

ISSN 1691-2721

Daugavpils University

PROBLEMS IN MUSIC PEDAGOGY

Volume 15(2), 2016

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Problems in Music Pedagogy is an international refereed journal concerned with all aspects of music pedagogy. Topic areas include music teaching/learning process in a new education paradigm context, music learning outcomes, assessment in music pedagogy process, music teaching and learning activities, music teacher competence in the context of sustainable development, music education institutional responses to current trends. The journal is committed to promoting excellence in these fields by providing an international forum for the debate and evaluation of a wide range of music pedagogy issues and professional concerns.

The journal aims to publish articles which will contribute to improving theory and practice in the field of music pedagogy.

These articles may variously:

- raise and debate contemporary issues;
- report on new research;
- relate new research to theory;
- relate theory to practice;
- offer informed comment on contextual and professional matters;
- describe cases and their implications for a wider field;
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ISSN 1691-2721

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EDITORIAL

On January 26-27, 2016, the Federal University of Bahia (Brazil), in collaboration with Zurich University (Switzerland) and Daugavpils University (Latvia), organized the 4th International Conference of Music Education held in El Salvador (Brazil). This conference has left unforgettable musical, scientific and emotional impressions on me, since I met there with unique people from Brazil who were so open and positively disposed!

This number offers articles contributed by the participants of the conference, which focus on displaying the tendencies revealed in the development of music education not only in Brazil, but also in Europe and elsewhere in the world.

The article of Stefanie STADLER ELMER (Switzerland) is inspired by a Brazilian-European meeting on sharing knowledge and experiences regarding music national education systems and future perspectives. This contribution deals selectively with two questions related to a global level, but also particularly to the Brazilian context in particular: How can the value of education be increased? What priorities in education should be pursued?

I am really glad to have the opportunity of introducing our readers to the PONTES approach developed by the world-known scientist in music pedagogy Alda OLIVEIRA and permeated by the idea about collaboration between different institutions and people for providing music education. This idea was the dominant one during the above mentioned conference in general. It is reflected also in the articles by Flavia CANDUSSO and Simone BRAGA from Federal University of Bahia, which bring into focus the experience of interaction between universities, schools and community in contemporary music education.

Jeanderson BULHÕES from State University of Feira de Santana (Brazil) analyzed experiences during musical interventions in a group of Capoeira Angola: a short course of percussion was performed aiming to develop the instrumental technique and motor coordination of the group members, applied to the execution of Samba. The article focuses on the work of the music educator in oral tradition contexts, as well as concepts and assumptions that address aspects of motor coordination and instrumental technique.

Mara MENEZES (Federal University of Bahia) and Zuraída ABUD (Zilda Arns School) from Brazil characterized the Musical Expressive Appreciation (AME) approach, which assumes that the student can be expressive while listening to music through the use of the bodily, verbal and visual expressions.

In the article contributed by Kimmo LEHTONEN, Antti JUVONEN and Heikki RUISMÄKI from Finland, the authors explore the phenomenon of “musical restriction”: research

consists of thirty-eight autobiographic stories concerning peoples' experiences of musical restriction and its origin, development, and influence in their lives.

We also continue publishing the interviews with distinguished musicians, composers, and educators, and offer in this issue interviews with the famous singer and vocal teacher Corey TRAHAN. Many thanks to Jeremy SMALL and Michael F. SHAUGHNESSY for such interesting discussion on different aspects of opera performing.

I would express my sincere thanks to professor Mara MENEZES (Federal University of Bahia) who has actively participated in both organizing the conference and preparing this issue of PMP Journal.

On behalf of editor-in-chief of the journal, I express my appreciation to the authors, Editorial Board, Editorial Staff, Council of Science of Daugavpils University and the Academic Press "Saule" for successful teamwork, perseverance and valuable support for the continuation of this periodical.

*Editor-in-chief
Jelena DAVIDOVA*

EDUCATIONAL SYSTEMS: PRIORITIES FROM A SYSTEMIC VIEWPOINT

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Abstract

This paper is inspired by a Brazilian-European meeting on sharing knowledge and experiences regarding music national education systems and future perspectives. This contribution deals selectively with two questions related to a global level but also to the Brazilian context in particular: How can the value of education be increased? What priorities in education should be pursued? To discuss the first, I refer to implementation research that provides models and strategies for improving a system's performance. Regarding the second, arguments are given for prioritizing early education. Both issues are continual and of political nature, and hence, need continual research and negotiation. Key words: priorities in education, early education, education policy, teacher education.

Introduction

Every nation is obliged to build up and maintain an education system that serves the society to assure a general good live quality in the present and in the future. National economies are one of the pillars of a societal system: prosperity depends on natural resources, on technological innovations, and on labour forces including social capital. The exploitation of natural resources and innovations both require educated and knowledgeable people that are able to induce and cope with societal changes at short and long-term levels. One of the key components in an educational system is the training of teachers, since schools can disseminate information and introduce innovations, and thus, they contribute to making changes happen.

Recurrent unstable national economies, such as in Brazil, need the implementation of a quality educational programme simultaneously together with a social programme (Marcondes, 1999). In this context, I briefly focus on two questions:

- How can the value of education be increased?
- What priorities in education should be pursued?

Among the few priorities, I focus on early education, summarize the two main arguments, and finally ask what young children need and how quality is conceptualized.

Increase the value of education

Education is under scrutiny in all countries, and since a long-time education policy has become global due to the fact that international organisations, such as UNESCO with its goal setting and global monitoring activities, the OECD by administering PISA, and the European Union by supporting cross national developments, have an increasing influence on the governance of education (e.g., Nordin & Sundberg, 2014). Apart from international organizations, powerful actors in education policy also recruit from corporations and edu-businesses (Ball, 2008; Ball & Junemann, 2012; Hogan, 2016; Morgan, 2016).

In social sciences, there is growing consensus that the value of a system – be it health or education – depends on the system's capacity to improve the management system, allow innovations, as well as adopt and implement evidence-based and knowledge based practice (e.g., Shortell, 2004). Alongside with improving quality by research supported monitoring, authors often attribute the attempts to handle the uncertainties and the ultimately unpredictable complexity by collecting masses of data as a “tyranny of governance by numbers” (e.g., Ozga, 2008). This controversy may be resolved whenever thinking outside and beyond the framework of the nation state, and including policy networks and mobilities (Ball, 2016) do not interfere with the conceptualization and implementation plan that is inevitably determined by geographical, political, and local facts and conditions.

NICE (2005) proposes an implementation policy that focuses on six key components that evidence a successful implementation process:

- board support and clear leadership,
- provision of a dedicated resource (e.g., a manager),
- support from a multidisciplinary team,
- a systematic approach to financial planning,
- a systematic approach to implementing guidance,
- a process to evaluate uptake and feedback.

NICE (2005) states that a policy regarding these components should be agreed across the organisation. S. M. Shortell (2004) points out that improvements or changes aiming at implementing evidence-based practice should conceive this process as involving four interdependent levels: individual, group or team, organization, and larger system or environment. Sustainable and effective changes can only be achieved by coordinated actions at all these levels.

Table 1: Four levels of change for assessing performance improvement, adapted from Shortell (2004)

LEVELS	RELEVANT FOR INDUCING CHANGES	EXAMPLE: EDUCATION
Individual	Knowledge, skills, competences	Teacher: training and further education
Group or team	Cooperation, coordination, sharing of knowledge	Team, school, parents
Organization	Structure, strategies, leadership	Teacher training, professional associations, local government
Larger system/ environment	Reimbursement, legal and regulatory policies	National ministry of education

Models, such as the one by S. M. Shortell (2004), allow structuring the implementation of change processes. Such processes should be led by people who think in systemic terms and with long-term perspectives. This means avoiding singling out components or factors, but rather applying organizing principles that retain the system's complexity. Thinking and acting within a network of organisations is required that aims at providing continued services to a defined population, and that accepts to be accountable for the fiscal outcomes and educational status of the addressees served.

Priorities in education

Whenever values or the setting of priorities are concerned, ultimately; the nature of the issue at stake is not one about facts and searching the truth, but it is highly normative. Normative statements are neither true nor wrong, but require negotiation (von Wright, 1994). Hence, education science is constantly involved in debates about various kinds of norms and values, and in providing evidence-based knowledge. In my view of the recent education literature, prevailing priority has been given to three domains within pre-service and professional teacher education:

- Early education (cf. UNESCO, 2009);
- MINT (mathematics, informatics, natural sciences, technology), languages, and art;
- Research.

Setting these priorities also means intending to increase the quality of education in these domains. Therefore, the principles and guidelines on implementation – as summarized in the previous section – apply. In the remaining, I summarize the main arguments advocating for improving early education.

Arguments for early education

Social politics increasingly understand that

- The first five years of life determine to a large extent a human's personality, interests, and goals;
- During the first five years, the brain develops very fast. For healthy development, children need caring, stable, and reliable social relationships;

- During early childhood, a native language, basic musical competences and other cultural abilities are acquired.

Clinical studies also prove that quality in early education is very crucial.

The two main arguments advocating quality in early education concern, first, brain development and related, the vulnerability of the infant and toddler, and, second, economy. J. J. Heckman and his team (e.g., Cunha, Heckman, Lochner & Masterov, 2006; Heckman, Moon, Pinto, Savelyev & Yavitz, 2010) studied education processes from an economic point of view and conclude that although education is costly, the returns to a unit dollars invested in early education to be considerable.

Children's basic needs

1. Infants and toddlers need support in regulating their physiological states. Their basic need for periods of sleep-eat-awake-phases (GAIMH, 2009) should be sensitively satisfied.
2. They need responsive and satisfying relationships, e.g. in the form of frequent, non-aversive interactions within an ongoing relational bond (e.g., Baumeister & Leary, 1995).
3. Secure and free playing time (e.g., Hetzer, 1979/95).
4. Cultural stimulation of their early vocal learning towards language and music, speaking and singing by being integrated into communication and ritual practices.

How should these needs be met in the context of out-of-family care? And how should quality be achieved in early education? Studies on quality of early education found the following requirements (e.g., Dalli et al., 2011):

- Teachers who are well-educated, well-trained, and well-compensated resulting in low staff turnover;
- Teachers who understand the role of play in learning for these specific age groups;
- Small class sizes, with high teacher-child ratios;
- Ongoing, consistent and stable relationships (attachments) between teachers and infants and toddlers, as well as with their families;
- Good relationships between teachers and children are central to learning;
- Children who are viewed as active and experimental learners;
- Positive working environments for teachers, enhance the status of teachers, and are conducive to attuning with infants and toddlers within ongoing relationships.

Conclusion

One of the big challenges in teacher education has been the rapid technological change during the last decades, alongside with the globalization (Robertson, 1995). Access to information is growing and reaches a majority of citizens. Nowadays teaching and learning seems unthinkable without digital media. Yet, the belief that processes and outcomes of learning and teaching would be ultimately measurable leads to reducing

complex phenomena to legible data that would allow comparing and monitoring an education system. R. Bates (2008) considers attempts to construct an 'education space' as an effect of globalisation that he attributes to the contradictory demands of economic and cultural forms of globalisation, and between globalisation and localisation.

