, articulation, phrasing, sound, and expression largely depend on the body, or rather on the harmony or functionality of the body and mind. When listening to music (in hearing), the sound waves strike both eardrum and skin, pass through to the bones, and resonate in the whole body (e.g., Bowman 2000, 2004; Bowman & Powell 2007; Stubley 1999; Greenhead, Habron & Mathieu 2016).

The body is also central in our experience of being "moved" by music–"musical-emotional experiences are *embodied* responses to music" (Elliott & Silverman 2012, 56). The other important aspects of embodiment in music domain include body awareness and body consciousness, bodily knowing (see Parviainen 2000; Juntunen & Hyvönen 2004), muscular balance, tension-relaxation relation, breathing, and an ability to pay attention and be present.

Yet, music teaching and learning have had a long and strong tradition of being conceptual, non-experiential, non-illustrative, and taking place on an abstract level. As we note with Heidi Westerlund, "[m]usic has been widely…accepted as a matter of cognitive understanding, or special intelligence, instead of flesh-and-blood experience in which there is a continuum between various aspects of experience" (Westerlund & Juntunen 2005, 114–115). Fairly little attention has been paid to the body, the body-mind-emotion unity, or bodily experience, although significant developments have occurred over the past few decades towards more embodied approaches that call for understanding the learner and learning from a holistic perspective.

The various aspects of embodiment in music teaching and learning can be approached through a variety of exercises, methods, and techniques. For example, such somatic approaches as body mapping, the Alexander Technique, the Feldenkrais Method, the Trager Approach, and Pilates can be applied to change (movement) habits in our everyday activities and to improve ease and freedom of movement, balance, support, and coordination. Breathing and meditation exercises, for example those practiced in mindfulness, help to reach a state of active and open attention to the present. Many music education approaches apply body movement as a way to enjoy, experience, and express music or in a more functional way, to improve musical understanding, listening, and bodily and rhythmic skills (Abril 2011).

The idea of applying body movement in music teaching and learning was first developed by Émile Jaques-Dalcroze and was adopted later to other music education approaches, such as Orff and Kodaly (Bowman & Powell 2007). In his pedagogical endeavor over a hundred years ago, Jaques-Dalcroze (1921/1980) concentrated on resolving the imbalance caused by the intellectualization of musical knowledge and the tendency toward abstractions, without practical roots or bodily connections in learning practices. Therefore, in his pedagogical endeavours he searched for embodied ways and dimensions of musical learning. One of the major practical questions for Jaques-Dalcroze was the body's relation to musical knowing and understanding. He began to apply body movement to make his students' musical experiences and understandings more rooted in perception and in bodily, lived experience (e.g., Juntunen 2016).

As a teaching practice, the Dalcroze pedagogy integrates body movement, ear-training, and improvisation. At the core of the approach is an idea of interrelatedness, or unity, of perception, somatosensory system, and movement. By using current neuroscientific terminology: in order to facilitate this process of multisensory-motor integration, all the parameters of music are worked on in and through movement (Altenmüller 2015). Movement is used to deepen the sensory experience of music and its expression and is designed to lead to active listening, "transferring auditory perception into a holistic bodily experience" (Altenmüller & Scholz 2016) and "forming a link between what is experienced through movement and what is understood about music" (Le Collège de l'Institut, Jaques-Dalcroze 2011, 11).

I have applied Merleau-Ponty's ideas to interpret the aspects of embodiment in the Dalcroze pedagogy. In my doctoral thesis (Juntunen 2004), I argue that Jaques-Dalcroze's philosophic-practical vision is in line with Merleau-Ponty's philosophical arguments. Merleau-Ponty's (1945) work can be interpreted as an effort to unify the world and our experience of it, and to turn our attention to the importance of embodied, pre-reflective

experience. Jaques-Dalcroze identifies the disembodied nature of musical experience and looks for ways to promote embodied musical learning aiming to resolve the imbalance caused by the intellectualization of musical knowledge. In my understanding, Dalcroze teaching offers an example of music education practice that bases music teaching on embodied experiences and acknowledges the meaning and importance of holistic mind-body experiences for musical knowing and personal development (Juntunen 2016).

In our article with Leena Hyvönen (Juntunen & Hyvönen 2004), we applied phenomenological concepts (such as bodily knowledge, habit, kinaesthetic empathy, reversibility, gesture, being in the sound, thinking in movement, moving words, preconceptual listening, and practice of the self) to analyse and understand how bodily experiences can provide a means of developing skills, competencies, and understanding necessary to the expressive mode of musical knowing. We conclude that meaningful body movement experiences can be integrated into the music learning processes in order to facilitate and reinforce musical perception, listening, understanding, and expression, to bring awareness to the physical dimensions and demands of an artistic performance, to develop bodily skills, and to strengthen the sense of self. The use of movement develops primarily embodied, pre-reflective musical knowing, that is, being-in-the-musical-world-through-the-body, applying Heidegger's wording.

While causing a change in musical actions, embodied involvement also transforms conscious thinking and, consequently, shapes both "thinking in action" and "thinking as action," as argued in our studies with Westerlund (Juntunen & Westerlund 2001; Westerlund & Juntunen 2005). In other studies, I have examined, with Katja Sutela and Juha Ojala, how embodied learning in music may enhance development of agency among students with special educational needs (see Sutela, Juntunen & Ojala 2016; Sutela, Juntunen & Ojala forthcoming), and how body movement exercises with music can form bases for embodied musical learning, creative production, such as composing, and multimodal expression (Juntunen 2015, 2017 in print).

The attempts to facilitate embodied experiences and to reinforce the mind-body connection are manifest in various aspects of teachers' actions and teaching procedures of the Dalcroze approach, which can be applied in any music teaching practice. These aspects suggest, for example, that the same musical subject is studied through various activities and areas of study (such as rhythmic movement, *solfège*, or improvisation) and the students are guided to use and switch between different sensory modalities (Juntunen 2002).

In the Dalcroze approach, the mind-body connection is reinforced at least in three ways: (1) by combining sensing with action (for example, expressing in movement what is heard); (2) by combining thinking with action (for example, becoming aware of one's movements or remembering, analysing, and expressing bodily experiences in words); and (3) by combining feeling with action (for example, expressing the emotions aroused by music through movement). Thus, sensing, feeling, thinking, and acting continuously interact in the exercises (Juntunen 2004). Furthermore, within each lesson, there is a cyclical and spontaneous flow from action to reflection and vice versa. The exercises are paced to create a balance between the mental and physical energy required for each activity as well as between the activities themselves (Juntunen 2002).

The conception of learning of the Dalcroze approach resonates with the constructivist views of learning as it gradually builds on students' earlier understanding and knowing, and proceeds based on their ongoing responses and progress (Juntunen 2016). Students are encouraged to learn and generate knowledge from their active involvement and personal experiences in interactions with others. As I argue elsewhere (Juntunen 2016, 152), "[t]he fact that a student is seen as an active agent, construing knowledge as a result of (inter)action, communication, and experience, reflects social constructivist views

(Vygotsky 1986). Learning is guided by each students' earlier experiences and personal interests and as a result, different students learn different things even when taking part in the same lessons. In line with the constructivist ideas, the teacher acts primarily as a facilitator of learning (Rhodes & Bellamy 1999); his/her primary task is to prepare a suitable learning environment and guide the learning processes in which the students can explore and experiment, act, interact and collaborate, fail and succeed, realize, experience, reflect, and learn (see also Schiavio & Cummins 2015). (S)he regards students' thoughts, emotions, and bodily reactions—all of them—as central components for learning. In Dalcroze teaching, the teacher also aims to embody the musical phenomenon being studied in his/her voice, gestures, body movement, and musical improvisation.

Relationship between music and human-body movement

In different fields, such as ethnomusicology (e.g., Blacking 1974), psychiatry (e.g., Strorr 1992), and musicology (e.g., Lidov 2005), the close relationship between music and human-body movement has been recognized for a long time. The argument persists and continues to be noted by scholars.

Within music education, studies suggest that the body movement develops, among other things, a sense of tempo and beat as well as rhythmic abilities (Rose et al. 2012; Wang 2008), melodic and pitch discrimination (Crumpler 1982), music perception and listening (Burnett 1983), intonation (Grühn, 2002), expressivity in singing (Davidson 2009; Ebie 2004), and motor performance (Brown et al. 1981; Zachopoulou et al. 2003). Furthermore, in various studies, many students have reported that Dalcroze training has improved their musical performance (e.g., Mayo 2005, Spillman 2005), fostered musical understanding (van der Merwe 2015), or had a beneficial influence on their composition (Habron et al. 2012, Habron 2013) or conducting skills (Bowtell 2012). In general, students perceive movement activities in music teaching and learning positively (e.g., Juntunen 2017 in print). Also, the use of movement appears to foster positive attitudes towards other music studies (Abril 2011).

The argument for applying body movement in music teaching and learning is currently advocated not only within music education, but also in such areas as musicology, cognitive science, and psychology. Several researchers in these fields urge us to recognize the body's central role in music cognition, hearing, and creativity, and to identify music as a kind of embodied mode of being. For example, within cognitive psychology and neuroscience, Phillips-Silver and Trainor (2007, 533) provide "empirical evidence for the basic interaction between body movement and auditory perception in feeling the musical beat" and conclude that "the way adults move their bodies to music influences their auditory perception of the rhythm structure."

When surveying recent literature on the physiological and neurological bases of musical expression, neuropsychologist Seitz (2005) noted that all major elements of music—such as melody, rhythm, phrasing, accents, dynamics, and harmony—are informed by, and draw on, bodily processes. She holds that, because of the unbreakable bond of the auditory and motor systems in music perception and interpretation, the body and movement should be placed at the core of music education. According to Seitz (2005, 431), "[t]hat is why Dalcroze's seminal understanding of the role of the body and movement in music and musical pedagogy is so important to musicians, music educators, and psychologists today".

Within cognitive science, Schiavio and Timmers (2016) maintain that "what seems to matter for music learning, memory, and auditory recognition is the motor engagement that links learners and music, and not complex representational abilities." Learning music implies a change in the whole brain-body-world system. They emphasize the role of action

in musical experience, and suggest that a music learner should be able to "participate in, explore, and modify the sonic world, gaining a firsthand experience of it." According to them, musicians and non-musicians alike seem to benefit equally from the active motor engagement with music, relative to more passive forms of music learning. Similarly, Hodges and Grühn (2012) argue that one of the most important aspects of education coming from brain research is the involvement of the body and movement in the learning process. They suggest that "if learning is seen as the development of mental representations, it is crucial to understand that the only way to build representations in the cortex is through body movement" (ibid., 212).

Conclusion

Although working in a paradigm of embodiment is to examine nothing new or different but to address familiar topics from a different standpoint, as Bresler (2004, 7) states, it does bring to our awareness important aspects and issues of music teaching and learning. In music teaching practices, there is a constant call pay attention to the various aspects of embodiment and students' embodied experiences in order to reinforce their holistic learning and overall well-being. Also, it is important to note that though studies about embodiment in contemporary cognitive and related approaches bring out important results, which also support and advise music education, the transformative and experiential views are easily lost and require further attention, especially in music education research. ∎

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Symposium

Eeva Anttila

Dance as embodied learning

Introduction[1]

I n my view, embodiment is a focal concept in understanding the phenomenon of learning in general, and especially, learning in the arts. Artistic activities, art making and experiences related to appreciating art have the capacity to activate and engage the embodied, pre-reflective level of consciousness (Maitland 1995). At this level, sensory experiences may intertwine with cultural meanings. The body is also home for new pre-reflective experiences and "raw material" for artistic, creative expressions. Practicing art activates the connection between different levels of consciousness and may support developing awareness about the messages that our embodied system generates and transmits, that is, in my understanding, the premise for embodied learning.

Dance as a multifarious physical activity involves multimodal processes, social interaction, various modes of reflection, creative processes, and performative elements that connect non-symbolic, multimodal sensations with symbolic, cultural meanings in an embodied, performative activity. The performance elements and cultural aspects of dance open wide possibilities for learning that is grounded in embodiment but reaches towards complex cultural meanings. In this article I present several theoretical frameworks for considering dance as embodied learning. These views substantiate the claims on the educational potential of dance.

Theoretical frameworks for embodied learning

My current understanding on dance as embodied learning connects theoretical views and empirical findings from the fields of embodiment, embodied cognition and socio-material approaches with dance and performance studies, as well as somatic studies. In my view, the notion of embodied learning implies that the body is understood as the site and medium for all learning, and that embodied activity—both actual movement and bodily experiences of the learner—is fundamental in learning. Understanding the significance of bodily activity coupled with reflective and relational processes is a key in developing a comprehensive view on learning, and may have wide pedagogical implications.