To cope with these changes, the negotiation and pursuing of common goals, the elaboration of a consensus on key concepts such as 'quality', and to understand one's own role within a network organization – such processes will continue on local as well as global levels. Implementation research offers models that conceptualize change processes and identify crucial components and principles. With the many interrelated factors and the dynamics over time, change processes can't be predicted, but need to be worked on and monitored on the background of knowledge about and experience with complexity. From a systemic and long-term perspective, I argue to prioritize early education and international attempts to increase its value. Social, health, education, and economy are those societal systems involved in the care of a society's youngest generation. Moreover, research knowledge on quality in early education allows providing evidence-based guidelines and contributes to improvements. Apart from obvious progress in this respect in many countries, we know that still millions of young children do not have sufficient care and education.

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Received 23.09.2016.

Accepted 09.12.2016.

CONTINUED TRAINING OF MUSIC TEACHERS IN THE CONTEMPORARY SCENARIO: THE PONTES APPROACH

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Abstract

This article discusses the theoretical and practical activities of the PONTES approach, developed by Oliveira (2009). The aim of this study was develop theoretical and practical guidelines for the development of pedagogical articulations and bridges to help connect teachers, students, music, sociocultural context and other variables that surround the realities of teaching. It emphasizes the need to incorporate the articulatory knowledge into the music-pedagogical curricula for the education of music teachers. The selected elements are Positivity, Observation, Naturalness, Technique, Expressivity and Sensibility. Those are seen as relevant not only for music educators, but also for music leaders and mediators of musical knowledge in different educational realities. Currently, the social, political and economic factors are affecting education, especially related to interpersonal relations, public security, immigration consequences, cultural identity challenges, and so on. The curricular inclusion of pedagogical mediation topics can be a positive alternative for the education of music teachers. In doing so, universities not only will offer opportunities to develop and support new learning that arise in the classroom (bridges), but also to stimulate and collaborate with those practices built outside the schools with musical and artistic groups, with community musicians or with the families of students (pedagogical articulations).

Key words: PONTES approach, education of music teachers, pedagogical articulations, bridging competencies.

Introduction

The educational contemporary world scenario differs in several aspects depending on various factors. Since distances are getting smaller due to more access to communication through media, computer and other means and processes (cellphones, radio, television, videos, WhatsApp, Skype, movies), the education of music teachers needs to be adapted to these changes, not only to cope with these resources, but also to take advantage of the benefits they may provide to contribute to the quality of music

education. We may find different reasons to justify articulatory knowledge and practice in music teacher education programs. Technical, socio-political, cultural and educational reasons are indicated here, in order to justify the inclusion of mediation in music education curricula. We may suggest various reasons.

Firstly, we point out technical reasons: since each music teacher has some cultural and technical differences, and above all, has learned different methodologies; we think that it is important that they learn and practice how to use those experiences during classes, adapting them to the different teaching realities, to the selected musical repertoire and the general and musical profiles of students. Music teachers need to develop skills to modulate techniques and music repertoires to the level, interests and preferences of students. Socio-political reasons: the contemporary world is full of challenges, especially concerning the youngsters. According to UNESCO (2016), it is crucial that problems such as security, drugs, quality of individual development in all regions would be addressed; it is important to implement sustainability processes, exploring new horizons. Economic growth has reduced global richness but other variables grew, such as violence, vulnerability, inequality and exclusion. UNESCO recommends to emphasis on exchanges, collaboration and solidarity in education, in order to diminish religious and cultural disputes and identity conflicts.

Secondly, we suggest some cultural reasons: since music teachers will work with a varied musical repertoire, they need to be prepared to cultivate partnerships with individuals, music groups and community social societies in order to broaden communication among global education and to do their best to treat music materials with respect and knowledge about styles, preserving traditions and also developing creativity among students. It is very important to work with tradition and innovation at the same time. Teachers need to be prepared to deal with the subtle musical and artistic aspects involved with music repertoires, treating with proper skills and care each style and interpreting the needs and talents of the groups.

Thirdly, we point out educational reasons: it is relevant to open teachers' minds in relationship to methodologies, techniques, research, analysis and musical arrangements and performance in music education. It is very important to include pedagogical articulation skills and knowledge in regard to the various kinds of music, didactics of music contents, specific individual characteristics, level of musical development and strengths of students, their special needs and preferences related to student's age and finally, motivational techniques. Keeping students involved, concentrated and happy is all one needs during music classes and performances. Competent and articulated music teachers have this pedagogical knowledge in relation to the socio-cultural context, the students and the school. Learning how to reach these educational factors and goals may be achieved by promoting teacher education with varied challenges - related mediation, bridging and pedagogic articulations.

The aim of this study was develop theoretical and practical guidelines for the development of pedagogical articulations and bridges to help connect teachers, students, music, sociocultural context and other variables that surround the realities of teaching.

The PONTES approach methodology

The PONTES (bridging) approach uses the term as a metaphor to explain the mediating, inclusive, articulated attitude developed by the teacher or other individuals who teach musical knowledge and develop people using music as a means to educate with artistic, recreational or health support to individuals who need help.

The selected elements of PONTES approach are positivity, observation, naturalness, technique, expressiveness and sensitivity.

The music educator is prepared to work in various spheres. Among other skills, it is considered important that he/she practices articulation and mediating skills during his/her personal development, both as a musician and a professional. The PONTES approach is an educational vision to open windows of thoughts and creative ideas in the formation of the individual.

PONTES approach refers to articulatory actions and mediation processes developed by music leaders, music teachers or music producers to connect people, contexts and music during professional actions on teaching, on music productions or musical performances. Taking into account the fact that articulatory skills are not only absorbed during Bachelor's Degree in Music, but throughout life: we think that a continued music education vision is welcome. Therefore, it is necessary that the professional has to be never considered 'formed'. Development is continuous. Individuals must be open to learn music from people, from scores, from records, from the various possibilities the contemporary world provides and offers.

We assume that the most productive efforts developed by educators are those which consider all the knowledge and life experiences that he/she has acquired and developed throughout life. In doing so, the music teacher develops his/her pedagogic and musical identity, taking his/her strengths and experiences as a basis for his/her professional work.

The PONTES approach describes competencies for each selected element, in relation to

- individuals,
- music as the focus for studies,
- theoretical music learning and music performance,
- socio-cultural context,
- promotion of healthy behaviors.

The organization of the PONTES approach uses as parameters a) selected elements, b) several competencies and skills which may be developed during professional education and with all the significant and meaningful experiences during all life span, in different levels of performance. These elements and skills are not hierarchical. Each element and their skills can be developed by teachers and are reflected in the progress of their students. The suggested qualities and behaviors are organic. They are developed through observation and experience, step by step, and acquiring them requires guidance, practical and active discussions, imitation, modeling, supervised and reflective practice, and creativity. It is likely that the greater is the number and quality of skills that music educators are able to dominate and help other music students also

acquire these skills; the increasingly better are becoming pedagogical and musical performances of these professionals.

PONTES elements

PONTES elements are described as follows:

- **Positivity** in the educational and personal relationship between the teacher and the student, between the teacher and the class; perseverance, joint power and ability to maintain student motivation believing in the student potential to learn and develop;
- **Observation** of the development of the student and the sociocultural context, the situations of daily life and the classroom reality, the musical repertoires and representations;
- **Naturalness** in educational and musical activities; simplicity in relations with the student, the curriculum content and life, with the institutions, context and participants, trying to understand what the student expressed or wants to know and learn;
- **Technique** with appropriate didactics (not mechanical) for teaching and learning related to each specific classroom situation; ability to design, develop and create new teaching and learning structures (of different sizes); ability to use teaching strategies, ways of using the various materials (including voice) and musical instruments for refinement of actions and expressions of the students, to the communication of ideas, content and meaning of artistic form, musical and expressive; technique used as a facilitator of human expression;
- **Expressivity** - musical and artistic creativity, as well as hope and faith in the development of expressiveness and student learning;
- **Sensitivity** to the various musical and artistic expressions of the cultures of the world, to the sociocultural context and the student; it refers to the teaching ability to leverage the strengths of each student.

The distinction between pedagogical articulations and bridging is described as: pedagogic articulations are complex plans developed by the educator to unite all participants in the educational process - the music and its contents, the teacher, the students, their families and friends, other teachers and school administrators or institution and the sociocultural surrounding community. Bridging is processes carried out during the pedagogical action (in a classroom, during a lecture, on a meeting with students, during the application of an evaluative test, etc.) aiming to facilitate learning, address emerging issues, clarify issues, and so on.

Some examples of pedagogic articulations and bridging activities are listed below to clarify what we consider as articulatory processes:

- In the appropriate times, using the skills you have on the desktop;
- Keeping in mind various mediation strategies, teaching, plans, projects, games, educational structures already tested in practice for difficult and challenging times during their professional practice;
- Having previous mental images related to the concreteness of his/her field and of the music activity being developed or created;

- Having information about the individuals with whom he will work (school, students, classroom, institutional and socio-cultural context, types of people) to connect with the universe;
- Being aware of the political limits and responsibilities within the institution;
- Making re-stowage of time (hours), the logistics of teaching conditions and trends presented by the participants of the reality of teaching or testing;
- Enabling the problem-solving mechanisms in the zone of proximal development of the student / participant;
- Cultivating positive emotions because they favor the rapprochement between people, and consequently among students, institutions, between cultures;
- Valuing not only plan, how to do and reflect on the connections, bridges and mediations within the classroom reality;
- Reflecting and drawing conclusions about representations, verbal dialogues, questions and challenging questions from participants;
- Analyzing consequences and behaviors to support new attitudes in educational praxis;
- Developing a calm body posture without tension, in order to be open to be coordinated with the participants, empathizing or developing the activities;
- Being always prepared for surprises and attentive to the reactions of the participants;
- Being informed about the surrounding institutions where one works: public, private, third sector, popular traditions, musical groups, artists and musicians (scholars, popular/commercial and masters of popular culture), and keeping articulated collaboratively with them;
- Having in mind good justifications and clear explanations for what you want to articulate/mediate/connect/participants of the process, knowing how to articulate the kinds of explanations to levels of cognitive development, psychomotor, affective participants;
- Developing the capacity to argue, debate, and also for imagination, fantasy, humor; evaluating without intention to do harm or ironies when the participant makes own settings and corrects the issue at hand.

Conclusions

In conclusion, we believe that music education curricula may be improved and contribute more for a sustainable music education, if they incorporate articulatory and mediation knowledge. If so, more collaborative actions may be implemented in schools and communities. As Morin affirms: *"The basic principle is that we do not learn the fundamental problems that relate to our lives as individuals, citizens and human beings. The fundamental problem is the problem of knowledge. It is necessary to teach what are the pitfalls and illusions that are part of the knowledge. The truth is that we received a form of knowledge in our learning that it is impossible to make connections / bridges between various types of knowledge. The trans-disciplinarily, in my opinion, cannot be made except from the complex thought. You must have a way to unite different knowledge / knowledge in separate disciplines. Thus, complexity leads to trans-disciplinarily and vice versa"* (Morin, 2007, 111, pp.13-14).

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Received 23.09.2016.

Accepted 03.12.2016.

INTERACTIONS AND DIALOGUES BETWEEN UNIVERSITY, SCHOOL AND COMMUNITY TOWARDS A CONTEXTUALIZED MUSIC TEACHER EDUCATION IN BRAZIL

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Abstract

Author of this article discusses teacher education today, especially emphasizing the importance of a contextualized teacher education that contributes to respecting the variety of school children's cultural and musical knowledge and background, which are often ignored by teachers and by schools.

The aim of this study is to discuss what we can learn from communities through their leaders, masters of music traditional oral culture and how this knowledge can make a difference in teacher education and school life.

The challenge in reformulating teacher education remains in providing institutional structures that allows increasing interactions and dialogues within university, school and community in order to make a contextualized education possible.

Keywords: contextualized music teacher education, university, school, community.

Introduction

In the rapidly changing world we currently live, teacher education turned into a challenging mission. According to C. Grossi (2006), “...a good deal of literature on music teacher education has been written in recent decades in Brazil, and it has shown that teacher-training courses are not adequately preparing teachers for the challenges they will face in their professional work” (p. 33). Thinking in contemporary terms teacher education cannot be conceived neither in restricted nor segmented terms anymore. It cannot be conducted in universities programs only, but it needs to be thought in a wider way through the dialogue and interaction with schools and the communities around them. These three contexts are essential to turn teacher education into a contextualized one

The aim of this study is to discuss what we can learn from communities through their leaders, masters of music traditional oral culture and how this knowledge can make a difference in teacher education and school life.

The theoretical framework includes scholars such as A. Nóvoa (2009), B. S. Santos (2006), M. Nzewi (2003). My experience with public schools, more specifically coordinating the Trainee Teachers Program, community projects and NGOs will be also considered. In 2009 the *Brazilian Federal Government started a Trainee Teachers Program* (TTP) (in Portuguese Programa Institucional de Bolsas de Iniciação à Docência (PIBID)), which aiming to improve teacher education and to strengthen the connections between university and public schools. At the Federal University of Bahia, this program began one year after (2010) and is still in activity.

Music teacher education and the trainee teachers program

According to A. Nóvoa (2009), a Portuguese scholar whose writings and research focuses on teacher education and teaching profession (teacher professional knowledge), *"...teachers reappear in the beginning of XXI century as unreplaceable elements not only to promote learnings, but also to build inclusion processes that can respond to the challenges concerning diversity and to develop specific methods for the use of new technologies"* (p. 13).

Teacher education needs to be built within the professional field. With five terms – practices, profession, human being, sharing, public – A. Nóvoa (2009) proposes to characterize the essential aspects that can define the teacher profession and can inspire a new way to think of teacher education. The term ‘practices’ means that teacher education needs to assume a strong praxial component, centred on the student’s learning and on concrete or realistic study cases (p. 32). By the term ‘profession’, he means that the teacher education needs to go into the profession, acquiring its professional culture and thereby giving experienced teacher an important role in the training of the younger ones (p. 34). ‘Human being’, the third term, means that teacher education needs to give a special attention to the personal and human dimensions of the teacher profession, exploring the capabilities of relationship and communication, which define the pedagogical sensitivity (p. 38). The term ‘sharing’ requires teacher education needs to value teamwork and to strengthen the importance of school educational projects (p. 40). Finally, the term ‘public’, in the context of teacher education reminds about the principle of social responsibility that includes promoting public communication and the professional participation within the public context of education (p. 42).

Since the *Trainee Teachers Program* started at the School of Music of the Federal University of Bahia in 2010, these five aspects proposed by A. Nóvoa (2009) have been taken into account (Candusso, 2014; Candusso & Camera, 2014; Menezes, 2015). Through increasing the interactions between university and public schools, on the one hand, and lecturers, professional music teachers, trainee teachers and school children, on the other, many things changed at the University Program for Music Education at the Federal University of Bahia. If before 2010, teacher education was mainly concentrated inside the university context, after 2010, the public schools, including pedagogical, cultural, social, political, administrative and human dimensions, have become a prominent part in the education of a new generation of future music teachers.

Professional music teachers since then share their knowledge with trainee teachers, following them in their first steps in school and their first steps in a music class. Trainee

teachers start observing and participating by helping the music teacher in class, but soon they begin to plan activities to be applied and supervised by the music teacher. Discussion on planning, performing and assessing the activities is part of the teacher education process. This interaction and feedback make the trainee teacher improve and reflect on pedagogical issues and his/her attitudes, as well. As soon as the trainee teachers get more experienced, they start to do more activities in class, and gradually they take over more responsibility, yet still supervised by the music teacher.

Reflecting on our experience, we can recognize that the five terms given by A. Nóvoa have been instantiated into the *Trainee Teachers Program* promoted by the Federal Government and thus, as well as have contributed to a new vision on teacher education and teacher professional knowledge. Future music teachers can experience the practical but also the reflexive dimensions of teaching, connecting theory and practice.

Trainee teachers spend a day per week in a public school, and by this experience, they become familiar with the professional culture of teaching and learn that school life is much more than lessons plan, activities and assessment, and goes beyond to what happens in classroom only. The experiences with people working in the various segments of school, such as teachers, coordinator, director and school workers, provide trainee teachers with valuable insights into the teaching profession and its political, societal, administrative, organizational and social dimensions. Schools are very complex territories in terms of human aspects and need sensitive teachers to deal with all the challenges and problems that appear every day. Empowering attitudes, positive behaviours, moral and ethical values, are always fundamental whilst working with children. But they are especially important in Brazilian peripheral public schools, that are challenged to give new perspectives of life to children whose future otherwise will not change.

Teaching is not an isolated profession; it works at its best when all segments cooperate. Music teachers in elementary schools have a hard job, because they usually are in class when the class teachers are together during pedagogical meetings. As there is only a music teacher per school (not every school can count with a music teacher; in the city of Salvador, for example, there are 69 music teachers but 450 elementary schools), he/she will seldom meet with his/her colleagues to discuss common activities. Music teachers gain a special role in all the celebrations that happen during the year: mother's day, culture day, indigenous day, fathers' day, Eastern, Christmas, and so on. Unluckily, they are not remembered for their pedagogical value, but as a way to embellish school social functions. Trainee teachers can learn a lot from all these situations and help in the preparation of the happenings. Musically speaking, the presence of trainee teachers turned these events much more musical, as the teacher with his/her group usually put together a band that would play along with school children.

The last term, mentioned by A. Nóvoa, is 'public' and refers to social responsibility. Many trainee teachers have attended public schools. In a certain way, they already know the reality of public schools and they know the importance of a high quality education for children who belong to under-represented social groups. Quality in education is the only chance for children to transform and to improve their future. Trainee teachers engage themselves in a social commitment to do their best to guarantee not only education, but also quality education.

Towards a contextualized music teacher education

Another point I would like to approach is that in current times education should be able to overcome its disciplinary and fragmented model to develop a wider and deeper look to contextual and local aspects. It is important to acknowledge that schools are settled in specific geographical places and work in specific period of time. Teacher education programs at universities not only need to assure the base of the profession, as I mentioned before, but they also need to consider the social and cultural characteristics of community and the neighbourhood of the school to have a dialogue with.

Schools are often treated as an abstract and neutral concept, but they exist in real places, where people live, interact and have a social and cultural life. Even though the school neighbourhood usually carries negative stigmas, due to the means of communications that are more concerned in showing negative facts, it is important to remember that they mainly consist of honest working people, who are still worried to transmit the many musical arts expression.

Salvador, the capital city of the state of Bahia, is culturally and musically very rich. There are still many traditions, which mark the presence of the colonial and slavery past in everyday life. Afro-Brazilian traditions like drumming, samba, capoeira groups, for example, are present in almost every peripheral district. Unfortunately, university programs still resist including orally transmitted musical knowledge officially in the curriculum and the consequences of this exclusion are serious, because school children seldom see their image, music and culture represented in school.

B. S. Santos (2006) discusses the colonial heritage and affirms that the lack of acknowledgement of other knowledge (beside the Eurocentric view) is implied not only in genocide, but also in an 'epistemicide'. He observes that *"strange people were eliminated because they had strange knowledge forms and strange knowledge forms were eliminated because they were supported by strange social practices and people"* (p. 328). He reminds that there doesn't exist any complete knowledge, but a constellation of knowledge. It is important to consider a new paradigm that legitimates other cultural practices and their systems of knowledge transmission.

If we think about cultural practices in communities and what future music teachers can learn from them, we can observe that the educational field, according to M. Sodré (2002), *"has not completely realised how to make the most of the possibilities to educate the youth, who are every time more shaped by the culture of individualism and isolation, characteristic of the current consumer society and of cyber communication"* (p. 88). Culture should be the way children learn at school.

Afro-Brazilian popular music and culture, due to its African matrix, carry mostly the same characteristics of many African/indigenous traditions that can be defined as musical arts. M. Nzewi (2003) affirms that *"the term 'musical arts' reminds us that in African cultures the performance arts disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance practice. However, each has a distinctive feature with unique theoretical or descriptive terms in every culture area"* (p. 13).

He continues to explain that *“each branch resonates and reinforces the logic, structure, form, shape, mood, texture and character of the other, such that in the African musical arts matrix:*

- *The music reflects the dance, language, drama and/or costume;*
- *The dance bodily translates the music, language, drama and/or costume and scenery;*
- *The poetry and lyrics narrate the music, drama and/or material objects;*
- *The drama enacts the music, dance, language, costume and/or material objects;*
- *The material objects, costume and scenery highlight music, dance, drama and/or language”* (Nzewi, 2003, p. 13).

In Afro-Brazilian cultural expressions, music is never isolated from other artistic languages, nor intended in a contemplative but participative way. In musical arts education, at the same time that the individual is developing specific competences, he/she is always conceived in a holistic way and connected to the community and world around. Knowledge and human values are learnt integrally, without fragmentations, as every single person is important for his/her own role in the group, both in the process and also to reach the final outcomes. Knowledge exchanges are stimulated by the interaction of the members within the group and the circle has a metaphorical meaning, as it represents the way the knowledge circulates horizontally among the participants. The one responsible to perpetuate a specific knowledge of a cultural expression is called ‘master’ or, according to M. Nzewi, ‘mother musician’ (Nzewi, 2008, p.46).

He/she (the master) represents the memory, the wisdom and therefore is responsible to trace the future steps of the group without losing the past. This educational system can be characterized by an Igbo and Yoruba (Nigeria) proverb that says: “It takes a whole village to raise a child”. At the same time that the participants learn from the master, they learn also from each other. The master also, notwithstanding his/her leading role, always declares that he/she is constantly learning. The educational process in oral traditions is always intended as a continued education, as it never ends at any age.