Embodiment is an inter- and transdisciplinary concept that can be theorized and studied from multiple viewpoints. Depending on the domain, its scope ranges from small scale life forms (cells, bacteria) to complex systems and ecologies that consist of living and non-living elements and their relationships. In art and play inanimate objects become alive through artistic means and imagination. In the study of embodiment, scientific fields, like artificial intelligence, robotics, cognitive science, neuroscience and biology, interact with humanistic fields like phenomenology, anthropology, linguistics, cultural and somatic studies, as scholars share interests and recognize the need for interdisciplinary collaboration in understanding the complexity of embodied systems.

In the context of arts education, I understand embodiment in reference to human existence as it becomes manifest through and in our bodies, as bodily sensations, lived experiences and physical actions. However, contemporary views on cognition and learning maintain that human meaning-making is always connected to the physical, material conditions in which we are situated, and that it is only partly in our conscious control (see, e.g. Núñez, Edwards & Matos 1999).

Embodied cognition is a growing field of scholarly study. It is a new paradigm for cognitive science that embraces the idea of mind as embodied, a paradigm that "sets itself in clear opposition to what it sees as the prevailing stance in cognitive science and psychology", thus being "in adamant disagreement with the mind seen as a product of the brain alone" (Rosch 2016, xlvii). The *enactive approach* is part of this more general scientific movement of embodied cognition. Enaction sees the lived body as a system that encompasses the interaction between body and mind, body and environment, and environment and mind, where embodied social interaction is seen as mutual participatory sense-making. Enactive approach, thus, departs from models that place the internal cognition of individuals as the nexus of social dynamics. (Rosch 2016, xlvii) According to Evan Thompson, "human cognition is not the grasping of an independent, outside world by a separate mind or self, but instead the bringing forth or enacting of a dependent world of relevance in and through embodied action" (Thompson 2016, xviii). The enactive approach aims to bridge cognitive science and human experience. Such cognitive science focuses on processes that "bring about our experience of the world, including our sense of self … and extend across complex couplings of the brain, the rest of the body, and the environment" (Thompson 2016, xx). This view on "the mind" is systemic and sees it as "a collection of constantly changing, emergent processes that arise within a complex system comprising the brain, the rest of the body, and the physical and social environment" (Thompson 2016, xx).

Enactivism seems to me closely allied to contemporary approaches to educational research referred to as ***sociomaterial theories*** (Fenwick, Edwards & Sawchuk 2011). These approaches consider education and learning as systemic processes that take place within webs of entangled human and non-human action and knowledge. They understand human knowledge and learning to be embedded in material action and inter-action and seek to understand how knowledge, knowers, and known emerge together with/in activity. A key theme is emergence: learning and knowledge emerge within dynamic structures where events and actors are mutually dependent, mutually constitutive. Human beings are fully nested within and interconnected with the elements of the systems in which they are part of. Humans, thus, are not autonomous, sovereign agents of their learning and knowledge construction. Knowledge, learning and action are understood as continuous invention and exploration, knowledge performs itself into existence, and learning is defined as expanded possibilities for action. Perhaps most importantly, sociomaterial approaches offer resources to understand the unpredictability of educational processes. (Fenwick, Edwards & Sawchuk 2011, 14-17)

Based on the aforementioned frameworks, I see embodied learning as a systemic and holistic process that takes place within the entire human being and between human beings, within the social and physical reality. In order for learning to be experienced at an embodied level, and intentionally framed to be so, it is indispensable that embodied activity becomes a fundamental element in learning. Embodied activity refers to both actual movement and inner bodily sensations, experiences and physiological changes. In embodied learning non-symbolic sensations generated by physical action and multisensory engagement become interconnected with symbolic knowing, and lead towards complex meaning-making processes within the social and cultural world (Anttila 2013; Katz 2013; Svendler Nielsen 2015). Through this process movement and concepts become connected in space and time so that reflection takes place simultaneously with action, and thus, "thought is placed in action and action is placed in the world" (Anderson & Harrison 2010, 11). When reflection continues after action in the form of sharing experiences and ideas, bodily knowledge may become translated into language, concepts, meanings and interpretation. This is how the living, organic body and the lived, phenomenal body may become interconnected (see Thompson 2007). Reality and

imagination may intertwine in these creative processes, and the borders between science and art may become blurred.

The element of performance, or ***performativity***, adds yet another layer to this discussion. In order to understand the significance of this aspect of (human) life, it seems helpful to shed light on some the many meanings this phenomenon. As a noun, a *performative* denotes to (speech) act(ion)s; e.g, to utterances that are events or actions in themselves, instead of descriptions of events or actions (see Austin 1975). The British philosopher John L. Austin, who coined the term, focused on performatives in the context of ordinary life. Before Austin, the sociologist Erving Goffman (1959) studied "life as performance", utilizing the analogy between theatrical stage and everyday life, and the many roles human beings take on, and thus, perform. The anthropologist Victor Turner (1982) is widely known for his extensive work on cultural performances, e.g. rituals. During the last decades, a growing body of literature on performance studies, and the so called performative turn, has enriched our understanding on how various act(ion)s, whether on stage or in everyday lives can be examined from the viewpoint of performance (Schechner 2006; Fisher-Lichte 2008). Further, *performative* has two adjectival meanings: it either refers to the performance aspect of any object or practice under consideration (see, e.g., Butler 1990; Schechner 2006), or it denotes "impactful" (Bolt 2008), to having an impact, in austinian sense. Again, these terms can be used in the contexts of everyday lives, in the context of diverse cultural practices and in the context of (performing) arts.

Concluding thoughts

Dance is an embodied, performative practice. The educational potential of such practice seems promising, when investigated from the various theoretical viewpoints presented above. Based on my practical research projects (e.g., Anttila 2008; 2013; 2015), I am inclined to propose that young pupils have an intuitive understanding about embodied learning, an inclination towards learning through embodied actions, and a strong desire for creative collaboration with peers. A collaborative approach towards creating dances incorporates embodied action with negotiation, decision-making, opinion-stating, and demonstrating own ideas not only in words, but also with the entire body. This process can be seen as series of embodied, performative acts that alternate with acts of receiving and responding to others' performative acts, that is, *embodied dialogue*. The experiences related to performing, coupled with witnessing others performing creates space for a shared experience and thus, may enhance the sense of community. A sense of community may, in turn, generate a safe environment for *performing difference*, and for an education that celebrates difference (Bhabha 1994; Martusewicz et al. 2015). Performing difference through dance may then be a path towards greater appreciation of diversity, and pave way towards agency, identity, and community. Finally, I propose that dance as embodied learning and performative practice may be deeply about democratic life and have educational potential beyond learning dance. ■

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Note

Symposium

Cecilia Björk

Fallacies of 'student-centredness' in music education

I n this brief paper, I will argue that superficial representations of student-centred learning can get even an experienced and well-intentioned music teacher into educational and ethical trouble. I will focus in particular on two fallacies that may lead music educators to believe that there is a dichotomy between traditional and student-centred approaches, and then point to some aspects of professional knowledge that may improve teachers' chances of making wise decisions in their everyday work.

As a concept, student-centred learning does not have one clear definition. Tangney (2014, 266) observes that within literature on education, student-centred learning is "generally associated with constructivism or principles associated with a constructivist environment such as building on prior knowledge, purposeful active learning and sense-making". In addition to being understood as dichotomous to 'teacher-centred' approaches, student-centred learning is also sometimes associated with 'modern' or 'progressive' education, as opposed to 'traditional' education (simplified: education based on the idea that knowledge and skill are transmitted from teacher to student).

I will address two ways in which I think it is possible to misrepresent student-centred teaching and learning:

1. Thinking that student-centredness is all good, or all bad. Let us call this *generalisation*.

2. Thinking that what the teacher sees of the student during the lesson is invariably all that is needed to make wise, 'student-centred' decisions about teaching strategies. Let us call this an instance of what Tversky and Kahneman (1973) famously labeled the *availability heuristic*; the mental shortcut that what a person is able to come to think of represents all relevant information about a specific topic, situation or decision. The fallacy, Kahneman (2011, 8) explains, occurs because "people tend to assess the relative importance of issues by the ease with which they are retrieved from memory".[1]

We will look at how these fallacies come into play in two different situations: first, when a student sings out of tune, and second, when student does not seem to make progress for a long period of time.

The first case is provided by Froehlich (2007). What, she asks, may cause a child to sing out of tune? Some answers spring readily to mind: poor breath control, poor hearing. But the list can be made much longer. Less empathic colleagues may be quick to add lack of musicality, lack of practice, or simple laziness. Froehlich (2007, 13) adds "other specific physical problems, boredom, lack of sleep, regarding singing as "sissy", or perhaps an inclination to behave contrary to teacher-given instructions". Teachers can only act as professionals and help correct the problem, Froehlich argues, if they have knowledge about these and many other causes for singing out of tune. Such knowledge requires both teacher experience and familiarity with research.

Let us imagine, in Froehlich's example, that the teacher uses the availability heuristic in combination with a negative generalisation about student-centredness. The teacher may then insist on one rapidly chosen explanation which has worked many times before, but may actually be incorrect in this case. If the teacher's advice does not help but is based on

a strong conviction that knowledge is invariably and unidirectionally passed on from teacher to student, there may even be a temptation to shame the student for simply not working hard enough. A positive generalisation about student-centredness, on the other hand, might lead to a faux Socratic dialogue with unreasonable demands on the student to come up with adequate solutions. These strategies are ethically questionable, undermine self-efficacy, and may limit what teacher and student could accomplish together if they made fuller use of their respective capabilities, allowing for both dialogue and direct instruction.

The second case is a violin student who seems stuck and does not make progress even though on the surface, everything seems to be in place: musicality tests have confirmed the potential for learning, the repertoire is experienced as enjoyable, student and teacher get along well. The examples below build on real-life narratives from my study of aspirations and challenges in music school teacher practices (Björk 2016) and illustrate situations where some difficulty not directly related to teaching needed attention. One student's eyesight had changed, but she did not want to mention this to the teacher, and absolutely did not want to wear glasses. One student had received such devastating criticism about his playing that any time he saw his violin, all he could think about was those horribly painful comments. One young student had played the violin together with a group of friends, all boys of the same age. Several of these friends had moved away and he could not see any reason to continue playing with anyone else. For him, the entire point was to make music with those particular friends. Finally, one student's family member had been diagnosed with a serious neurological illness and as a consequence could not stand loud and piercing sounds. Needless to say, aside from not being able to play the violin at home, the student was also distressed and worried in general. Finding a room where the student could practice helped not just for the playing, but also provided breathing space and some relief from constant thoughts about the illness.

This last point illuminates an additional dimension which all of these examples have in common. If stereotypical availability shortcuts ('he just doesn't have what it takes to become a violinist') can be avoided, as well as the idea that 'student-centred' equals 'it's all about the student', there is a possibility to initiate dialogue about the larger situation. Once student and teacher and perhaps family together can find what it takes for musical progress to resume, the solution sometimes makes a more general positive contribution to the student's life as a whole. In the situations described above, teachers were able to find ways forward through dialogue with students and colleagues. I suggest that opportunities for case-based collaborative and interdisciplinary reflection would add significantly to accumulated professional knowledge that may constitute an antidote to hasty and/or flawed thinking.

It seems important to remember that even for an experienced adult, it can be hard to know and remember everything that may be present and influencing teaching and learning. For a child, it is of course all the more difficult. Nevertheless, establishing a trusting relation and a friendly dialogue with the student may actually enable the teacher to find out directly from the student what is going on and what the appropriate course of action can be. The most helpful approach may sometimes be found in 'old-fashioned' behavioural theory ('yes, that's in tune, very good!'), sometimes in constructivist approaches ('what happens if you pull your shoulders back a little, as you did earlier?'), and sometimes through awareness of the larger sociocultural context, as illustrated above. Allowing for at least a brief moment of consideration can enable the teacher to take in sufficient information before making what Froehlich (2007, 15) refers to as skilful "diagnostic acts". Such acts, she points out, should build on a rich body of professional knowledge. And such knowledge, in turn, is only possible to create in a culture of critical reasoning where it is considered worthwhile to be openly uncertain, to doubt, and to deliberate.

The antidotes to generalisation that I would suggest are related to the music teacher's responsibility to

- combine rich experience as a musician with research-based knowledge and make use of both;
- make dialogue an integrated part of teaching and learning, to stay sufficiently open so that 'knowing' is not assumed to be immediate;
- keep up continual conversation with colleagues.