Regarding the processes of musical teaching and learning, the following aspects, taken from my doctoral research with a Capoeira Angola group (Candusso, 2009), should be highlighted:

- *“Elder masters and ancestors are constantly honoured through music. They are admired by the group, helping to build its cultural belonging and identity;*
- *Children (or members) learn according to their individual pace, capacity and motivation;*
- *Knowledge is transmitted by the master, but also through interactive processes, where, someone who knows something, teaches it to the other members of the group;*
- *There is little separation between adults and children activities so that everyone can learn from each other;*
- *Learning is an interactive performance experience and occurs mostly through non-verbal communication, by participant observation and it is practice-oriented;*

- *Beginners often share activities with experienced Capoeira masters, learning directly from them the highest standards of Capoeira Angola traditions, values, and behaviours;*
- *The human being is holistically conceived with no hierarchical separation among body, mind, and spirit;*
- *Relationships based on solidarity, respect, cooperation, sensibility, and friendship are highly valued” (Candusso, 2010, p. 3).*

Brazilian school children, especially afro-descendants, usually learn music by participating in cultural groups of their communities. As I showed before, the teaching and learning process are rather different than school. The child interested in learning starts to follow a group. It happens seldom that beginners groups are formed: normally who is starting, gets into the group and tries to catch up what the others are doing by observing, imitating and repeating. C. R. Brandão (1983) considered that there are so many different ways to conceive education that sometimes they can appear ‘invisible’, as it follows very different parameters from school education.

Final considerations

In this article I tried to discuss teacher education today by taking as a starting point the *Trainee Teacher Program* experience, and by discussing A. Nóvoa’s (2009) five terms for education. Another point I addressed is the importance of a contextualized teacher education that contributes to respecting the variety of school children’s cultural and musical knowledge and background, which are often ignored by teachers and by schools.

The challenge in reformulating teacher education remains in providing institutional structures that allows increasing interactions and dialogues within university, school and community in order to make a contextualized education possible.

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Received 23.09.2016.

Accepted 03.12.2016.

CONNECTING UNIVERSITY, SCHOOL AND COMMUNITY

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Abstract

This article analyses the Scholarship Program for Teaching Initiation (Pibid) as a tool for the improvement and enhancement of teacher training for basic education. The program connects universities and public schools. Regarding the methodology, the teacher training students can experience the school environment and dynamics under the supervision of the school music teacher in the public schools and in collaboration with a professor (academic coordinator). The Subproject "Making Music at School" is part of the Pibid-Music at UEFS, and has established itself as a mobilization tool for reflection and proposals for educational and social practices in school and in teacher training practices, and has also contributed to the teaching and research activities. One of the results is the impact of the program on designing the curriculum of Music Education Undergraduate Courses. Brazilian universities have been working on the analysis and review of its training practices, having as the agenda better alignment to the school context.

Keywords: the Scholarship Program for Teaching Initiation, music teacher training, dialogue between university and school.

Introduction

Over the past decades music education in Brazil has been increasingly discussed. The core of the discussion comprises the legal demands for the courses functioning, legislation and curriculum issues. Studies and researches (Belloccio, 2003; Cereser, 2003; Mateiro, 2009; Del-Ben, 2010; Kleber, 2011) brought up new questions for the debate, such as: different experiences, desires and expectations of students, articulation between music background and the pedagogical background, the growth of new professional contexts, as well as government programs that support music education.

Brazilian public policy for teacher education has focused on basic education, through different modalities, face-to-face learning and distance learning. These modalities have been effective thanks to the university, which was able to create programs supported by the Ministry of Education, in partnership with State Education Departments and Institutions of Higher Education such as: the Undergraduate Consolidation Program

(2007a), the National Plan for Teacher Training (2001), National Network of Continuing Education Training for Elementary Teachers (2005), Pro-Undergraduate Program (2005), Open University of Brazil (Decreto 5.800/2006) and the Institutional Scholarship Program for Teaching Initiation (Pibid).

As to Pibid, Montandon (2012) considers it as part of the Brazilian educational policy and administrative changes that aim to support and assist the quality of education in primary school. Pibid is an initiative of Higher Education Personnel Improvement Coordination (CAPES) for the improvement and enhancement of teacher training for basic education through the articulation between universities and public schools. Their bias is the initial and continuing education (students of undergraduate course and teachers who work in public schools), through a collaborative work aimed at the development of teaching knowledge through practice, supported by offering scholarships for university professors, elementary teachers and students of undergraduate course.

Concerning the school environment, A. Pérez Gómez (1995) argues that this provides conditions for the development of practical knowledge, which must be articulated with the theoretical knowledge developed at the university. Thus, through Pibid students can experience the school environment and dynamics under the supervision of the school music teacher in the public schools and in collaboration with a professor (academic coordinator).

The tripod - university professor, elementary teacher and student - become the main key of the program, united around a subproject (fields) that promotes the integration of students into the context of public schools from the beginning of their academic training to develop didactic/pedagogic activities under the guidance of an undergraduate professor and a school teacher. This approach between universities and schools is reflecting and influencing the actions developed by the Brazilian Music Education master and doctoral programs, such as those reported below, concerning the Music Education graduate program of the State University of Feira de Santana (UEFS), located in the state of Bahia, northeastern Brazil.

The aim of the study was to map the local music education, checking schools where they occur and the teaching conditions, also the teacher's profile, content developed, repertoire and included resources, among others. The study also aimed to investigate the research practices developed by the pibid program, establishing connections between the research groups with the pibid undergraduate students.

Research curricular practices were developed by Subproject Music School. The second one is a partnership between the research group and the Pibid.

Teachers' training in dialogue with teaching, research and extension

According to Brazilian Constitution (1998), the core of the Brazilian University should be the tripod formed by teaching, research and extension, i.e. activities that must be inseparable and equally important during the teacher training process.

Extension activities are characterized by an educational, cultural and scientific process that enables transforming relationships between university and society, through the exchange of diverse knowledge. In this perspective, the Pibid is linked to extension activities to promote the exchange and sharing of knowledge, academic knowledge, school knowledge and assistance to the community, specifically the local public school community.

The Subproject "Making Music at School" is part of the Pibid-Music at UEFS, and develops its activities since August, 2012, in five schools of the local public system. We have two coordinators (professors), five supervisors (local public school music teachers), and thirty-two scholarship students (undergraduate students). Since then, through their actions, the relationships between school and university have been improved. Also, the Pibid program has established itself as a mobilization tool for reflection and proposals for educational and social practices in school and in teacher training practices, and has also contributed to the teaching and research activities.

The students participating in the Pibid as scholarship students interact with the academic community through dialogue with teachers and colleagues, sharing their experience and activities at school. For scholarship students it is an opportunity for reflection and dialogue between the performance in school and the academic theories and knowledge. For professors, which do not have experience with the primary and secondary school, it is a good way to build awareness about the school environment.

As an example of sharing experiences and knowledge, we highlight two activities developed with the Didactic Seminars and Didactic Concerts Class. In the seminars, after preparing a repertoire for keyboard instruments (piano and keyboard), the student performers applied the songs to teaching situations that could happen in an elementary school. During the presentation of didactic situations, we noticed that the Pibid students' proposals were much more realistic than the proposals from students that don't participate in the Pibid program.

To bring their approach nearer to the reality, for second activity, the Didactic Concerts, the undergraduate students organized a concert at the university auditorium for students from the local schools. The organization made the undergraduate students collect background information on the participating public. From the Pibid, it was possible to contact the schools, as well as search for the preferred repertoire of the school community as well as the repertoire they didn't know, in order to think of ways of making an attractive presentation, involving known and completely new repertoire. Skills and expertise around research in the school context, musical performance, and management of cultural activities have been developed, in addition to allowing the visit of the school community to the university campus.

The research on the repertoire, with songs familiar to the school and community, was developed through a collaborative work with the research group "Music in Schools: investigating musical pedagogical practices", which is coordinated for professors and one of Pibid area coordinators. According to Bellochio (2003), *"you need to invest in integrated projects between training institutions and schools... A way to accomplish these works is through educational research-action on shared research"* (p. 23). According to the author, this 'shared research' may also narrow the gap between university and school.

This research is being carried out in an inter-institutional way, through a partnership with the Federal University of Ceará (UFC), also located in northeastern Brazil. The partnership is bringing benefits both the methodological procedures and the expansion of elements to be analyzed. Despite the uniqueness of the investigated context, both courses have started their activities in the same period (school year 2011). It may signal to some similar regional situations, which could contribute significantly to the results achieved.

Another feature of the research is to have, as a research object, two distinct actions: 1) mapping of local music education, checking schools where they occur and the teaching conditions (profile of teachers, content developed, repertoire and included resources, etc.); 2) Research curricular practices developed by Subproject Music School. The second one is a partnership between the research group and the Pibid. From these research objects, it is intended to reflect, enhance and propose new ways of training music teachers to be added to the Music Education course at UEFS.

Conclusions

1. The music teacher training practices in Brazilian universities have, over the years, undergone great changes, seeking to meet local legal requirements in relation to initial teacher education, and also the adequacy of the consolidation of the area performance contexts. These contexts highlight the school space, which is found in the development of Pibid as a major tool not only for the promotion of a dialogue between university and school, but also for the appreciation of the professional in this space and in developing musical pedagogical practices.
2. The main contribution of the program is the reverberation of its shares in the structure of Music Education Undergraduate Courses. The development of Pibid is contributing for the Brazilian university to analyze and review its training practices, having as agenda better alignment to the school context. The practices are not limited to teaching activities, but interfere with extension and research activities. Consequently, the quality of music education in schools is also influenced. In this perspective, A. Pérez Gómez (1995) argues that the construction of the practical thinking of the teacher, articulated with school concepts, teaching and curriculum, become important for this training to enable understanding of the processes of teaching and school learning, while conditions are created to promote the quality of teaching in the school institution. And thanks to this relationship between university and school promoted by Pibid, the program is already consolidated in the professional qualification of Brazilian teachers.

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Received 23.09.2016.

Accepted 03.12.2016.

MUSICAL EDUCATION IN AN ORAL TRADITION CONTEXT EXPERIENCED ON A CAPOEIRA ANGOLA GROUP IN FEIRA DE SANTANA, BAHIA

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Abstract

This paper aims to analyze experiences during musical interventions in a group of Capoeira Angola, as a curricular activity for the component Supervised practice II, for the Degree in Music Education at the State University of Feira de Santana. A short course of percussion was performed aiming to develop the instrumental technique and motor coordination of the group members, applied to the execution of Samba. The paper used theoretical framework concerning the Musical Education, the Ethnomusicology and Psychology of Music, which focuses on the work of the music educator in oral tradition contexts, as well as concepts and assumptions that address aspects of motor coordination and instrumental technique. Due to the specifics of the context, the methodology used for the transmission of knowledge was based on oral tradition, where knowledge comes only from the interaction with the context. The aim is to also reflect on how the insertion of the music educator in an oral tradition culture can contribute to a broader, diverse and plural formation.

Keywords: music education, oral tradition, Capoeira Angola.

Introduction

This work was carried out in the “Grupo de Capoeira Angola e Samba Rural Sementes do Sertão” during the curricular component Supervised practice II. The component enables the performance of the music teacher-researcher in different social and political contexts, such as schools and non-formal education spaces, and the development and implementation of alternative pedagogical intervention proposals, like short courses, workshops and extension projects, allowing the development of the interventions in the selected place.

The respective group develops its activities in the State University of Feira de Santana (UEFS) in the city of Feira de Santana - BA. Such activities are not characterized as an extension course, and take place at the university by understanding the importance of

this event in the academic space. In addition to capoeira, the group practices the samba in the 'corrido' style, in which the following instruments are used: drum, tambourine, caxixi (musical instrument common on Samba), hand clapping and singing.

As a member of the group I noticed some difficulties recognized by its own members in the execution of samba instruments. Due to this reason, I decided to promote a short course on body and body percussion in order to develop group members' skills and motor coordination, applying them to the execution of samba, using activities focused on developing their ability of concentration and body assimilation.

By having at its core oral expression, teaching and learning processes take place through the participation and contact with the context. In this case, the transmission of musical knowledge is the responsibility of Treinel (degree attained for people, allowing them to teach) Lupião, who knows the tones of each instrument, its importance and organization during the musical event.

As the theoretical support, approaches in musical education, ethnomusicology and music psychology have been used, focusing on studies and work of music educator in the oral tradition context, as well as concepts and assumptions that address aspects of motor coordination and instrumental technique.

Dialogues between music education and ethnomusicology are allowing the opening to the studies of communities, cultures and historically, socially and culturally denied ethnic groups, contributing to the expansion of the formation of the educator facing current issues, as well as the need to understand processes of musical learning in the world of oral tradition.

Aims of the study: to analyze experiences during musical interventions in a group of Capoeira Angola, as a curricular activity for the component Supervised practice II, for the Degree in Music Education at the State University of Feira de Santana.

The insertion of a musical educator in an oral tradition culture

The activities of the Group "Sementes do Sertão" have been held on the campus of UEFS for more than three years in a room located in the Physical Education course facility, which hosts the training of samba and capoeira. As its name implies, the group met from the practice of these two African-Brazilian cultural manifestations (capoeira and samba), and the proposed activities for the group were focused on the development of playing the percussion instruments (drum, tambourine and caxixi) used in samba. The singing was not systematically worked out during the short course, but being inherent in musical practice, it was added to the activities, especially during their climax.

The songs have a responsorial character, being drawn (started) by the players that are in the drum, usually the older ones, and are answered by everyone in the Samba circle. In a samba style called "corrido" *"... it's common for the main singer of samba to be a soloist. The "answer", which does not receive the name of "relative", is sung by samba participants, including members of a group and spectators. The sentences are short and repetitive"* (Carmo, 2009, 389).

Samba, being a cultural manifestation of oral tradition, the teaching-learning processes take place through the participation and experiences with the context, developing the concentration, memorization, observation and imitation abilities. In group “Sementes do sertão”, all musical knowledge is passed orally from the Treinel to the others. It is important to note that due to the hegemonic issues of written language, oral communication is generally seen as inferior. In contrast to this view, orality can be understood as “... *an attitude towards reality and not the absence of a skill*” (Vansina, 2010, 140).

Concerning the bibliography, both in the area of music education as in ethnomusicology and also in works that make dialogues between these two areas, there is a consensus among authors that the process of transmission of musical knowledge in oral tradition cultures, is given from observation, imitation and repetition practices (Almeida, 2009, 10), specifically in samba where the transmission of knowledge is performed through observation and imitation (Carmo, 2009, 389).

As the oldest member of the group, in the absence of Treinel, I am responsible for giving the lessons. Hence, I could then observe some difficulties faced by members in playing the instruments, such as motor coordination, tempo and dynamics. For these reasons, I decided to plan the activities of Supervised Practice II aiming to facilitate and develop such musical issues of the members, since this curricular component allows the insertion of the music educator in non-school environments.

As a requirement of this component, lesson planning works as an organizational tool that makes it possible for the teacher-researcher to be aware of the reality he/she is inserted, seeking the most appropriate ways to achieve the predefined objectives, through teaching methods and strategies, allowing the necessary safety for the action to be effective.

Note that particular understanding and inclusion in this sociocultural context has allowed a more effective planning, because the music in this environment is not disassociated from dance, philosophy, and especially the body, and since it later expresses the present dialogue in capoeira, it made me also pay attention to the use of body mechanics, such as motor coordination and body percussion, so “... *speaking and listening skills of memorization from students are quite strong, which requires educators to look for other possibilities to explore musical knowledge through multiple skills including body, scenic aspects and creativity*” (Lühnung & Candusso, 2014, 2).

Planning for the development of activities in oral tradition cultures requires the educator’s knowledge about the manifestation of the specifics in its complexity; it means a more careful, holistic approach to better understand the details of this culture in its context’s singularities and pluralities. As L.R.S. Queiroz have stated, “*the music educator to understand your field of study and to act as a music teacher in the contemporary world, must be aware of the complexity of issues that artistically socially and culturally permeate music. Consequently, you must be able to walk on and (re) define epistemic and methodological trails (inter) act, in a contextualized way, with the dynamics that different cultures established to structure, assess and pass on their musical knowledge*” (Queiroz, 2004, 2).

Reflecting on the role of music educator in nowadays - in the face of current issues such as multiculturalism, pluralism, diversity - openness to studies on communities and

historically, socially and culturally denied ethnic groups, has greatly contributed to the expansion of teacher education, as they allow other ways for the transmission of musical knowledge, methods and other understandings of music: *"... multiculturalism indicates to music education - and, more broadly, to the art teaching - the need to work with the diversity of artistic expression, considering all as significant, even its contextualization in particular cultural group"* (Penna, 2005, 14).

Methodology

The short course was given in 16 hours, divided into four Saturdays during the afternoon, from 14 to 18 hours, and the participation in it, as before mentioned, was restricted to people who make up the group. The physical space, teaching materials and tools were made available for the members of the group.

The activities carried out in the four classes had a very similar organization in relation to their sequence, changing only some dynamics. They were always started with stretching, mostly already used by the group, followed by warming up and body preparation exercises, and also rhythmic independence exercises developing the coordination between feet, hands and voice with the use of body sounds like clapping and finger snapping.

"The body rhythms are voluntary manifestations, which can be seen in various tasks involving single-handed, both hands coordination or among other body parts, such as dance and musical accompaniment activities. The rhythmic task requires the performer an internal representation of the temporal pattern of the perceived event" (Parker, 1992 cited Pellegrini et al, 2005, 181).

The first to be made was called 'arrow', where participants had to make a binary tempo with their feet. The left foot always represented the time 1 (strong) and the right foot, the time 2 (weak), and with the hands pointing to the person chosen to pass on the tempo. Finally, it was the last time the two times, respectively, time 1 and time 2. In this case, the person receives at time 1 and passes it on time 2.

In the second activity, I set up a chart that contains information for using the right hand, left hand, right foot and left foot, arranged in that order from top to bottom. With an agogô (african-brazilian idiophone instrument with two iron bells percussive by metal rod), I marked the progress and each pulse they performed, which was being represented on the chart. When the square was marked, sound should be produced; when it was empty it should be quiet. The sound which is produced by the hands was carried out in the chest, and the feet were on the ground according to what was shown in the graphic. Initially, they worked on rhythm lines for the hands and feet separately, and, lastly, the reading of these lines was done simultaneously. Few managed to complete the rhythmic sequence.

The third activity, called "body Samba", was the participants' favorite one, because they could produce a sound in the body that resembled and was symbolically like the instrument represented, which, according to them, made memorizing easier and could be run on anywhere in everyday life. This activity occurred in a wheel format where all marked the tempo with their feet; using their body to emulate drum's rhythmic pattern,

snapping their fingers to represent the slap, and hitting on the chest to represent the open. Later, they added the caxixi's rhythm of using their voices.

Then I divided the group into three sub-groups, each one with a respective type of instrument for fulfilling instrumental technique exercises. It was thirty minutes of each instrument, totalizing an hour and a half on instrumental technique exercises.

The two technique concepts considered in this work are the B. M. Castello's (2012) and its use approach or skill acquisition, covering the answer construction processes, either muscular or in ways of thinking, and Heidegger's (2001 cited Castello, 2012, 17) which brings the technique in a structural and anthropological approach.

To develop the technique on the drum, the first exercises were for relaxing. Parting from observation, the members of the group repeated the tempo by simply adjusting what was necessary; both hands were slightly led alternately to the drum to feel the weight of the arm, feel the drum skin, and the tool diameter. Then the open and slap exercises were proposed in two different ways to produce the sound of the instrument by switching both hands. Then, they used it for the implementation of samba's rhythmic cell already known by them.

On the tambourine, the activities were aimed to work on wrists strength and flexibility, followed by exercises to obtain the open sound, performed only at time 1, and for the closed sound, performed only at time 2; finally, the implementation of the samba rhythm. While playing the caxixi, the dynamics was moving it forward in time 1 and moving it back in time 2 in time; also followed the rhythm of the samba.

Throughout this process, I commented on the importance of breathing, relaxation not to cause injury and tiredness while playing the instruments. Then the teams took turns, so all participants had played all the three instruments. In these exercises, the greatest difficulty was to keep the tempo. I sometimes contributed to it by playing the agogô.

The audiovisual recording was used as an evaluation tool, at the beginning and the end of the course, in order to compare the changes caused by the participation in it, and record the testimony of the participants about what they found and what they had learned, and a climax with a samba circle.

Results and conclusions

Two main factors considerably influenced the development of practical proposal for this work, which are: the importance of knowing the context being worked on, understanding how the transmission of knowledge process happens (in this particular case, musical - both samba and capoeira - and course planning importance). I identified a complex interconnection between these two factors, since the fact of knowing the context helped in planning and, in turn, planning contributed to the process of classes, increasing the proximity to the intended purpose.

The activities performed before instrumental technique exercises, mainly using body, were of utmost importance to facilitate the understanding of the implementation of each instrument rhythm, as there was nothing written, and resulting in smoother

running, in more dynamics, stimulating the interaction among participants, and concentration.

Three of the people who participated effectively in the workshop were new in the group and did not play any instrument in the samba, having difficulties even to clap and sing. Of these, two completed the short course playing caxixi and tambourine. The older ones managed to perfect their instrumental practice and pay attention to factors such as: keep the tempo, breathing cautiously, think of tension and relaxation and the intensity in which they play.

In conviviality and insertion of music educator with an oral tradition culture, the notion of time differs from Western Cartesian form, which requires an expanded perception of contexts that are based on orality, requiring a holistic and respectful look at the understanding of the characteristics and minutiae imbricated in this culture, as well as the use of other ways and methodologies.

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Received 08.11.2016.

Accepted 29.11.2016.

DEVELOPING LISTENING SKILLS IN THE PRIMARY SCHOOL THROUGH EXPRESSIVE MUSIC APPRECIATION

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Abstract

The Musical Expressive Appreciation (AME) approach was developed by using a case study, with an undergraduate student teacher, at an elementary school in Salvador, Bahia (Bastião, 2009). This approach is based on three kinds of expressions: visual, bodily and verbal. The AME's seeks to combine the active aspect of listening to an expressive attitude of the listener to enjoy music, considering their cognitive, socio-affective and psychomotor skills. The methodology focuses on engaging listeners to react to music through different types of responses and sensory representations.