Antidotes to the availability heuristic include awareness that

- other important people than the teacher and the student may be influencing learning;
- students' previous experiences are present in the situation that makes up the total experience of learning music;
- what the teacher can come to think of immediately is usually not all there is to the teaching and learning situation.

I argue, then, that it is unhelpful to think of what we at times call 'student-centredness' and 'traditional teaching' as a dichotomy. One contains elements of the other, both represent important aspects of teacher wisdom, and both can be combined within sound professional judgment.[2] Commitment to student-centredness is no obstacle to the perhaps most basic approach to teaching and learning: that someone who knows how to do something shows or tells someone who does not know how it is done (cf. Linderoth, 2016). Having the accumulated experience and knowledge of an adult musician allows for such instruction. At the same time, life experience can be put to use such that the teacher can find out, with great sensitivity and wisdom and effort, together with students and colleagues and other relevant persons, what would be best to do in a given set of circumstances. If and when things go well, this joint inquiry may help the student not only to make musical progress, but also to flourish as a person. ■

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Notes

[1] The shortcut and the biases it can produce also seem related to Kahneman's (2011, 85–88) later concept *What You See Is All There Is* (WYSIATI).

[2] I thank Yannis Rammos for helping me to sharpen this point.

Guadalupe López-Íñiguez

Constructivist Self-Regulated Music Learning[1]

Introduction

Constructivism as a learning theory is based on observation and scientific study about how individuals learn, and emphasizes the assumption that people construct their own understanding and knowledge of the world enhanced by social interaction, through experiencing authentic and stimulating activities, reflecting on those experiences, and building new learning on prior knowledge (e.g. Bereiter 1994; Good & Brophy 1994). When we encounter something new, like a new music piece to be played, we must connect it with our previous ideas and experience, changing what we believe or discarding new information. We could connect the material from the new piece to the material from pieces we have previously learned and attempt to understand how these pieces are different or similar. (And we could do so according to the different levels Pérez-Echeverría presents in her article in this issue. See, for example, Bautista, Pérez-Echeverría, Pozo & Brizuela 2009; Casas & Pozo 2008; López-Íñiguez & Pozo 2014a; Marín, Pérez-Echeverría & Hallam 2012.) For constructivism to occur, we must ask questions, explore, observe, be curious, investigate, apply different strategies in problem solving, assess and evaluate what we know, and reflect upon what we do, how we do it, and why.

Constructivist approaches to instrumental and vocal music learning are ideal for the development of creative and autonomous musicians, no matter their age, gender, background, or type of instrument. Any student studying under constructivist teachers is able to autonomously make complex connections between cognitive and motivational processes (such as motivation, evaluation, or rote learning) according to the results the student aims to achieve (for example, type of expression and sound during a concert) (López-Íñiguez & Pozo 2014a, 2014b, 2016). All this happens in connection to different learning conditions (such as the acoustics of the music hall or the quality of the instruments). Constructivist students go deep to comprehend not only what can be done when performing music, but how to do it, why, when, for whom, for what, where, and especially to determine who they are in the process of learning and what is their personal message.

Bridging Theory and Practice in the Music Classroom

However, after discussing this with music teachers and students and musicians in various workshops or lectures, I have noticed that while everybody agrees on moving toward constructivist practices in the music classroom, they express several difficulties in doing so. When we try to explain what constructivism is, why it is important and how it can make a positive change in music students' (and teachers') lives, we are able to do so while teaching constructively. For example, we can, as a basic constructive strategy, ask these teachers' and students' questions, making them reflect before answering, thus engaging and motivating them to learn about music, and making them eager to discover and improve.

Still, even if many music students, teachers, and musicians experience a kind of revelation during or after these constructivist training courses, or while attending reflective events such as the symposium reported in this issue, when these individuals return to their classrooms or studios and start teaching or learning, they find themselves lost. They don't manage to completely implement constructive strategies so that their students can become true engines of learning, and therefore autonomous holistic musicians. This happens because applying real constructivist pedagogies is quite difficult and rarely taught beyond

the mere constructivist theory. Becoming and acting as a constructivist is an extremely long and dedicated process, and we cannot expect music professionals attending constructivist courses to make immediate changes.

So, why does this happen? Why is constructivism so easy in theory yet so difficult in practice? Is it just a lack of strategies? And how can we bridge this gap between theory and practice and truly help our music students to be autonomous professionals or to enjoy playing music at any level in the future?

For a start, extensive research has attended to human cognition in connection to constructivism in different educational fields. There are strong research results supporting that the constructivist theory itself is accurate, but the pedagogical practices do not necessarily follow (Hattie 2009; Kirschner, Sweller & Clark 2006). A common misunderstanding is that educators should never instruct learners directly or traditionally, but instead allow them to make meaningful connections of their experiences on their own, while adding new information to their previous knowledge. This has helped create confusion between the theory of pedagogy and the theory of knowing—one of the biggest dilemmas in education in the current century.

In fact, in the case of instrumental music education, the ideal constructivist approach to teaching and learning seems far removed from how musicians actually learn instrumental music at different levels and with different instruments or even within different cultures (for example, Casas-Mas, Pozo & Scheuer 2015; López-Íñiguez & Pozo 2014a, 2014b, 2016; Marín, Pérez-Echeverría & Hallam 2012).

This happens partly because some approaches supporting constructivism have ignored both the structures that constitute human cognition and evidence from empirical studies from almost six decades, indicating that the idea posed by Jerome Bruner of minimally guided instruction in connection to discovery learning (Bruner 1961) does not work on its own. These studies proved that such an approach to teaching and learning is less effective and less efficient than approaches that place a strong emphasis on guiding the student learning process (Mayer 2004). Guidance can be constructive, but it needs to offer students self-regulation tools in order to work well, at least in the beginning of constructivist instruction.

It is precisely the management of regulatory processes that makes a difference between the *constructive conception* presented by Pozo in this issue—in which the teacher encourages self-regulatory processes in students through high-quality and measure-made (authentic, meaningful) activities—and the *interpretative conception*, where the teacher regulates the processes of the students. A constructivist approach to teaching and learning requires teachers to act as guides who see beyond the mere appropriation of previously fixed knowledge and look toward helping students to become autonomous learners. Avoiding the figure of the teacher as a constructivist guide has the risk of approaching education through a *postmodernist conception* of teaching and learning, which though sharing some epistemological assumptions with the *constructive conception*, can actually be harmful for education, as it assumes a radical relativism where all knowledge is situated and valid and is built only in a specific context (Pozo et al. 2006).

Self-Regulated Learning Measurements

Thus, in order to truly become autonomous learners through constructivist approaches, it is necessary for music students and professional musicians to progressively provide themselves with the internal guidance that is implicit in learner-centeredness. However, in order to proceed with self-instruction when they don't have a teacher available, students must take into account the characteristics of their cognitive structure by using self-regulating tools. The intricate relationships between the three types of memory (namely, sensory memory, working memory, and especially long-term memory, see Atkinson &

Shiffrin 1968) and the use of cognitive processes (for example, memory, attention, negotiation, planning, evaluation) that support learning in constructive ways are of critical importance to becoming skillful in the music performance area.

Thus, it is important to note that self-regulated learning has two sides. On the one hand, it is the capacity to do something (even if one doesn't want to do it) because it is necessary. On the other hand, self-regulation involves the ability to control one's impulses and to stop doing something when needed. Students who are self-regulated are generally motivated to learn. They take control and ownership of their learning, plan their strategies, reflect on the process of learning itself, employ multiple strategies to learning, monitor and regulate their learning, and attribute their successes and failures to factors within their control.

The most common types of self-regulated learning measurements with students include (taken from Boekaerts & Corno 2005; Panadero, Alonso-Tapia & Huertas 2012; Zimmerman & Schunk 2011):

- Interview evidence
- Observations of behavior to capture verbal and non-verbal information
- Recording student motivation strategies as they work
- Rubrics and scripts
- Self-report diaries about strategy use and problems completed on a regular basis
- Situational manipulations (for example, the marshmallow test, where students manage self-control in relation to temptation, willpower, and grit)
- Stimulated recall (that is, students explain what was happening while learning)
- Thinking aloud protocols (that is, students say out loud what they are doing, thinking, etc.)
- Unstructured, semi-structured, or structured questions about learning actions

However, the mere use of these tools does not make a learner self-regulated. For self-regulation to occur and be effective, there must be a sequence of learning that follows a cyclical model (for example, the one proposed by Zimmerman, 2000). First, students guided by teachers plan their goals, strategies, self-efficacy beliefs, and intrinsic interests. Then, they continue by focusing their attention through self-instruction, imagery, and self-monitoring. And finally, they reflect by means of assessment, evaluation, attributions, reactions, and adaptivity. After that, they are able to start the cyclical process again, from a different position, level, or perspective toward knowledge.

Conclusions and Practical Applications

We are aware that self-regulated learning training programs have a positive effect on learning, cognitive and metacognitive strategy use, and motivation, even for children. In fact, younger students seem to benefit even more than older students when learning with self-regulation tools (Hattie, Biggs & Purdie 1996). From those tools, questionnaires seem to provide the best results. In that respect, since self-regulation is crucial for learning and acts as a mechanism for constructivism, we could think of starting to help music students by merely asking them the following questions:

1) What is my task and why?
2) What are my goals?
3) What should I do to reach these goals?
4) How should I work to reach the goals?
5) What strategies should I use?

6) How should I evaluate and control my learning?

To summarize, it is important to note that a large body of research within social psychology of education has demonstrated that self-regulation has, apart from positive effects on students' learning, other significant positive consequences. Students who are capable of self-regulating are more likely to be physically healthier, achieve more success in their careers, be more satisfied with their lives, function positively with social and interpersonal relationships, and experience well-being (for example, Bandura 1982; Baumeister, Heatherton & Tice 1994; Emmons 1986; Locke & Latham 2002; Mischel, Shoda & Rodríguez 1989; Rawn & Vohs 2006). Last but not least, it is relevant to be aware that when working with musical ideas and actions in a self-regulated way, we engage in cognitive conflict. This leads to learning within the music field in unique ways (D'Angelo, Touchman & Clark 2008), thus resonating with the very nature of arts. ■

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Symposium

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Symposium

Cecilia Björk

Music and arts teachers, embodiment, and the challenges of constructivism

Questions from a panel discussion

And there must be no chopping of toes or squeezing of heels; the fit must be immediate and convincing. It is better to have no theory of art at all, than to have one which irks us from the first.

R. G. Collingwood (1938/1958). The Principles of Art.

Symposium

The symposium ended with a Finnish-Spanish panel discussion, expanded by engaged questions and comments from an active international audience. The panel members were *Eeva Anttila* (Theatre Academy, University of the Arts Helsinki), *María del Puy Pérez-Echeverría* (Autonomous University of Madrid), *Juan Ignacio Pozo* (Autonomous University of Madrid), *Marja-Leena Juntunen* (Sibelius Academy, University of the Arts Helsinki), *Guadalupe López-Íñiguez* (Sibelius Academy, University of the Arts Helsinki) and *Cecilia Björk* (Åbo Akademi University, Vasa).

In this short text, I will attempt to summarise a few of the issues that were addressed during the discussion, all too aware that there were several other equally interesting and relevant topics. I will also generate some further questions and suggestions. The synthesis is structured around an inquiry inspired by the Collingwood quote above: What is it about the practical and institutional activity of teaching music and the arts that can be resistant to constructivist theories? Why has the fit not always been immediate and convincing?

Far from being the newest fad, constructivist theories of learning have become the canon in teacher education programmes in many European countries. The panel noted some differences between implementation in Spain and in Finland. Top-down traditions in Spanish education have led to incongruent situations where pre-service and in-service teachers are advised to adopt and apply constructivist theory whether they have been involved in the related policy and practice discussions or not. Pozo pointed out the irony of imposing a participatory, democratic and collaborative approach from above, in a traditional packaging. In Finland, the national curriculum for basic education has had strong constructivist features for several decades, perhaps even to the extent that the underlying epistemology and learning theories have become tacit. Is constructivism in Finnish education now the proverbial water that fish, according to Bruner (1996), will be the last to discover? This possibility was illustrated by Juntunen's example of one Finnish primary school teacher to whom it was pointed out that her approach seemed to reflect a constructivist view of learning, and who answered, slightly surprised: I don't know any other way. The situations in both countries are certainly more complex and call for further research in order to understand how and why particular schools and teachers adopt different approaches to teaching and learning.

According to Pozo, the international trend is that teachers pay dutiful lip service to constructivist theories that they have learnt during their education, but do not make use of in the classroom. Part of the reason may be that the ideas are only convincing when well integrated, expertly applied, and subjectively experienced as helpful.