The results showed that this approach was effective on expanding the music teachers' didactic activities in the classroom and their ability to assess the listening skills and the engagement of students during the listening activities.

Keywords: music appreciation, teacher training, listening assessment.

Introduction

These last years have been challenging for Brazilian political and educational contexts. Besides the budget cuts on education, in 2008 was approved the Law nr. 11.769, which established music as a mandatory subject in elementary and secondary schools. A three years period was given for education systems to adjust to this legal requirement. Consequently, nowadays we have a high demand for music teachers and professors to work in music education teacher training courses.

During Z. Bastião (co-author of this article) academic experiences at Federal University of Bahia at training beginning teachers, she observed a high demand for orientations on how to work with music appreciation in the regular school. In general, they didn't have

skills to develop listening activities in a practical and expressive way or how to develop and use assessment tools in order to evaluate the process of teaching/learning music appreciation. The listening activities were superficially focused on the analysis of the musical form, style and informations about the life and work of the composers. Besides that, the musical repertoire did not meet the multicultural demands of the students' social context.

Back in 1995, the results of Z. Bastião's master study in elementary schools from Salvador, BA, Brazil, had already shown that music appreciation seemed to be a poorly developed activity that failed to draw the pupils' attention and interest (Bastião, 1995). Therefore, Z. Bastião developed the Expressive Musical Appreciation (EMA) approach for music appreciation (Bastião, 2009) during her doctoral study at Federal University of Bahia, aiming this to be a music education program to guide the beginners - general music teachers working in public and private schools.

In this period of profound changes in the Brazilian basic education, **aim of this study** was to show how a music education approach which focused on music appreciation can be effective in training music teachers, expanding their action repertoire in the classroom and their ability to assess the engagement of students with music listening.

Expressive music appreciation: A training approach for music teachers

Music appreciation involves different ways of listening and behaving to the musical stimulus. The ability to listen critically and carefully can benefit musicians in their educational and interpretive practices. However, the benefits of music appreciation go beyond the scope of specific training in music. Z. Bastião experiences in music education at the undergraduate and graduate levels, in basic education, social and interdisciplinary projects, has shown that music appreciation can help to build and expand the musical knowledge, develop cognitive abilities and provide aesthetic pleasure.

The authors point new directions for music appreciation and the need to expand the experience of the student with the music listened. The Expressive Music Appreciation (EMA) was created in order to support the articulation between theory and practice during the listening activities.

Currently, we deal with many challenges regarding the curricular music education at the Brazilian's regular schools:

- the law that made music a mandatory content, has not been implemented in the schools;
- music is still seen as a superfluous activity and there is a resistance on the part of school principals and teachers from other disciplines;
- there is lack of material resources and specific classroom for music lessons; large number of students in the classroom and insufficient hours to carry out the planned activities;
- devaluation of teachers (low salaries);
- disinterest, lack of commitment of the students and indiscipline in the classroom.

These problems have discouraged the beginning teachers to work in these contexts, especially in the public schools. Usually they have difficulties in connecting the academic knowledge with the socio-educative realities of schools.

The Musical Expressive Appreciation (AME) approach was developed by using a case study, with an undergraduate student teacher, at an elementary school in Salvador, Bahia (Bastião, 2009). The AME's seeks to combine the active aspect of listening to an expressive attitude of the listener to enjoy music, considering their cognitive, socio-affective and psychomotor skills. The methodology focuses on engaging listeners to react to music through different types of responses and sensory representations.

A. Listening through bodily, visual and verbal expressions

The AME approach assumes that the student can be expressive while listening to music through the use of the bodily, verbal and visual expressions. A wide and diverse musical repertoire can provide different ways to respond to music. The listener can share what he thinks, feels, as well as his/her personal and unique experience with music listening through a word, an emotion, a gesture or an image that comes to his/her mind. The expressive music appreciation can make pupils build and apply musical knowledge, develop musical sensibility and aesthetic sense.

The AME approach emphasizes the following three forms of expression:

- The **bodily expression** is accomplished by encouraging children to move freely while listening to music, showing with body movements the musical elements identified (rhythm, melody, timbre, dynamics, form, character, and others);
- In the **visual expression** the student is encouraged to represent the music and its elements through non-conventional symbols, expressed in pictures, drawings or sound graphics;
- The **verbal expression** is accomplished by promoting the spoken and written impressions of the children regarding the musical elements that had caught their attention, what they had felt and also what they had imagined while listening to the music (Bastião, 2009).

B. Example of bodily expression

In Figure 1 Alice - the student-teacher - articulated the theory of high and low movement of the music *Personnages à longues oreilles* by C. Saint-Saëns by stimulating the children to imagine an animal raising and lowering their long ears and seek to imitate it while listening to music. All this was accomplished by following the speed of the music, sometimes slow, sometimes faster. The articulation between theory and practice was demonstrated by children when they used arms movement to represent high and low movement of the sound (pitch), fast and slow (tempo) and an animal raising and lowering its long ears.



Figure 1. Children demonstrating high and low pitch

C. Example of visual expression

Alice observed that the students spent much time drawing, not necessarily paying attention to what they were listening to. Then she suggested that the class listened to the composition *Quadros Sonoros* of J. Akoschky and associated knowledge about other sound sources to the practice of composition and dramatization of stories. One of the students, instead of writing a plain text, represented his story in the form of drawing comics, including the dialogues of the characters (see Figure 2).

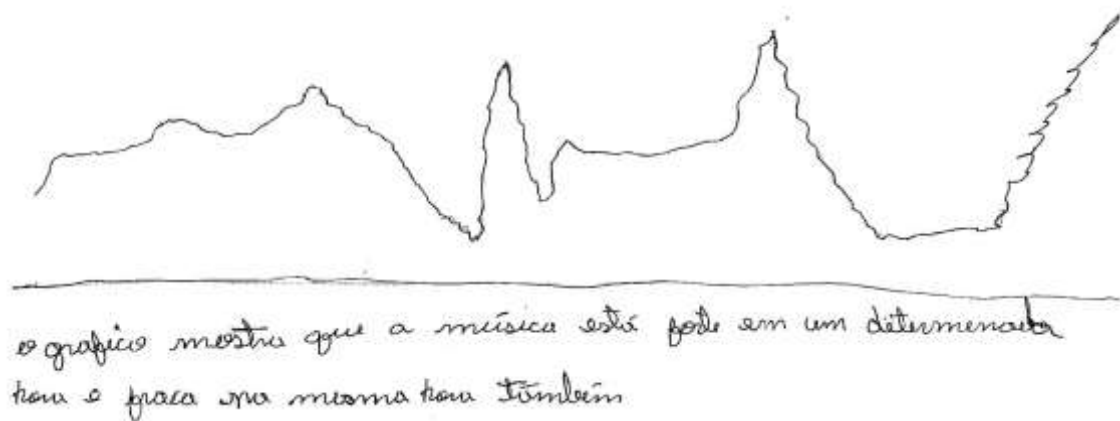


Figure 2. Graphic showing musical intensity

D. Example of verbal expression

During one of the last classes of the school year Alice asked the students to talk about what they had learned during the music classes. At first, the students were quiet, shy and thoughtful, so Alice began to remind them what they had experienced with their body, with graphics and drawings during previous classes. This helped them to

remember the activities and link them with the musical contents that they had learned. Alice asked the students to write on a piece of paper their personal impressions about the music classes. They wrote the following:

- *"I learned about famous authors and their works and I learned music form, dynamics, harmony, timbre."*
- *"I found them very interesting not so much because of the content but the way it was taught."*
- *"I expanded my knowledge of musical instruments, I listened to new music, new composers and musical styles that I had never heard."*

Assessing listening skills

According to A. Weigel (1988), to appreciate is to evaluate, admire, estimate, like, feel pleasure. The act of listening involves the satisfaction on doing it. It is a judgment in the form of feeling and sensation.

The main challenge on assessing a music appreciation activity through the verbal expression is verified by several authors, since it is not a clearly observable product, such as the execution and composition. According to L. Hentschke (1995), *"...the difficulty of assessing the music appreciation activity is due mainly to the high degree of subjectivity involved, coupled with dependence on verbal expression as a means of evaluation"* (p. 32). The author believes that *"...the musical product is not considered in itself, but the sub-products of global musical perception, which can be represented by words, figures and drawings cards, among others"* (p. 32).

According to D. Elliot (1995), *"the covert nature of listening creates an obvious dilemma in terms of evaluation. For what a listener is able to say or write about the results of her aural thinking-in-action is, at best, a secondhand account of her listening ability. And it is not 'intelligence-faire'. [...] Verbal and graphic descriptions of musical works have an important place in these forms of articulation. But music educators need to guard against the temptation to assess music listening solely in terms of students' formal musical understanding"* (p. 105).

M. Fautley (2010) proposes the B. Bloom's taxonomy as the basis for *"finding out what pupils know, and challenging their thinking by the use of questioning. Formative assessment involving questioning can be planned for, and one way in which this can be achieved is via the use of ascending orders of questions build upon the layers of the taxonomy"* (p. 159). Below we can see examples of questions on each level of the taxonomy:

- **Knowledge:** *What instruments are playing here? What is the name of this ensemble? What style of music...?*
- **Comprehension:** *What is going on in this piece when...? What do you understand by...?*
- **Application:** *Can you think of another example of...? Can you show me an instance where...? How could you...?*
- **Analysis:** *Is there a regular beat? How might this be similar to...? Can you compare...? Can you tell the difference between...? What happens when the. (e. g. key changes)?*

- **Synthesis:** *How could you do this differently...? Could you put those ideas into your own music...? What would happen if they were to use a sample from...?*
- **Evaluation:** *What was successful about...? What was less successful...? Can you justify why you think...? Does this music make you think of anything in particular? Would it be a good thing if...?"* (p. 160).

B. Atterbury & C. Richardson (1995) suggest several tools for listening assessment: *"One of the simplest ways to evaluate listening with young children is the pointing responses, where they must point to pictures of what they hear. Pointing assessments can be further refined by giving only two choices for each section of a paper, forcing the listener to choose between a correct and an incorrect response. Another pretty simple listening assessment involves movement responses. Manipulative materials can also be prepared to use as an assessment tools during listening activities [like cards]. Students can draw their own contour, notation, maps of pieces and share their drawings with their peers. There are many other methods of assessing that can be used at the elementary school, such as the listening guides. They can be used as a written assessment that require students to listen and circle an answer or fill a blank, matching item question"* (pp. 23-24).