The discussion between panel members and audience made it possible to clear up some misunderstandings that can contribute to negative and even caricatural views of constructivist teaching and learning. For the record, some points from panel members on

(1) what constructivist teaching and learning theory is not:
- 'minimally guided instruction', or worse, 'students get to do whatever they want and the learning goals of the curriculum are not respected'
- derived from radical relativism, where any knowledge would be considered equally valuable
- a claim on absolute truth regarding how teaching and learning should be approached
- a comprehensive, unified 'method'
- a remedy for any problem

(2) what constructivist teaching and learning can contribute:
- ways of motivating and empowering students and addressing some problems that 'traditional' teaching cannot solve
- deeper understanding of artistic performance; for example, improving the ability to contextualise a piece of music, make informed decisions about what to communicate, and feel personally connected to the music
- an alternative to authoritarian cultures within institutions and classrooms
- coherence with constructivism as epistemology; i.e. one philosophical theory of the nature and development of human knowledge
- acknowledgement of multiplicity, e.g. awareness that different students learn different things even when they participate in the same lesson

Still, what else might "irk" music and arts teachers about constructivist theory? Could it be that musical and artistic practices are embodied in such fundamental ways that constructivist theories with strong cognitivist features will always seem to represent half-truths at the best? And is it even possible for any educational theory to be experienced as deeply and convincingly as art? Anttila (this issue) remarks that a current challenge for cognitive science is to embrace the mind as embodied: "Understanding the significance of bodily activity coupled with reflective and relational processes is a key in developing a comprehensive view on learning [in the arts], and may have wide pedagogical implications". Juntunen (this issue) in fact suggests that embodiment is already "a leading research paradigm among educators, musicologists, neuroscientists, philosophers and psychologists alike". However, I doubt that there is consensus about the embodied mind to the extent that educational research and practice would always be thoroughly informed by the different relevant theories. There are deep and mutual connections between sensory and bodily experiences, language, and learning, but understanding those connections is a preeminent ongoing project for teachers and researchers alike. Sometimes, finding words and other symbols that reflect sensation accurately is effortless, but often it is not. For example, bodily knowledge such as musicians have of pitch and time and phrasing is notoriously challenging to put into words. And finding the right symbols for emotional experience is also a long cultural process.

Perhaps music and arts education is still, and always, in search of voices that can articulate educational theory in forms that practitioners will relate to immediately and want to adopt. As pointed out by both Juntunen and Pozo, research indicates that there is a more general tendency among teachers not always to do what they say they do, or what they believe should be done on the basis of (any) educational theory. For better or for worse, I would suspect, depending on both the theory and the situation. In certain educational milieus, there is a strange disregard among both theorists and practitioners for the body, for emotion, and for relational dimensions of teaching and learning the arts. Teachers sometimes manage to resist such frames by acting in more human ways and by thinking more holistically than routinised duties would demand. As argued above, it is a perennial challenge to conceptualise and express in words and/or symbols what happens in

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such moments, and in moments when embodied, enjoyable and personally meaningful learning occurs. But it is certainly one worthy purpose for research in arts education, and for education in general.

A final reflection: practices and theories shift, and what is 'cutting edge' today can be dogma tomorrow ('chopping of toes', if the pun may be pardoned). As Hannah Arendt (1970) noted, "the most radical revolutionary will become a conservative the day after the revolution". Depending on what is conserved and how, it seems wise to pay close attention to the consequences of those never-ceasing changes. ■

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Managing Finnish music education companies for sustainable growth

A roundtable symposium for ISME 2016[1]

Lauri Väkevä

1 Introduction

Welcome to the symposium!

Finnish educational system has been praised in recent years for its efficiency, student-centeredness, and comprehensiveness, but also because of the equal opportunities it offers.

Music education constitutes an integral part of Finnish public education. Music has been taught in Finnish schools since the Middle Ages. Moreover, Finnish network of music schools covers the whole country, providing opportunities for extracurricular music tuition. It has been claimed that this twofold system of music education has made it possible for a country of five million people to achieve exceptionally such strong status in the global music scene, especially as concerns classical music.

Like all modern schemes of education, our educational system is at present undergoing a transition where it has to adapt to social and cultural changes that can be best characterized under the notion of late modernity. This notion implies a transformation in the way societal structures and processes meet the expectancies of individuals in post-industrial economies. Increasing privatization of public services, economic and cultural globalization, as well as the digital revolution introduce new ways in which educational services can be organized. The students are increasingly seen as customers, or consumers of educational services. Such entrepreneurial spirit has also entered public education, where it is reflected in new demands of accountability. These demands can be juxtaposed with the modern pedagogical ethos that subordinates publicly funded education to the collective needs of the society, maintaining a strong interest in regulating what is taught, how, and to whom.

In Finnish music education, the consumerist demands of late modernity can be seen to clash with two modern educational ideals: general education and specialization. The tension between these ideals is apparent in the discourses used to justify the dual system of music education. For instance, while extracurricular music schools are to help all students to build a good relationship with music, they are also expected to function as talent filters, providing opportunities for the musically most talented to proceed towards professional careers. Likewise, comprehensive school music is expected to round out every student's general education but also to offer elective classes for those who are interested in advancing their musical interests further. Furthermore, there are public schools that organize weighted music curricula, lowering the threshold for the students to enter musical careers later in their life.

It is in this ideological milieu that Finnish music education entrepreneurs have to find their niches. Because major part of music education in the country is still based on public subsidy, regulated by state level and regional educational authorities to fulfill the above-mentioned requirements, music education initiatives are forced to find markets not served by the public system. Such markets include e.g., students who are for some reason left out

of publicly funded music education, music education tailored for online, hybrid, and flipped learning environments, production and distribution of digital learning materials for music teachers and self-study, and complementary business models.

This symposium is driven by the idea that, addressing the challenges introduced by the changing educational markets of the late modern society, music education entrepreneurs can stimulate critical discourses on key issues in our field, such as the relationship between public and private education, educational equality and inclusion, the role of digital technologies in musical learning, and quality assurance. In this way, such initiatives can have an important role in the discussion about the future of music education in societies that seem to be forced to adapt to the decline of public funding of educational services while at the same time having to meet new educational demands. These adaptation processes can also be conceptualized as aiming at sustainable development, where the latter characterizes an awareness of the fact that the educational needs of people change over time.

The following presentations will introduce and discuss together three different perspectives on managing music education companies in contemporary Finnish society. After these presentations, Marja Heimonen will provide a critical commentary on some of the issues discussed. ■

Kati Nieminen

2 Jamkids/Demo

Our music school was established in 2006. At present, we have two departments, Jamkids and Demo. Both provide music education according to the Finnish national core curriculum in the basic education in the arts.

Jamkids is meant for children from babies to six year olds and Demo from seven year olds to adults. We have approximately 1000 students. We operate in 30 locations in the Helsinki Metropolitan area and have almost 40 employees.

In the beginning, we only offered teaching in the Kantele, the Finnish national instrument. Later we expanded our curriculum to cover a variety of instrument and ensemble courses. Now we also teach band instruments, violin, accordion, and singing. We base our teaching on popular music.

The basic arts education system has two syllabuses; basic and advanced. Most Finnish music schools provide teaching according to advanced syllabus. Most music schools also receive public funding, which means that only part of their revenue comes from student fees. For new schools, it is difficult or almost impossible to get into the system. This means that these institutions have to figure out new ways to cope in the field. Jamkids and Demo operate on a business model: our income is based on student fees. Because of this, we are more vulnerable to changes in the economy. The lack of public support influences our operations in many ways. For instance, it is more demanding to recruit staff and all our developmental processes are self-funded.

It would be natural to expand our business to other cities in Finland, but the legislation for the basic education in the arts makes this difficult. To be part of the basic education in the arts system, a school has to have a permission to teach in every city it wants to operate. This takes time and effort and requires heavy investment.

One could ask, why do we want to be a part of the system? Why do we just not teach what we want free from the legislation? We could do this, but being in the system of basic education in the arts rewards us with tax reliefs: we do not have to pay the 24% value added tax. Being accepted in the system also provides a guarantee that we provide qualified music education services.

Yet, because our income is based on student fees and we lack the support of public funding, we are more vulnerable to changes in the economy than most basic education in the arts institutions. The lack of public support influences our operations in several ways. For instance, it is more demanding to recruit staff. For a self-funded music school, it is difficult to cope with collective labour agreement tailored to the needs of schools that enjoy public funding. Setting the price for our classes is also challenging: we have to break even, but at the same time our services cannot be a lot more expensive than those provided by the publicly funded schools.

How do we cope with these challenges? Our operation is based on a sustainable business model, creating of our own study contents and methods, and maintaining clear customer and service processes. Operating simultaneously at several locations, all our investments become scalable. We avoid heavy structures by renting premises only for our immediate needs. We see maintaining a high volume of our clientele as a central factor in maintaining our profitability. We also have to ensure the high quality of our services on all levels. Our developmental processes are self-funded.

Because we need volume to survive, we have to make sure that our clients find us interesting enough to buy our services. We thus invest heavily on marketing and branding. We see teaching as a service package that includes profile, appearance, self-developed materials, tailored client services etc. We follow the market actively through our own client surveys. Our main goal is to operate flexibly by answering rapidly to changes in the demand. Thus, we have developed music education services also to new fields, such as travel businesses.

Many publicly funded music schools operate in the same area as we do, but we do not see them as our competitors. We hope that as many children as possible will find their way to music. We believe that anyone should have an opportunity to enjoy music, not just the talented ones. Unlike most other music schools, we do not have entrance examinations. We want to help our students to build a good relationship with music and maintain it as a lifetime lasting hobby. We also see music as a way to learn social skills: most of our teaching takes place in groups.

Our main goal is to operate flexibly by answering rapidly to changes in the demand. We tend to grow bigger and expand our business to other cities. We are also aiming to serve clients who would not apply to traditional music schools. You can find Jamkids workshop for example on a cruise ship! We are also involved in an afterschool program for the first and second graders with the aid of public project funding. We do not make any profit with this program but it balances our revenue. ■

Terhi Romu

3 Music Drive-In

What is Music Drive-In?

Founded 2014, Music Drive-In a Finnish online service for music teachers. Our team comprises of two music educators, two software developers, one videographer, and many professional musicians and music educators who appear in the educational videos.

At present, our service offers c. 700 teaching items including videos, sheet music, learning tasks and exercises, and links to other resources. The materials are targeted for group teaching in comprehensive schools (grades 1–9), and they are divided into "material packages" (e.g. "music styles", which has such subtopics, as "Finnish folk music").

Teachers can create their own teaching plans combining the materials with their own ideas. We have subscriptions from both comprehensive schools and individual teachers. Our materials are also used in university teaching practice courses. Our customers order a license to the service for a certain time (3–12 months) and get permission to use all materials for the ordered period.

Our aim is to present educational materials in a fresh and easy way, e.g., to increase creative music making in Finnish classrooms. As Music Drive-In is an online service, it is possible to use it everywhere. Because of the flexible pricing, we offer inexpensive learning materials also for small schools. Our materials are meant for teachers with different music skills and experience, from primary school teachers to the secondary school teachers.

Music Drive-In offers two types of materials: "Ready to use" materials are targeted for group teaching in comprehensive schools and they include videos, sheet music, learning tasks and exercises, and links to other resources. "Further education materials" are targeted for the teachers who want to develop their didactical and philosophical knowledge of music education. These materials are also meant as inspiration for teachers.

We see learning as a holistic process where music can function as core tool. All our materials are based on the Finnish national core curriculum of the comprehensive schools. We see it important e.g. to scaffold the student's own active role in learning process, to draw on both our own culture heritage and cultural interaction, and to support a sustainable lifestyle. When possible, formal learning should be replaced with informal learning, and creativity, interaction, experiencing, physical activity, and learning skills should be seen as ways to learn musical phenomena. As we think there is not only one way to teach music we want to offer the teachers lots of different kind of ideas, which they can use or develop themselves further.

Development process

Music Drive-In is one music learning material provider among many others. Traditional textbooks still have a big market share in Finnish school system. Finnish publishing houses are also expanding aggressively on the eBook market. In addition, there are specialized e-learning material providers. Yet our interest is to be a core tool in teacher's toolbox. It is typical that teachers have their own collections of teaching materials, which combine several resources, electronic and printed. There is also a lot of material available in the Internet but it takes time to search it and the material is often in English and therefore not directly applicable in the Finnish classroom. Music Drive-In offers theme based material collections combined with ready filtered links that the teachers can complement with their own materials.

Different kind of customers have different kind of needs. A specialist subject music teacher might have a lot of musical knowledge and plenty of her own materials. Yet she might still need new ideas to ease the basic work between classroom projects as school concerts. In turn, a primary school teacher might be unsure with her musical skills, and the equipment available in primary classroom can vary a lot from school to school. In the latter case, new materials may be needed both to support creative music making in the classroom and to contribute to the teacher's musical skills. Through Music Drive-In, it is possible to make music more alive in school and to get new ideas for creative projects. At the same time, it is important to remember that there can be a lack of technological equipment in schools or the existing technologies may not be up-to-date. Therefore, our service needs be easy to use also with older computers and our instructions need to be clear for all users.

The development process of the Music Drive-In material has three main channels: our own visions, the curriculum, and customer feedback. There is no dissonance between these channels, as they support each other. We have the responsibility to follow the

current national core curriculum and at the same time we want to serve our customers according our own visions. Nevertheless, customer feedback is to extremely important to us. We are collecting wishes from the customers all the time, and based on this feedback, develop our materials and even the entire service further. Sometimes the biggest challenge is to get feedback! We are communicating with our customers through email and the comment fields on our web page. Occasionally we are also collecting feedback through surveys or through talking with our customers face-to-face in music education seminars or other events. Our co-operation schools also provide important feedback. We are developing new materials with these schools, but also collecting more precise feedback from the teachers to develop our service further. We want to develop Music Drive-In service both quantitatively, increasing the amount of available materials and qualitatively, e.g. by developing new functionalities for the service and helping the teachers to share good teaching practices.

We are also proud to support sustainable development through our product. Bookshelfs in music classrooms have been typically filled not only with books but with a lot of printed or copied papers. We hope to be part of the progress where there is less printed or copied papers needed in classrooms. Through using an electronic service, a teacher has access to a wide variety of materials, yet it is possible only to use the parts needed in individual lessons. Because the materials are regularly updated there is no need to buy new books. Furthermore, music teaching itself is a great tool to improve social sustainability in school. We believe that through using these kinds of materials online it is easier to focus directly on musical practice, which gives even more time for interaction.

Future possibilities and challenges

At the moment, our materials are mainly in Finnish. We think that there would be a lot of good practices to be shared internationally from Finnish music education and we are at present exploring the possibilities to internationalize our service.

Our main challenges are connected to copyright and tax issues, which we feel are not yet updated to the requirements of the electronic learning materials. Copyright rules are still partly based on printed media and there are no clear rules for online materials. Printed books still enjoy the value added tax benefit (10 % in contrast to the 24% of e-material). Music Drive-In also has to deal with such questions as how to enter a market where publishing houses are dominating the sales. We need creativity to operate on a field where the practices are still new or unstable.

Our motivation to continue is based in the positive feedback from our customers. We believe online materials are the future. Every student has the right for good music education and enjoyable musical experiences during school time, despite of the minimal amount of music lessons. Compared to traditional school books, e-learning materials are far more effective and inspiring tools to increase active music-making in the classroom. ■

Lari Aaltonen & Joonas Keskinen

4 Culture Cooperative Uulu

About Uulu

Studying ethnomusicology, the study of music in its cultural context, was a pretty marginal thing to do in the 1990s and early 2000s Finland. Finding a job as ethnomusicologist after graduation was even more marginal.

In 2003, we, a group of young ethnomusicology students and graduates, were thinking of how to employ ourselves using our special knowledge of different music traditions of the world, such as classical hindustani music from India, or the irimba music of the wagogo people in Tanzania or Finnish traditional music. We dreamed of a world music school, where all kinds of music around the world would be taught and the students would be allowed to express their musicality more freely than what we had experienced going through the public music education in schools and in the Finnish extra-curricular music education system in the 1980s and 1990s. We also felt that the possibilities and resources for making music were not equal for all: one had to be interested in western popular music, jazz, or western classical music to be able to fully take advantage of the formal music education system available in Finland.

Culture Cooperative Uulu was born out of this dream. Because of limited resources and even more limited set of customers, the actual world music school itself had to wait for ten years for its realization. At first, we offered workshops in schools and kindergartens, focusing on our special skills and interests as ethnomusicologists. Since 2003 the variety of services we provide has grown. In addition to world music workshops we offer interactive storytelling concerts and songwriting workshops to just name a few. During 2014–2016 the amount of our work assignments (including gigs, workshops, lectures etc.) has grown from 550 to roughly 700 a year, reaching nowadays almost 30 000 people on a yearly basis.

Our work is multicultural music education in all its possible meanings. Not only do we work with a variety of music cultures present in the world today, but we also work with music from the past, all kinds of experimental sound art, electronic music etc. We have also broadened our target group, and currently offer services for all age groups and for groups with special needs. However, the majority of our audience is still children.

Uulu is an example of a local adaptation of applied ethnomusicology. In our mindset applied ethnomusicology is a way of thinking—a way of applying the scientific knowledge in various places in the society. It is ethnomusicological work that falls outside of typical academic contexts and purposes. Applied ethnomusicology entails work in such areas as festival and concert organization, museum exhibitions, apprenticeship programs, etc. It could also mean working with homeless people or using the ethnomusicological approach in music education.

In 2014 we launched Musiikkikoulu Uulu, a music school giving extra-curricular basic education in music, which is state and city regulated and authorized, but not funded with public money. Musiikkikoulu Uulu can be described as a private music school with traditional and world music twist. Today we also cooperate e.g. with the Tampere Philharmonic Orchestra, the city of Tampere Culture Education Unit, the Global Music Centre, The Ministry of Foreign Affairs and the Ministry of Culture and Education, tailoring different kind of music-based services for these clients. This is an area of business that we wish to further develop in the future.

The basis for all our work is the expertise of our employees as well as our extensive musical instrument collection consisting of more than 400 different, mostly traditional musical instruments from all around the world. In addition to music, we have lately incorporated artists from other fields of art than music: for example, visual art, circus and handicrafts.

Next we will take a more in-depth look to two of the services that we have provided during the past years to elaborate what we do and why we do it.

Case 1: Lullaby and play song workshops at maternity clinics

Since 2008 Uulu has provided lullaby and play song teaching at municipal maternity

clinics in the Tampere city region. This basically means that Uulu has been in contact with most of the children born in this region and their parents for the past nine years.

In the 40 minute workshops, the parents are taught and encouraged to use music in interaction with their babies, for example singing lullabies when putting the baby asleep. We draw on our knowledge of historical lullabies and different kinds of play songs and nursery rhymes from Finland and around the world.

In addition to the workshops we have created online material including instructional videos and audio samples to be used after the workshops.

Case 2: "Encounters—Kohtaamisia" project with asylum seekers

The "Encounters–Kohtaamisia" project aimed to build friendship and social networks between asylum seekers and local people. The project took place between fall of 2015 and February 2017. It was funded by the Finnish Cultural Foundation, as a response to the sudden increase in the number of refugees in the autumn of 2015. The foundation chose Uulu to execute the project, as we had previous experience in working with asylum seekers and, using different art methods in multicultural settings. Our proven ability to evaluate the success and implications of art-centred projects as trained ethnomusicologists was also important to the foundation.

The methods for making these social encounters possible were mainly workshops in different fields of art as well as interactive concerts for mixed groups of asylum seekers and local people in schools, family centers, and reception centers. We also provided training for local teachers and artists. One of the outcomes of the project was publishing of a method book of successful practices.

Managing Uulu for sustainable development

Managing a company is seldom easy, as one has to come up with ideas on how to generate enough income to be able to pay salaries and other necessary expenses. Our experience is that being able to react quickly and being responsive or even proactive in creating music and art-based services is a necessity if one wishes to be able to succeed in this field of business.

Uulu's business model and wide customer base makes the company efficient, yet suitable for taking creative risks, as the revenue is created from a vast number of sources from public, private and third sectors. Uulu takes advantage of its hybrid business model, balancing somewhere between a private and social enterprise.

Most of our employees work in part time contracts as freelancers, which means that the monthly wages vary a lot depending of the season and their own activity. The employees, not the cooperative, take the commercial risk to a great extent—naturally, with some exceptions. In most cases however, the employees are members of the cooperative.

We take pride in being a very flexible and adaptive company. These features are best seen in the tailored services we offer. In many cases, we do not have a ready-made product to sell, but we adapt to the needs of potential customers and design our service based on their needs.

We do not compete with state-run music institutions or music teaching at comprehensive schools. The curriculum that we have developed and the services we provide differ from the services of these providers. We see ourselves more as providers of complementary music education services who attempt to "fill in the gaps" in the Finnish music education system, trying to reach out to audiences who for some reason or another do not have access to it.

Privatization—a threat or a possibility?

The majority of the revenue we create comes from the public sector, though we have no permanent public funding. We sell services to the private sector as well, for example to companies that buy music program to their events and to individual customers such as the students of our music school, and work with third sector festivals and NGO's.

It seems that the funding for public music education especially in schools is declining in Finland. This relates to the phenomenon of Finnish state and municipalities outsourcing many of their services. Instead of producing the services themselves, they buy those services from a variety of providers.

Though personally we do not agree with the contemporary state run policy of privatizing public services, it makes it possible for our company to constantly find new ways of generating revenue from the public sector. However, since we are not competing with, but complement the public music education system, we are dependent on its wellbeing. This is why we are constantly taking part in the discussion on culture and education policies especially in the Tampere region, but also nationally, opposing the budget cuts from arts in schools.

Evaluation and research supporting sustainable growth

We are constantly evaluating, questioning and researching our own work, and the ideologies and values behind it. For instance, we have been conducting research on how to avoid harmful stereotyping when talking about different music cultures of the world. Research was also a major part of the "Encounters—Kohtaamisia" project. We believe that analytical approach and constant evaluation of our practices and values provides a basis for sustainability of our work as well as guarantees the high quality of our services in the field of applied ethnomusicology, community music, and music education. ■

Marja Heimonen

5 Commentary

Thank you all for your fascinating presentations on your companies. I admire your ideas and encourage you to develop these kinds of exciting music education enterprises further. In Finland, your creativity is invaluable for many reasons, not to mention the diminishing financial resources in the public sector: there are not open vacancies enough in state funded schools or arts schools for all music teachers. Moreover, in publicly funded music schools, there are not study places for all the applicants especially in the capital region and other urban areas. Traditionally, Finnish music schools have served mainly the needs of motivated young students especially in the classical genre. Even if times are changing and becoming more liberal (including open access, new teaching subjects, and individual study plans), more alternatives for music studies are certainly needed and you are all fulfilling these needs. We need the flexible, small and medium size companies that you represent.

In what follows, I will shed some light on managing music education companies for sustainable growth from the viewpoint of systems thinking and systems intelligence (Meadows 2008; Saarinen & Hämäläinen 2010). According to Meadows (2008, 11, 13), "a school is a system"—and a university, too. An enterprise is a system, and an organization, a family, or a lecture and a meeting, as well. Systems can be stable and fixed, or they can last only for some hours, like a meeting (Saarinen & Hämäläinen 2010), or

for one and a half hour, like this symposium. Your companies have lasted for several years; so, they are already rather stable systems. Moreover, everyone is part of several systems at the same time, and so are you when you balance in your life between the needs of your family system and your career as a manager of your company.

A system—such as a music education company—may consist of numerous elements and sub-elements: students, studios, teachers, designers, and managers, for instance. In systems thinking the focus is on interconnections, in other words, relationships that hold these elements together. These relationships can be physical (i.e. a good class-room or a studio with excellent instruments) although, relationships are usually connected with information, functions, and purposes. (Meadows 2008, 13–16.)

Regarding human beings, or music companies, purposes tend to be essential (Meadows 2008, 13–16). Meadows (2008, 15–16) emphasizes harmony, i.e. balancing between different kinds of purposes: the principal purpose of a school or a university may be to produce new knowledge but the sub-purpose of the individual students may be to live a happy life and meet other young people. The purposes of your music company may be different from that of your students. So, you need to balance.

What makes a "music education system" special? All systems are said to have the following key features that act together and form a wholeness: 1) openness, 2) purposefulness, 3) multidimensionality, 4) emergent property, and 5) counterintuitive behavior (Saarinen & Hämäläinen 2010; Gharajedaghi 2011, 29). More important than individual parts are relationships and interactions between them. The nature of systems is dynamic and boundaries between systems are flexible and dependent on chosen perspectives. Usually, for a conservative person, stability is connected with goodness, whereas for liberals and radicals change means goodness. The minds of humans usually pay more attention to bad changes than to good ones; in fact, good changes may not be noticed at all; that's why human beings may have a fear for changes. (Weinberg 2001, 233–234.) Regarding music education companies, all aforementioned features are of great importance, especially openness for good changes that is connected with technological development. Your companies are involved with innovations and new technology, which is essential for sustainable growth.