E. Cunha (2003) points out that *"in the nature of music appreciation, it can be said that there are several ways to respond to music: verbal, written, body or graphic"* (p.68). It's what, with other words, says J. Kerchner (2004): *"Musical experience is a complex encounter, it is impossible to imagine that a single method of representing music (visual maps, kinesthetic gestures, or verbal reports) could serve as complete and definitive metaphors for musical experience. However, it is conceivable that by considering a combination of different methods of obtaining information from students one might gain useful insights into the process by which students create their personal music understanding. That which is virtually ineffable becomes metaphorically represented in other modes of expression. Although this is only a partial glimpse into the children's music listening experience, it takes us a step closer than we would be of we never considered these analogues of musical perception and cognition in combination"* (p. 3).

Given these views, it is clear that it is necessary to use different methods to get information about the students' engagement with listening experiences. Evaluating the listening skills needs to be a continuous and permanent process in all music teaching.

Recommendations and conclusion

It is necessary that the process of teacher training enhances musical skills related to the development of mediating mechanisms between what is intended to teach and what the students and the educational context are indicating. On the basis of this, we suggest to the music teacher:

- Encourage students to express themselves bodily, they must be a good model of expression;
- Do not teach music theory disconnected from the practice of music listening;
- create new focus of attention every time the music is heard, so the students can listen to the music again and again in the same class or in several classes,
- without losing interest;

- Include different ways to respond creatively to the music: students can play instruments, sing, create choreography and instrumental arrangements while or after listening to the music;
- To teach in elementary schools, sometimes the music teacher must have a 'theatrical' attitude: he/she should incorporate a 'character' which interacts with vitality and humor from the situations that arise in the classroom.

Music appreciation is an important activity for the improvement of the musicians in their specific areas. However, students of the official school system also have the right to good programs of music education, regardless of whether you choose music as a profession or not.

Before starting work in a regular school, it is important that the beginner teachers get to know the school, so that they can be familiar with the environment, pedagogical philosophy, the physical space and staff. It is necessary that during the practice, the teacher training process should include the development of skills related to transitions (bridges) that need to be made between the supervisor, the trainee, the course planning, with the characteristics of the school, of the social context, students' profile, the classroom's size, the available resources, the evaluation system, and other factors that appear in the regular school daily life. The beginner teacher needs to be guided through the difficult situations that may appear. Rather than to discourage, you should boost them to create didactic solutions to overcome the challenges.

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Received 23.09.2016.

Accepted 04.12.2016.

MUSICAL RESTRICTION AS A TRANSFER BURDEN BETWEEN GENERATIONS

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Abstract

In this article, we explore the phenomenon of “musical restriction” first touched on by Finnish teacher-educator Wilho Siukonen (1935) in his doctoral thesis, in which he discovered very tender and vulnerable elements in children’s singing. According to Siukonen, there are lots of people in Finland who have given up singing because of teachers’ hurtful critiques. Eino Roiha (1904–1955), a pioneer of Finnish music psychology, later called the phenomenon “neurotic unmusicality”, which means that many people totally reject music because of their negative experiences.

Our research consists of thirty-eight autobiographic stories concerning peoples’ experiences of musical restriction and its origin, development, and influence in their lives. A content analysis of these stories shows that musical restriction is a distorted meaning perspective, which makes an individual think that he or she was born without musicality. This kind of meaning perspective is based on the individual’s incorrect attitudes and expectations concerning his/her environment, and it has nothing to do with the individual’s real level of musicality. Musical restriction can be compared to learning difficulties because it lowers individuals’ self-respect and self-esteem in the same way.

The stories in this article show that many people who suffer from musical restriction have faced negative and discouraging feedback for their musical performances. Our qualitative literature also stresses the question of why so many people are giving such a sarcastic and negative feedback for others’ musical performances. Musical restriction occurs both in

conscious and unconscious ways. In the conscious form, a person whose performance has suffered an insult begins to believe that he/she is musically restricted and starts defending himself/herself against more insults by rejecting music and musical achievement. The activation of the originally repressed experience leads to a negative relationship with all kinds of music. In the unconscious form, the insulted individual rejects his/her negative experiences and decides to make music in some anxiety-free field of music (sublimation). The activation of the repressed experience and negative emotions related to the original experience are projected onto a student who makes mistakes or fails in his/her performance. In both cases, musical restriction can be seen as so-called “displacement weight” (Siirala 1983), which needs to be properly reflected on; otherwise, it moves from generation to generation as an un-reflected but self-evident phenomenon.

Keywords: musical restriction, musically restricted, relationship with music, distorted significance perspective, transfer burden, rejection.

As a beginning

Regrettably, often a conversation about music begins with the words, “I have no musical ear,” or “I am completely unmusical”. Over the course of years, the phenomenon we call musical restriction has raised more and more interest in the writers of this article. A well-known Finnish teacher-educator W. Siukonen (1935) found in his dissertation that there are many people who do not sing at all. Their enjoyment of singing and willingness to sing has ended due to harsh critiques by a teacher or teachers (Siukonen, 1935; Lehtonen, 1986, 2004; Numminen, 2005). It is obvious that negative feedback for a musical performance causes ineptitude in learning music. Our research targets individuals’ subjective conceptions and descriptions of their own musical restriction, which means that we do not take a stand in discussion or research on musical aptitude or musical talent.

According to V. Tähkä (1993), rejection (or repression) is the first means of self-protection that a child uses to prevent his/her consciousness from experiencing negative content that cannot be integrated into his/her own positive conceptions of self. Negative feedback ceases a child’s singing because the child’s psyche cannot stand annoyance and resentment. What makes the situation even worse is that a child experiences all criticism and reprimands about his/her musical performances as a critique comprehensively aimed at his/her own value as a human being (Foucault, 2005). Undesirable musical experiences traumatize the child’s relationship with music permanently. Instead of joy and happiness, music starts to produce anxiety and grief, which leads to the development of a negative relationship with music (see Freud, 2005).

Musical restriction is a comparatively new concept only discussed after the year 2000 (see Ala-Korpela, 2003; Juvonen, 2008). Earlier, discussions on negative relationships with music mostly addressed lack of musical talent, or unmusicality, which was believed (by music teachers) to be caused by an inaccurate ear for music. Musical talent was commonly seen as an inborn aptitude that some people had and some people lacked. The perception of musicality as a dichotomy - a characteristic which a person had or did not have led to the conclusion that those who sang out of tune were unmusical, and their music education was thus useless. Relying on this kind of thinking, teachers in music education only had to select those who could sing out of those who could not (Lehtonen, 1985, 1989a).

Earlier, unmusicality was seen as a lack of ability to sing in tune, which was caused by problems separating pitches from each other. Today, it has been proven that singing out of tune is instead connected to problems with producing the right pitch when singing rather than separating pitches. Although pitch producing and separating are not the same phenomenon, they are similar because they both can be advanced through practice (Jones, 1979; Numminen 2005).

The doctoral thesis of A. Numminen (2005), which concentrated on teaching singing to those who cannot sing, shows that people who see themselves as unable to sing can learn to relax through discussion, support, and encouraging teaching, which develops their singing abilities significantly. A. Numminen calls the psychological and physiological obstructions connected with singing 'stumbling blocks'. Overcoming these stumbling blocks offers individual new opportunities to express him/her and use his/her own voice.

Rejecting music is prejudicial because music is an important part of human beings' psychophysical processes, which aim to produce mental harmony and balance. Music is, in this way, not 'only music'. Quite the contrary, music is a voiced-acoustic phenomenon of balance-aimed internal processes. Individuals handle their emotions, contradictions, and many other significant nonlinguistic experiences through music. Music is intimate emotional communication that does not require words to be understood (Lehtonen, 1989b). For this reason, stamping someone 'unmusical' and thus making him/her reject music is destructive for the development of self-regard and a complete emotional life.

Philosopher J. Dewey (1934) underlines the malignancy of the border-seeking 'evaluating critique' and highlights children's natural activity and learning by doing, through which a child can safely, according to his/her own conditions, get to know his/her own possibilities in self-expression. Because music learning requires lots of training and experience, failed experiments are also valuable. Negative critique, however, gives birth to anxiety and shame, killing motivation and interest in making musical experiments. It is most important for a child to be able to make his/her experiments with his/her own voice in a safe and supportive environment without stipulation from the outside (Niiniluoto, 2002).

According to a trailblazer of music psychology, E. Kurth (1886–1946), unmusicality is a problem of an individual's soul rather than a problem of an individual's ear because one's ability for expression and ability to enjoy music are more important than the sharpness of receptors. We must notice that the definitions of musicality and unmusicality, with their multiple explanations, form a nebulous circle conclusion. Instead of being a naive dichotomy, musicality is a multidimensional entity for which emotional and environmental factors have significant meaning. When defining musicality, we should always consider a human being as a whole thinking and feeling being who has his/her own will (Kurth, 1930; Roiha, 1965).

A pathfinder of Finnish music psychology, E. Roiha (1965) wrote about 'neurotic unmusicality', which clearly relates to musical restriction (see also Eerola, 2010). According to E. Roiha, those who suffer from neurotic unmusicality are not naturally lacking in musical abilities. Instead, neurotic unmusicality is a quasi-phenomenon born from discouraging entrance examinations, worthless teaching, failed elementary

instruction, or forcing. Although these same elements influence musical restriction, in this article we prefer to focus on musical restriction because it doesn't exist as a pathological phenomenon but rather a learned restriction that can be cured through understanding the factors that have influenced its birth and development.

The roots of musical restriction originate in traditional solutions of musicians and educators. In these cases, failures were explained through unmusicality or lack of musical abilities. This kind of thinking (which is based on a circle conclusion) has definitely influenced how former students conceive the notion of musical restriction. And through their work, these concepts have spread outside these institutions. W. Siukonen (1935) criticized teacher education seminars for not taking into account the significance of music as an art subject and a developer of emotional life. These seminars concentrated instead on teaching tonally clean 'pattern singing'. Although musical culture has changed radically since W. Siukonen's explorations, we still can see the remains of more traditional thinking in music and teacher education (see Huhtanen, 2004; Kimanen, 2011).

K. Tulamo (1993), in her doctoral thesis, presented three ways of thinking in music education. Traditional music education is ruled by musical traditions, competition, and precise evaluation of performances. Traditionalists believe it is most important to familiarize pupils with folklore and outstanding compositions in art music. Often starting points are so self-explanatory to traditionalists that they do not discuss them. This kind of thinking is common in Eastern Europe and Baltic countries even today. A sociocultural point of view underlines the social and cultural environment in which pupils are able to find their own musical roots. A child-centered way of thinking focuses on creativity, individuality, and experimentalism (Tulamo, 1993). Although there has been a change from traditional music education toward social- and child-centered education, music education still has a group of supporters who aim for quality and professional targets. These voices have also been dominating the recent discussion about quality problems in music instrumentalist education (compare Pohjannoro, 2010, 2011; Sirén, 2013).