After discussing music education companies as systems, we will now turn to the term "intelligence." Usually, intelligence is analyzed from an adult's perspective. In contrast, Esa Saarinen and Raimo Hämäläinen (2010), "fathers" of Systems Intelligence, write enthusiastically about Baby Brilliance. They discuss Daniel Stern's (1985) psychoanalytic research on relationships between mothers and babies during the first year, the "first relationship" and the "interpersonal worlds of the infant" and find it fruitful for systems analysis. The basis for systems intelligence towards growth and development is built already during the first year of a human's life between the mother and the baby (Saarinen & Hämäläinen 2010, 15). Saarinen and Hämäläinen state that infant research has found human abilities on how to cope with systems during the whole human life. According to them, "Attunement, mutual recognition and influence, coordination, reciprocal and compensatory mutual influence, synchronization and intersubjectivity", are essential to implicit relational knowing. This kind of knowing is of great importance for human relational experience and to intersubjective systems sensibility (Ibid., 15). According to research on music's influence on infants (e.g., Trehub, Ghazban & Corbeil 2015), especially music calms babies. As Professor Sandra Trehub, a specialist on baby talk and infant research, states: with rhythm children can almost be hypnotized (Aschaiek 2015). This kind of research supports the work of musicians of the cultural cooperative Uulu when they offer music services for all the babies and mothers in Tampere.

In systems intelligence, the focus is on action. So, systems intelligence refers to acting intelligently with systems. (Saarinen & Hämäläinen 2010, 17.) Systems intelligence is

holistic, relational, bound with action, and we have it already in infancy. Sharing and connectivity are part of it, and it can be non-verbal and implicit. It is also positive in nature, and closely related to positive psychology. Growth, or development is crucial: goodness, positive words are more useful that sanctions. (Ibid.) I think that this is how music educators in private companies are used to work: encouragement is most important. When pupils are seen as clients—and their families as well—the emphasis is naturally on how to satisfy their needs; i.e. pupil's needs become the center of learning and teaching.

Both systems thinking and systems intelligence are closely connected with sustainability. Donella Meadows (2002), an expert in sustainability regarding systems thinking (see, e.g. Meadows & al. 2005) suggests in her "Dancing With Systems" how to dance (act) in a system:

- *Get the beat;*
- *Listen to the wisdom of the system;*
- *Expose your mental models to the open air;*
- *Stay humble. Stay a learner;*
- *Honor and protect information;*
- *Locate responsibility in the system;*
- *Make feedback policies for feedback systems;*
- *Pay attention to what is important, not just what is quantifiable;*
- *Go for the good of the whole;*
- *Expand time horizons, thought horizons, and the boundary of caring;*
- *Celebrate complexity;*
- *Hold fast to the goal of goodness.*

As Meadows (2002) says, these are all important. I have chosen some points for each of you that might be connected with your music education company when you aim at managing it towards sustainable growth:

Firstly, Kati Nieminen and Jamkids/Demo: Stay a learner, be open, since it allows you to be fresh towards new ideas and others. Systems intelligence is closely connected with relationships in infancy. Be like your children.

Secondly, Terhi Romu and Music Drive-in: Pay attention to what is important for sustainable growth; not to quantifiable issues. Good relationships to music, for instance, might be promoted via your educational material, and these aims are non-measurable. Contents of good relationships depend on the context, on values, needs and purposes of individuals. (e.g., Björk 2016.)

Thirdly, Lari Aaltonen and Joonas Keskinen and the culture cooperative Uulu: Hold fast to goodness as an aim and the principal goal. Hold fast to a good life in a society closely connected with sustainable growth. In addition, celebrate complexity, diversity, since it enhances understanding of others and cultivates empathy (e.g., Bresler 2015). In the arts complexity is favored, and in systems thinking as well.

Let us add one step more into our dance: the wholeness. As Meadows (2002) says, pay attention to the whole, enhance sustainability, and creativity, stability, diversity and resilience as well. Long term interests (e.g., health of forests, or health of body) are more important than short-term: parts cannot live long without the healthiness of the wholeness. As Jolly (2015, 220) states, the world has huge problems such as global warming and extreme poverty. He believes that system thinking can give us the keys to solve the aforementioned present problems that touch the people worldwide.

The point is that sustainable growth can be promoted by flexibility. Especially small and medium sized companies are flexible in nature: so, choose your steps and get the beat. Take the lenses of systems thinking, systems intelligence, and be open.

The fifth step is for me acting as a commentator in this symposium: Wisdom and expertise is usually on the rough ground; so, you know best what to do. However, keep in mind the good of the whole including flexibility and sustainability (Meadows 2008, 178). Make music part of people's life; promote music to become a common good and part of a good life such as pure air and water. Promote and support music education via your companies to become an essential part of a sustainable world. ■

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Note

[1] This roundtable symposium was organized at ISME conference in Glasgow, Scotland, on July 28, 2016. Originally the symposium presented four companies: JamKids, Rockway, Music Drive-in, and Uulu.

Ajankohtaista | Actual

Minja Koskela & Hanna Kamensky

CDIME 2017: Näkökulmia kulttuuriseen moninaisuuteen tulevaisuuden voimavarana

Kolmastoista Cultural Diversity in Music Education -konferenssi järjestettiin 29.3.–1.4. 2017 Kathmandussa, Nepalissa. Paikalla oli yli sata osallistujaa 16 eri maasta. Kulttuurinen diversiteetti oli läsnä jo abstraktikirjassa, jota selatessa saattoi todeta konferenssin annin varsin lupaavaksi: edessä tulisi olemaan kokonaiset neljä päivää keskustelunavauksia ja dialogia moninaisesta ja muuttuvasta maailmasta sekä musiikkikasvatuksesta kulttuurisena sillanrakentajana. Tapahtumapaikkana oli Annapurna-hotelli, jonka pihassa tuoksuvat kukat ja aamiaisella tarjottavat paikallisherkut herättivät kaikki aistit vastaanottamaan tulevat keskustelut.

Konferenssi avattiin paneelilla, johon osallistui asiantuntijoita kulttuurin, tutkimuksen ja koulutuspolitiikan sektoreilta. Edustettuina olivat järjestäjämaa Nepalin lisäksi myös muun muassa Unesco ja Taideyliopisto. Avajaisissa kuultiin myös paikallisten huilistien ja lyömäsoittajien esittämää nepalilaista musiikkia - olihan kyseessä musiikkikasvatuksen konferenssi. Musiikki herätti konferenssin teemaan muistuttamalla musiikillisen maailman moninaisuudesta ja kontekstuaalisuudesta sekä siitä, että musiikki on voimakas väline, kun rakennetaan kulttuurista dialogia ja kulttuurienvälistä kunnioitusta. Samat teemat olivat läsnä myös konferenssin avajaispuheenvuoroissa.

Ensimmäisestä päivästä saakka CDIME:n kävijälle oli selvää, että konferenssin organisointi oli onnistunut erinomaisesti. Paperisessioita oli sopivasti, eikä niitä ollut päällekkäin turhan montaa. Näin ollen osallistujat pääsivät kuulemaan erilaisia esityksiä ilman informaatioähkyä tai oloa siitä, että jotain tärkeää oli jäänyt kuulematta. Kantavaksi teemaksi lukuisista presentaatioista tarttui kuulijalle huomio moninaistuvien yhteiskuntien mukanaan tuomista mahdollisuuksista ja haasteista. Konferenssivieraiden välillä vallitsi yhteisymmärrys siitä, että myös koulut ja musiikkioppilaitokset ovat uusien haasteiden edessä, kun niiden käytäntöjä tulisi vastaisuudessa sovittaa yhä moninaisempien oppilasryhmien tarpeisiin. Samalla opettajien on opittava uusia, interkulttuurisia taitoja. Yhteiskunnalliseen muutokseen suhtauduttiin itsestäänselvyytenä, ja vaikka sen haasteet ja kompleksisuus tunnistettiin useissa puheenvuoroissa, pidettiin moninaisuutta konferenssin osallistujien kesken lähtökohtaisesti sekä yhteiskuntaa että ihmisten elämiä rikastuttavana tekijänä.

Interkulttuurinen kompetenssi nousi käsitteenä esiin konferenssissa toistuvasti sekä formaaleissa että informaaleissa puheenvuoroissa. Giuliana Conti Washingtonin yliopistosta huomautti, että interkulttuurista kompetenssia tarvitaan muuttuvassa maailmassa niin paikallisesti, kansallisesti kuin globaalistikin. Lisäksi Conti esitti, että aikuisten ja opettajien lisäksi myös lapsille on opetettava interkulttuurisia taitoja. Myös Taideyliopiston tutkija Laura Miettinen toi esityksessään esiin huomion, jonka mukaan musiikkikasvatusta tulisi kehittää paitsi globaalin, myös lokaalin näkökulmasta. Huomautus herätti ajattelemaan, että myös verrattain monokulttuurisissa kouluissa olisi tärkeää oppia ja opettaa interkulttuurista kompetenssia, kasvavathan tulevaisuuden lapset moninaisen maailman ja yhteiskunnan jäseniksi koulukontekstista riippumatta.

Konferenssissa pohdittiin myös kysymyksiä kulttuurisista traditioista. Esimerkiksi Conti esitti näennäisesti helpolta vaikuttavan kysymyksen: "What is tradition?" Kysymys herätti ajattelemaan, että maailmassa, jossa globaali ja lokaali limittyvät, on haasteellista erottaa yhtenäisenä pidettyä kulttuuriperintöä moniäänisistä ja monipuolistuvista kansallisista kulttuureista. Ja toisaalta: onko se edes mahdollista? Sillä mikä ylipäänsä on

kulttuurinen traditio moninaistuvassa maailmassa? Entä kuka traditiot omistaa, kuka niihin saa osallistua, ja milloin kulttuurisesta intertekstuaalisuudesta tulee kulttuurista appropriaatiota, jossa kunnioitus katoaa ja kolonisaatio rehottaa? Vastaavia kysymyksiä pohdittiin monesta näkökulmasta ja konferenssiyleisö tuntui olevan jokseenkin yksimielinen siitä, että kysymysten kysyminen on välttämätöntä, vaikka niihin vastaaminen kompleksisessa ja monikulttuurisessa maailmassa onkin varsin haastavaa.

Konferenssin kävijä tuli kylläiseksi myös sisältöjen moninaisuudesta. Useassa esityksessä käsiteltiin musiikillisesti moinaistuvia yhteiskuntia: Kuinka maahanmuuttajien omaa musiikkikulttuuria voitaisiin yhtäältä pitää yllä ja toisaalta luoda uudessa kulttuurisessa ympäristössä tiloja, jossa valtakulttuurit ja vähemmistökulttuurit kävisivät dialogia käytännön toimijuuden kautta? Esimerkiksi Subhash Ram Prajapatin esityksessä käsiteltiin nepalilaismusiikin opetusta Yhdysvalloissa nepalilaisille maahanmuuttajille ja pohdittiin, kuinka kosketus omaan kulttuuriseen perintöön voisi säilyä. Yhtenä ratkaisuna tutkija esitti, että opetusta tarjottaisiin myös muille kuin nepalilaislähtöisille yhdysvaltalaisille, jolloin raja-aitoja eri kulttuurien välille ei rakennettaisi, vaan kulttuurien välinen ymmärrys voisi kasvaa. Subhashin tavoin muusikkotaustainen Natalie Alexandra Tse esitteli Singaporen kontekstissa tekemäänsä tutkimusta eri etnisistä taustoista tulevien muusikoiden yhteisestä projektista, jonka tavoitteena oli löytää uusi yhteinen musiikillinen kokonaisuus moninaisuuden kautta.

Konferenssissa käsiteltiin myös korkeakoulutuksen osuutta ja kehitystarpeita tulevaisuuden musiikillisten toimijuuksien kehittäjänä yhä kompleksisemmassa ajassa. Näistä näkymistä oli mahdollisuus kuulla esitykset Helena Gauntilta Guildhallin musiikin ja draaman korkeakoulusta ja Alexandra Kertz-Welzeliltä Ludwig-Maximiliansin yliopistosta. Erillinen esityskokonaisuus pohjautui musiikkiin, hengellisyyteen ja uskonnollisuuteen tarjoten mielenkiintoisen tulokulman konferenssin teemaan. Tauon jälkeen osallistujilla oli mahdollisuus osallistua työpajaan, jossa eri uskonnollisista taustoista tulevat musiikkikouluttajat esittelivät hengellistä sävelmistöään. Session lopputuloksena syntyi kokonaisuus, jossa useat erilliset aiheet muodostuivat yhdeksi, soivaksi kokonaisuudekseen osallistujien improvisaation kautta.

CDIME:n loppupaneeli koostui tänä vuonna uuden polven tutkijoista. Paneelin tarkoitus oli antaa tulevaisuuden musiikkikasvatuksen tutkijoiden kertoa, millaiset teemat heidän (= meidän) mielestänsä ovat oleellisia, kun CDIME pyrkii pohtimaan ja vastaamaan tulevaisuuden haasteisiin. Nuorista tutkijoista Amira Ehrlich piti puheenvuoron, jossa hän nosti esiin ajatuksen tulevaisuuden tutkimuksesta, jonka keskiössä olisi "moninaisuuden moninaisuus" (*diversity of diversity*). Huomio kiteytti oivallisesti konferenssin aikana useasti keskusteltun pohdinnan moninaisuuden kompleksisuudesta. Paneelissa nousi esiin myös tarve tutkijoiden ja opettajien yhteistyölle: Nuoret tutkijat ajattelivat, että opettajat ja tutkijat voisivat oppia yhdessä ja toisiltaan, mikä voisi yhtäältä vahvistaa tutkimuksen jalkauttamista käytännön työhön ja toisaalta lisätä tutkijoiden ymmärrystä opetuskontekstien eletystä ja koetusta arjesta. Kenties tulevaisuudessa opettajien ja tutkijoiden välistä yhteistyötä nähdäänkin siis nykyistä enemmän.

Konferenssin jälkeen olo oli kylläinen. Yhteisten päivien aikana esitysten jälkeen yleisöstä nousi useita kriittisiä ja ajatuksia herättäviä kommentteja ja kysymyksiä. Kriittisyydestä huolimatta pohjavire säilyi kaikkien työtä kunnioittavana, ja päämääränä oli luoda yhteistä ymmärrystä erilaisuutta kohtaan tutkimuksen keinoin. Lopulta mieleen jäi enemmän kysymyksiä kuin vastauksia, onhan kulttuurisen diversiteetin teema kaikessa kiinnostavuudessaan varsin kompleksinen ja haastava. Samaan aikaan jäi kuitenkin myös olo, että kysymysten kysyminen on oleellista, jotta kompleksisuutta olisi mahdollista edes pyrkiä ymmärtämään.

Kolmastoista CDIME viesti vahvasti, että tulevaisuuden moninaistuvissa yhteiskunnissa ja globaalissa maailmassa tulisi pyrkiä ykseyteen moninaisuuden sisällä. Loppujen

lopuksi yhdenvertaisuudessa ei näet ole kyse siitä, että tulisimme samankaltaisiksi, vaan siitä, että oppisimme elämään erilaisina yhdessä, tasa-arvoisesti. Toivottavasti samaa viestiä tullaan kuulemaan myös järjestyksessään neljännessätoista CDIME:ssa, joka pidetään Tel Avivissa vuonna 2019. ∎

Bruno Tagliasacchi Masia

Silence in Music

A strategic tool in performance, composition and improvisation

Understanding silence in music entails a deliberate examination and acknowledgement of what our beliefs are structured upon. Our musical knowledge, experience and practices affect this understanding. Finding one's own interpretation of silence means arguing with others' portrayals by which it is almost inconceivable to find a common point, based on what we wish to listen to as meaningful sound and how we sense it should be heard.

This statement covers the essence of what I will present here, but what ultimately led me to this conclusion was a fundamental question: What does silence mean to me? Before directly offering an answer, let me step back for a little while. The ancient Greeks had two words for *time*: *χρόνος* (Chronos), and *καιρός* (Kairos), the latter being an ancient word meaning the right or opportune moment, the *supreme moment.* While the former refers to a chronological/sequential time, the latter signifies a period or season, a moment of indeterminate time in which an event of significance happens; exactly what is occurring when referring to Kairos depends on who is using the word. While Chronos is quantitative, Kairos has a qualitative, permanent nature. (Liddell & Scott 2015)

Personal experience

Due to my interest in musical approaches to silence, it was natural for me to question how Mike Doherty's[1] thoughts relate with music; what would Kairos mean in this context? I often thought that silence in music is somehow a slippery argument, and varieties of books and musicology literature have the strength to fascinate readers with plenty different thoughts and philosophical concepts behind the word silence, its significance and meaning. What I noticed though, in my experience through the years as a musician and jazz drummer, is that this contrasting element of music has little explicitly true affirmation in musicians daily life and *practice*.

In fact, I had several times experienced situations while rehearsing with my band, or even during a concert, where my bandmates and I tended too often to overplay, all the time, constantly throwing notes into the music, as if we have to ensure ourselves where we were rhythmically, note-wise harmonically and structurally at any time during the performance. We often needed some references to support each other for the better of music, aiming to play as impressively as we could; but this aspect is what actually caught my attention in both discordant meanings: manifesting democracy while supporting someone´s uncertainty. By that time my confidence in rhythms and pulse perception was solid enough to take the freedom to experiment with something new, and what was for me the duration of a pulse and a block of time flow, was sufficiently clear that I could easily detach my playing and focus from those references that were often present in the performance. The freedom of being present in the music but at the same time participating with no constrictions, back then clarified what was for me the meaning of silence, the absence of music and my abstention from playing. In other words, I had to recognize the valuable capacity to detach myself from those constant references which were occurring too often, which had been denying the music to be spontaneous and to have space to breathe.

Upon analysing my own playing, I found out that a tendency that choked the music,

favoured by the overplaying attitude in the band setting, might had been due to something related to a "lack of knowledge", unawareness of how music expresses across time, and how silences and abstentions from playing might characterize the power of affective musical performance. Even more important, I saw a need to acknowledge the tight relationships between understanding it and a lack of confidence *within* it, and so I entered deeply into the study of musical silence, how it can be learned and taught.

Why are musicians scared of silence? Why does *horror vacui* (from Latin, the fear of empty space) sometimes freeze up musicians, often compromising their performances? My wonder broadened towards whether this aspect has to do with the teaching methods in music schools and institutions which often stress the importance of learning the notes and music notation, consequently confining pauses and rests in a "second layer". Are they just teaching students the "relative silence of a note" or should students *rest* after an auditory phenomenon which has just happened? Would such an attitude instead mislead students to escape from *the now?*

History

Theoretically, since music notation had been written on manuscripts in the 13th century, silence has been defined as the "waiting moment", a rest from the sounding events which had just occurred. The figurative representation of pauses has no music-wise relation with sounds and this is the aspect, I presume, which allows musicians to elaborate it as a *waiting moment.* This moment, however, can be arbitrary included into a performance which will eventually embrace both sounds and silences together; silence is thus intended not just as a "rest", but intentionally comprised as a performative phenomenon between sounding events, in other words between notes within music. Silence in music is something which connects the performer to a very deep awareness of a time; a tacit span in which the "performative silence manifestation" is embodied between the performer´s "active non-performative intention" and his own "inner-active silent counting system" performance. This is what my speculation defines, whether the performer accepts the occurrence of silence as a coherent manifestation in the music, where he finds himself consciously committed to not performing while having the idea of how to *be* in that silent span, relying to an inner counting system which "performs" simultaneously within. Such ability allows the brain to work differently, while the focus onto music changes and the ability to master a silent time span increases exponentially in the performer´s mind. Such a dealing with different tasks at the same time leads musicians to the upfront performative consciousness of the music manifestation and its flow consenting to deliberately decide when to play notes or abstain from doing so. This entails a mind-set structure which might be implemented, and I dare to say enhanced, through accepting silence as a performative event.

> *What happens to a piece of music when it is purposelessly made? What happens, for instance, to silence? That is, how does the mind's perception of it change? Formerly, silence was the time lapse between sounds, useful towards a variety of ends, among them that of tasteful arrangement … Where none of these or other goals are present, silence becomes something else—not silence at all, but sounds, the ambient sounds … Where these ears are in connection with a mind that has nothing to do, that mind is free to enter into the act of listening, hearing each sound just as it is, not as a phenomenon more or less approximating a preconception.* (Cage & Gann 2013)

> *For, when, after convincing oneself ignorantly that sound has, as its clearly defined opposite, silence, that since duration is the only characteristic of sound that is measurable in terms of*

silence, therefore any valid structure involving sounds and silences should be based, not as accidentally traditional, on frequency, but rightly on duration. (Cage & Gann 2013)

Following Cage (2013), although he stresses embracing ambient sounds, I acknowledge that a theoretical definition of "rest" deserves our attention, with the same importance and consideration of its relative one: the note value.

We must eventually deepen the meaning of musical silence in order to approach the *waiting moment* with active actions, including it in our performances, not fearing but rather, appreciating it. Cage's statement that "any valid structure involving silences…should be rightly on duration" recalls what to me Kairos signifies in music: a qualitative period expressed and framed into measures or staves, enhanced by a metronome *click* or, in a musical context, by a chord or a melody change obviously related, or at least quite often, to a tempo reference. Silence hence integrated in the compositional palette renders itself a *supreme* delicacy and tasteful choice in music creation. It is also worth mentioning that many musicians, both in jazz music (which is my main interest for this kind of investigation) and other musical genres, define silence; however, the absence of time and especially sounds (contrary to Cage's statement) can be seen as the most significant parts in music, the *moment* which gives meaning to the notes. Is that the *supreme moment,* namely Kairos, to which the following improvising artists referred?

> *In music, silence is more important than sound … Music is the framework around the silence.* (Miles Davis)

> *The music is not in the notes, but in the silence between.* (Wolfgang Amadeus Mozart)

It may be safely assumed that I personally agree with these quotes, with speculation that many readers do as well, but I have experienced silence as a stage which somehow prepares one for the unknown, which gives breath, prompts expectation, provides a sense of the *new* and, depending on which personal feelings might surface within us, it produce anxiety, excitement or other passions. Isn´t fascinating? While elaborating thoughts around silence, the question spontaneously popped into my mind whether the *supreme moment* can be controlled, enhanced and deepened in order for it to be used creatively.

Considering that a musicological definition of Kairos is a *not-measurable time*, I believe that grabbing its beauty and philosophical nuances, Kairos may be integrated into a musical piece, whereas respecting the musical structure or intention, it might turn into a meaningful integrative aspect for the music itself, finally giving an opportunity to explore the silent world which—yes—contrasts sounds; but it also builds up a new consciousness regarding the flow of events. Creatively, silence is thus a new world where to expose the musical self and let the environment stimulate deeper artistry.

Pedagogical benefits

In the field of music education, silence as a creative tool, paints a sort of revolutionary subject which beckons musicians, teachers and communities to accept it in its entirety. It is often used in pedagogy and general teaching as a tool to stimulate the attention of participants, to let the ideas become internalized, better absorbed and, conceptually understood as conscious action toward general acceptance of the unknown. In fact, as Ollin (2005) and Bruneau (1973) suggest that silence can be used with different purposes even for new pedagogical approaches:

These participants identify types of silence and report how they use various silences in the classroom, suggesting that many different types of silence may be used productively in teaching and learning. (Ollin 2005)

The relationship between silence and time to think was characterised as private time or private space, free from intrusion or the demand for an immediate response or interaction with others. (Bruneau 1973)

The two art teachers reported using silence as a tool to provide creative space for their learners where they had the opportunity to develop their own ideas without being influenced directly by those of others. In group situations where students were working silently and creatively the silence reinforced a sense of focus and communal engagement. Both teachers suggested that extended periods of silent engagement were characteristic of successful art classes. (Ollin 2005)

I am a music and drum teacher myself, so to me the "silent pedagogy" reflects two important aspects in the music learning process: silence as a performative tool, and as an empowerment strategy for the enhancement of ideas and creativity. Recently, having reached this stage of understanding, I sensed I had enough information and ideas to start teaching silence in workshops and finally open a new window into my investigation of using silence as a creative tool, for music creation. Concretely, what did the students in these workshops actually do?

Empiricism

From the end of 2016 through spring of 2017, I have travelled through Europe to present the workshop "Silence in Music" for various music institutions and academies, reaching five countries across a six-month period and working with many different students and teachers in Italy, Norway, Spain, Iceland and Finland. These workshops were made possible by the kind support of Rhythmic Music Conservatory in Copenhagen and such Nordic organizations as Beckett-Fonden, Det Kongelige Danske Musikkonservatorium, Nordisk Kultur Fond, DMF Dansk Musiker Forbund and Nordplus. Luckily, I had the chance to meet in advance with several of my music teacher hosts during the NNME (Nordic Network for Music Education) seminars in Reykjavík, Iceland in 2015, which led to various invitations.

What I wanted to accomplish was to help students to increase their perception of the pulse, strengthen their rhythmic abilities, and master a silent time interval, with a final stage of "being" in silence to produce some music, thus availing of the silence as a canvass for creativity.

In each workshop I always worked with rhythmic subdivisions and the metronome, teaching how to perceive the pulse differently and how to feel the tempo flow in various new ways. Surprisingly, I found that no one, neither students nor teachers, had approached silence in this way before, and it was precisely in Finland, teaching at Sibelius Academy, that I met a student who surprised me and surpassed my expectations, considering the way he approached the contents and concepts of the workshop.

The teaching day at Sibelius Academy mainly consisted of a theoretical introduction about rhythm and basic subdivisions, which followed some beat displacement exercises, to let the participants feel and listen the metronome click shifting into another slot of the beat. Working with this material in spite of using the basics of rhythm and subdivisions alike eight, triplet and sixteenth notes, I quickly noticed how students were already facing some struggles in perceiving the pulse differently. Nothing unachievable, but something

which demands intense focus and concentration; what the participants were experiencing in fact, was the "imposition" of a new reference which was not anymore the metronome sound but a contrasting option within it. We then adopted a basic triplet note figure, to cover the distance between one click after another, using in fact three notes. In other words, what happened was that one note of the triplet, which filled the space between two clicks, had substituted the main reference marked by the metronome. So, while the *click* of the metronome was playing, we first counted as follows: óne-tri-plet, where the accent on the *óne* correspond with the click sound. To shift the perception of the pulse (metronome click sound) we counted alike: one-tri-ʻplet, where the accent on the *ʻplet* was now corresponding with the metronome click.

What happened then? The participants had to force themselves to keep the triplet subdivision, bearing in mind that *now,* in the shifting process, the "not-sounding" óne of the triplet, became the new reference. This allowed participants, and not in such a short time, to hear the metronome click as the preceding note before the *new one.* Once this awareness became stronger and almost everybody in the room could feel the difference, we shifted the *new one* in the second note of the triplet as follows: one-ʻtri-plet, where ʻtri, has corresponded to the metronome sound, which now sounded as the note right after our *new one* (I let you readers now try this exercise by yourselves).

Although it might appear as a rhythmical trick, this process it is really necessary to turn on the students' attention toward the role of the pulse and as a preparation for the next step of perceiving the silence in between (the pulses).

How? *By being* into that silence, between one click and another, albeit the duration of the silence was quite *short* (60bpm). What does *being into,* mean in this situation? It means relying on a reference in order to cover the distance or duration between two clicks more or less precisely. The preparation process shows that we often consider the metronome merely as a reference grounded on the "one", rooted in a such vertical movement. This example served in fact with the purpose of showing the students how assumed it is for us, both teachers and students, that use of the metronome implies a particular sense of time and sound.

After working with the pulse shifting however, the students had perceived a new sense of movement much more upwards, bouncing-alike. They were quite surprise at the effects of this task, which opened in their knowledge of rhythm and beat, and based on that, we finally started to work with instruments, performing some music together.

We next set the stage with a jazz-band format, a quartet with guitar, bass, piano and drums. At first I wanted to lead them playing drums myself, to help their achievement quickly happen and, as you can read afterwards, they accomplished the task very well, even playing and having fun with it. I divided the exercise into two groups, so with the bass player I started to play a blues of twelve bar form with a regular pulse grounded on the one. After playing two choruses to settle the groove and instructing the guitarist and pianist what to play, they finally started to play a blues chord progression in their *new one,* which, as described before, has corresponded for them as the third triplet note of the beat we were already playing. The outcome of such application, according to the way the pianist and guitarist played, was something perceived in musical jargon as "sounding *ahead"* of the beat.

Although it took a while to tighten the band sound in such contrasting rhythmical intentions, this ultimately produced the desired outcome: a split focus. The bass player and I were actually performing in the "safe zone", because for us it was granted that the one was grounded, formerly described as downwards feeling. But the challenge was for the others to perform at the same time, respecting the chord progression and matching our time keeping, which was contrasting with their one.

You may wonder now, how does silence relate to this? This question was driven also by my curiosity in the past, and I reached the conclusion that without a reference, which

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helps one to cover a certain distance, it is difficult if not impossible to accomplish such task. Again, what is the purpose of such application? To strengthen the confidence within a time interval to which, since we start to learn music, has been us taught to be *covered* by notes and other rhythmical references; but when silence and pauses manifest, we experience that the ground shakes under our feet.

We kept on working with this exercise for an abundant half an hour, applying the shifting concepts explained before, but at some point I wanted the students to be challenged even more within the same tasks, moving some steps ahead and increasing the level of difficulty. But before describing it, I want to mention how the group of students, after I gave the seat to another drummer, started to play the exercise which such a joy and confidence that they were even making fun between each other, joking around about the pulse and simulating quite ahead of time where it should have sounded again. It was very fun to assist them toward that!

The extent of the next exercise concerned adding a longer period of silence between each pulse, which the students should perform with even more focus because they had to bear in mind, for a longer period of time, the reference they've been using so far, rather triplet notes. I set the metronome, with one measure on and one measure off; assuming that we worked with a common time (4/4-time signature), now the click of the metronome sounded four times, marking each beat in the first measure, and shutting off for the same amount of beats in the second measure.

At this stage the students had, as expected, disrupted their conviction and confidence, and the music really suffered from this weakness. The silence now was longer, though being only one measure off at 60bpm, and they faced much more difficulty in keeping a steady tempo. In fact, the metronome had now unmasked the students' weaknesses in such an uncomfortable situation, revealing the strong influence of the metronome, to which as said before we rely as an anchor, in our studies and learning mechanisms. Besides, whether we like it or not, the *click* it will be always *there,* an unmovable reference which gives us confidence…but actually it does not! What happens in fact, when the metronome is not anymore *with us*? We feel lost, and this is basically what the students experienced. This steered us to the next step, where I finally presented the meaning of silence as a creative tool; and believe me, in such a short lecture, less than one and a half hour, we touched all the points so quickly that I am really glad to have had great students fully talented to work together with.

Now I wanted them to understand first what silence in music creation may mean and how they could build confidence within it. I projected the next slide about the deep silence: from point A to point B and a straight line conjoining the dots. How do we cover that distance between A and B? Both A and B represented the continuum of two metronome clicks and the straight line connecting them the distance represented by the silence covering the way. In order to make it more evident, I played the metronome at fifteen beats per minute. Doing so, the students consciously produced an imaginary stripe in their mind, converting the straight line into an inner reference, above which to place the notes needed to measure that distance; while pointing and sliding my finger on the board, underscoring the distance from A to B, I made evident how I covered that distance: I adopted ten notes, grouped in 3-3-2-2. The process of filling in those notes was perceived alike as measuring the silence between two pulses.

At this stage, the ability to understand the distance between two clicks became stronger, coming out of their comfort zones, as we pushed forward toward the attention of the given distance and clarified what was actually happening in the *moment*, what I call "silence manifestation". The first impression I noticed in participants was about feeling the *click* with uncertainty, a sort of anxiety in the waiting moment before the next click (remember we were at 15bpm), where it is easy to get lost and not exactly know when it

will sound again. This critical issue, of not knowing when the click would sound again, strengthens students´ motivation, because such a task almost certainly has never challenged them before.

Deep silence

The student I mentioned in the beginning of the previous paragraph is a high skilled sixteen-year-old pianist, and having him on stage was the only chance I got to work with the creative aspect of silence, because the time remaining was less than 25 minutes. He sat at the piano and I instructed him to cover the distance between A and B using the ten notes scheme of 3-3-2-2, while the metronome clicked fifteen beats per minute; for musicians, something very slow, isn't? He started to play some chords with both hands producing some interesting colors, respecting the reference of 3-3-2-2, so each chord dropped sequentially above each number reference. The inner subdivision which covered the above scheme was structured using sixteenth notes as follows: *óne*-two-three, *óne*-two-three, *óne*-two, *óne*-two; so the student he played the chord on top of each initial accent of the óne. To him, this music building was already something to focus at differently, as he said, because since that moment he started to approach music in a new manner. He built chord progressions making some interesting music behind it and he created a very nice Nordic-sound mood, introspective and imaginative; we were all thrilled. I could notice how focused he was during the performance as he was performing a piano solo concert and not an exercise, which, instead gave meaning to his action of *being* in the moment.

I let the music flow for a while with the purpose of creating a continuum in the flow he had started to create, and considering the attitude he put into that, he surely could not have done that any better.

As he furthered his discovery in such an unusual structure and way of playing, there appeared to be only greater enhancement of his confidence. Being capable of working with those instructions, detaching and deliberating what would have sounded good or bad to him, thus had a great impact on his perception of the events as he described in the survey:

Q: *After working with those transitions, have you experienced more confidence with the pulse? If yes, how can you describe in your own words, what have happened?*

A: *My awareness of tempo and beat have been increasing every time I've done these kind of exercises.*

That was the moment when, for the last fifteen minutes of the workshop I started to play with silence. Nothing has changed so much in the exercise itself: the subdivision structure of ten notes in such sequence 3-3-2-2, stayed the same, the speed of 15bpm as well and the 4/4-time signature too. The only variation was as huge as its simplicity: four clicks in the first measure on, and four clicks in the second measure off. We would then hear four sounding references and twenty second of silence (4 clicks off at 15bpm), the distance from point A to B, in a deeply uncomfortable situation.

I´d let him play again above the sounding clicks towards the silent measure and then, has good as he could, to him drop the next chord on the first click afterwards. After couple of chord attempts which sounded close to the click, he got into the system of the ten notes reference and used that accurately. I stopped him right after asking: "why are you doing that? Can't you hear that your chords are doing exactly the same throughout the silent measure? You are relying to yourself, to a reference that is always present, you are substituting the metronome. Can't you hear how precise is the succession of your chord

progression rhythmically-wise?" …and I continued: "please don't play! Keep your 3-3-2-2 reference silently within you and, please don´t play any chord above that in the silent measure". He got so disoriented that actually what came afterwards, as the "desperate" attempt to hit the click afterwards, it was what made all the present in the room giggling; He did too, but with such extraneousness that it drove him to figure out how to accomplish the task. He kept trying, and after I asked him to place just one or two chords into the succession of four times "3-3-2-2" sequence which correspond to four clicks off (the silent measure), eventually dropping those chords at his own choice and taste, then the magic occurred.

We heard something extremely tasteful and beautiful sounding, which transcended the initial Nordic mood towards a music dense in spirit. He experienced being *into* the silence, and after answering yes at the survey question "were you comfortable with being into silence", he described the feeling of being into it as "active, carefully listening". He carefully listened to what was happening, and triggered some actions on doing it; something new in his creative process where, as the inner reference described in the beginning of the article, he found out, although instructed by the hints I gave to him, his own way to overcome the fear of vacuum and uncertainty within the silent measure, in other words, *being into* that. The relation between the intense focus, listening and action can be summarized in that approach of an auditory phenomenon linked with an inner subdivision system, which allowed the student to feel the beat more deeply and perceive the "performative silence manifestation" as a side performative phenomenon, which led the student to the upfront performative consciousness of the music manifestation and its flow, opening options to perform and decide when to play notes or when to abstain from it. Now you might have wondered why my experience in Sibelius Academy was the most fruitful and inspiring session of the all five workshops I have done…well, finally, I accomplished the aim of my investigation: using the silence creatively. Did my student found Kairos?

Conclusions

I feel fulfilled and honored that I could present my workshop at Sibelius Academy, accomplishing the most important aspect out of this practice, and even more with having the chance to let you be a part, as a reader, of this experience.

So far, the outcomes of these workshops illustrate how fascinating it is, for both students and teachers, to explore their own conceptions of silence, especially if thought as a musical aspect to include in music performance, and not just a theoretical definition of a silent period of time. Now that a clear image of the enormous potential of silence in music has been drawn, I am really determined to further my teaching activities even more, presenting the workshop in other academies and conservatories in Europe, availing from the help of students and fellow teachers, wishing to extend these sessions throughout the planet. They say that creativity is a matter of curious and open-minded inquiry in situations which require us to respond in new ways, and it is when we know something deeper about that we do that we are best able to handle the challenges confronting us; That is, as long as this new knowledge is not a barrier in relation to thinking and doing something new, which hopefully is case of my speculation, dealing with silence. I ask myself: may teaching silence in music be the next step toward a renaissance in musical creativity? Although I do not yet have an answer, I will leave this open with one of my favorite quotations:

Silence is a solvent…that gives us leave to be universal. (John Cage) ∎

Ajankohtaista

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Note

[1] Mike Doherty, "Kairos: Layers of Meaning" (Dept of English, Texas Tech University).

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