Postmodern music conceptions include much more than the ability to sing and the ability to define pitch. D. Elliot (1996) sees musical achievement and studying music as parts of a wider wholeness in which he includes education, practicing, performing, and listening. This concept of wholeness forms a social and historical context that differs greatly from the sole emphasis on musical performance. D. Elliot refers to his starting point as praxial music education, in which 'praxis' means enlightened and situation bound and stresses critical achievement (Elliot, 1996). The freedom pedagogue P. Freire (2005) sees musicality more as an ability to enjoy music and a potential to express one's own musical thoughts rather than a pack of musical skills connected to given models of action or carrying out certain repertoires. Musicality includes a whole pre-linguistic world of experiences, the development of which can, in unfavorable circumstances, remain quite poor. A slumbering musical aptitude can be awakened by offering the learners compensatory learning experiences (see Elliot, 1995; Lehtonen, 2004, 2007).

Music as a carrier of values

Artistic music includes strong moral values, which obey ideals like nobility, pitch cleanliness, emotional control, and good taste. According to K. Kurkela (1993), education in so-called 'serious music' (meaning classical music education) evokes in many ways children's potty training, in which pitch cleanliness is the most important and distinctive feature of presentable music. This has led to a situation in which pop music, which has smudged itself with another kind of reality, has not been accepted in the "Apollonian" hill of noble and clean music. 'Unmusical' people have met the same destiny because they could not satisfy the noble group of people focused on clean pitch. The simple dichotomy of 'golden eared' and 'tone-deaf' has been so easy for teachers to enforce that they almost have not questioned it at all.

Music education has been ruled by a so-called 'power of norms', which orders individuals by their abilities and moves the musically restricted into the 'bench of unknowing' (see Foucault, 2005). The power of norms made correctness and accuracy the pedagogical measurement of a human being's musical ability, and this model spread through all education and aimed to not care about the costs for every other target of education. In handicrafts, the power of norms stressed products that were exactly identical to the model. In physical education and sports, the power of norms meant heavy performing. In language learning, the power of norms entailed an oppressive avoidance of mistakes. The requirement of correctness produces shame and guilt, as a former member of the Finnish Junior Strings orchestra explains: *"I was afraid, and my string vibrated because I had been conditioned not making any mistakes. I have had to work hard to get rid of this ... The whole studying time was the same: mistake avoidance ... If you played wrong, it had to be confessed in front of the whole group ... If you didn't understand or could not make a confession, we had to play alone one by one to find the one who was guilty"* (Stenström, 2012, 10-12).

The demand for correctness presses multidimensional music into a narrow mold and limits its creative uniqueness. For this reason, clean-pitch singing should never be the main target of music education, as it takes away pupils' joy and eagerness to have musical experiences, thus making studying music a reluctant exertion. The power of norms connects with music education's focus on examination, which stiffens the development of the field and breaks the system's ability to recognize its best resources (see Kimanen, 2011). A performance-centered power of norms also affects Finnish education, although in all Finnish curricula since 1970 the main target in music education has been to strengthen pupils' creativity, musical self-concept, and creative self-expression (see f. i. POPS I, 1970; Opetushallitus, 2014).

The research method and research data

When we were exploring jealousy in music (Lehtonen, Juvonen & Ruismäki, 2011), we noticed that experiences of musical restriction were strongly connected to jealousy, which encouraged us to dig deeper into the phenomenon. The target of this research is to explore the effects of musical restriction according to those who have experienced it. We also explore the background of the phenomenon. The data was collected from students in the University of Turku and the University of Eastern Finland ($N = 38$). Their ages varied between 20 and 58 years old. The data consisted of students'

autobiographical narratives about their music education. The students had the following majors: educational science, adult education, music education, sociology, healthcare, and psychology. The age range of the respondents is rather wide because older students from the Open University also participated in the research.

We examined the stories with content analyses, concentrating on the stories' typical characteristics, repetitive themes, and deviant characteristics from the normal data with the hope of finding new research questions (see Tuomi & Sarajärvi, 2002).

Our phenomenographical starting point focused on individuals' subjective conceptions and experiences. The research is data based, as there is no earlier research literature about the subject. The length (one to two pages) and amount of stories from respondents seemed suitable and large enough because the data reached a saturation point at around 20 stories, as the same themes started to repeatedly occur.

The interpretation of the data brought up the following factors:

1. Musical restriction is a misrepresented significance perspective, which, without basis, restricts an individual's conceptions about his/her own musical potential. The significance perspective is born as a consequence of wrong attitudes and beliefs and black education (Miller, 1984, 1990b), which produces learned ineptitude. The starting point of black education was the demand for "cleaning the weeds right in the beginning with their roots" from the child. The target was to form an absolutely obedient human being who would develop in his/her time into a good citizen. Black education stressed that, during the first three years, a love for order should be seeded in the child so that he/she would learn to avoid defiance and not fight against educators. To reach this target, force and violence could be used, as these aimed to advance the child (Miller, 1990b). The child was believed to forget everything that happened during these early years;
2. Musical restriction is born through a process of conditioning, in which negative experiences from childhood cumulate and lead to a refusal of music;
3. Musical restriction prevents musical self-expression, and it may lower an individual's self-esteem such that he/she feels himself/herself less valuable than other people who have musical talent;
4. Musical restriction can be compared to learning difficulties or dyslexia, which similarly disturb the development of self-concept and/or self-esteem. During the interpretation of the results, a new question was raised: Why do many people find it easy to speak meanly or slightly about other people's singing abilities or musical performances? This question arose because many of the respondents' stories involved mean and insulting comments about their singing and other musical performances.

Disparaging, mean, and harsh comments were in all cases the original cause for the development of musical restriction. We named this phenomenon 'transfer burden', which describes when rejected experiences repeat themselves in situations that are reminiscent of the original situations. For example, a teacher who has experienced this kind of insult subconsciously returns to his/her painful experiences every time he/she disparages or ironizes his/her own pupils (see Freud, 1916/1917; Siirala, 1983).

Distorted significance perspectives as generators of musical restriction

The significance perspectives include beliefs, attitudes, and emotional reactions formed during one's development that tell us how things should be. The significance perspectives distort our thoughts, beliefs, and feelings (Mezirow, 1991). According to J. Mezirow, an individual human being builds a subjective world during his/her growth. This subjective world also includes conceptions about his/her possibilities and abilities and aptitudes.

An individual processes his/her identity and self-esteem by telling stories of the past. The stories adapt the past events to fit with present and future expectations and wishes (Häggglund, 2007). The conception of one's own unmusicality is a story that acts as a negative self-suggestion when the individual repeatedly narrates his/her musical restriction. The significance perspectives live in these stories and form networks that restrict our thoughts and actions.

The significance perspectives concerning musical restriction are born through incorrect conceptions, attitudes, and expectations as well as other unfavorable events, which all become restrictions in our activities. Changing these perspectives is difficult because individuals often stamp themselves with them with a childlike conviction about their reliability (Toivanen, 2000; Lehtonen, 2004).

According to J. Mezirow (1991), an adult person is able to recognize where and when he/she started to connect distorted significances to his/her experiences. This is because critical reflection actually means giving up distorted significances, which, as misconceptions, disturb thinking processes (see Mezirow, 1981; Habermas, 1987). According to J. Mezirow (1991), adulthood is actually the 'second change' to put in operation abilities that have been lost due to distorted significance perspectives, and restarting these operations opens up new opportunities for the individual.

The distortions may be epistemic, sociocultural, or psychological. Epistemic distortions are based on the incorrect assumption that only people who are musically talented can learn to sing. Sociocultural distortions form because of negative critiques and failures, and these psychological distortions are connected to the stamping of the child as unmusical.

M. Syrjäkoski (2004) interviewed a respondent who described his musical restriction as a negative twist that started in his childhood because of a bad music number, which made his parents start to think he was unmusical. The word 'twist' describes nicely the process in which expectations occurring after a negative experience cumulate and lead to the birth of a distorted significance perspective. One of our respondents describes her experience as follows:

"I was five years [old] when I went to a kindergarten and eagerly participated [in] all singing and playing also in Christmas program performances. In [the] last spring before going to school, we got a new nurse lady in our group whose comment I will remember forever. We were practicing some song when this lady asked me to sing a little more quietly "because you sing wrong." I still remember my shame and getting indignant. I was truly offended by her and avoided her during her working

period in our group. She noticed this and tried to talk about it, but my antipathy was deep, and I didn't stop my behavior in spite of being asked" (woman, 45 years old).

Another respondent wrote:

"When I was six years old, I applied for [the] church's children's choir, where I was accepted, thanks to [a] warmhearted cantor who was listening to our entrance exams. I sang in the choir for a couple of months until I heard the girl next to me - an angel-voiced, clearly singing, beautiful girl - whispering to the choir's conductor, I will stop my singing if she (meaning myself) can continue singing in the choir" (woman, 32 years old).

These negative evaluations are destructive because a child who participates in playing music and singing eagerly wishes to be admired. To the child, reprimands about singing wrong are the same as those concerning uncleanliness or bad behavior. The reprimands form a strong contradiction with the child's ideal self-picture. Many musically restricted people relate that they were asked to be quiet during sing-along sessions.

"... What should one think when the teacher said always, "You, Kim, just move your lips and don't spoil the others' performance by singing aloud"? It made to me quite clear about my musical talents and possibilities" (man, 45 years old).

Also, singing tests involve a lot of panic and embarrassing situations, which have overshadowed the development of many respondents' self-concepts concerning music and self-esteem. Musically restricted individuals saw music lessons as detestable, and especially playing the recorder at school raised big negative emotions. A bad music number was a big disappointment for many respondents, and these clearly promoted the birth of a negative relationship with music:

"... Going to sing in front of the whole class was a terrible experience because I already knew beforehand that I would fail badly. The matter didn't get any better when the teacher tried to relieve the mood by saying, "Every bird sings with its own voice, even a crow ..." (man, 37 years old).

"Actually, number 6 (in [a] scale of 4-10) was a relief to me, because I knew I would get it no matter how I would sing in the test. Sometimes I chose a completely unknown song based on a beautiful picture which was on the page. Then I sang the song with my own melody, and the familiar number six was again in my certificate, which I already knew to be waiting" (man, 43 years old).

Bad scores and negative feedback give birth to a significance perspective concerning musical restriction, which strengthens an individual's repulsion for music. Today, elementary classes have given up on numeric evaluation, which explains our respondents' older age concerning bad scores in music. Their negative significance perspectives can easily transfer to the next generation. We should ask the following question: How large is the group of people who have experienced musical restriction in

the context of black education? In any case, this phenomenon is mentioned in everyday discussions about music.

Also, parents' and siblings' conceptions about a child's unmusicality are hurtful and make the child's relationship with music disharmonious. The respondent who was cited earlier continued her story, which had started in kindergarten, as follows:

"In autumn, I started school, where ... singing skills were tested so that everyone went to sing in front of the whole classroom one by one. I still remembered well the mean comment from the nursing lady, and I could not understand why our - usually so nice and sweet - teacher forced me to sing although I couldn't and didn't want to sing. I absolutely refused to sing, and I still remember my anguish and crying in that situation. I suppose my crying, too, was out of tune, because in my Christmas certificate there was [a] number five in music, after which I had to explain many times why this happened and what was behind the low score. This time I didn't get any praise, although otherwise I was a really good girl" (woman, 45 years old).

Our data suggests that sometimes even one single negative musical experience may start a spiral of failure in musical tasks. There were two respondents who described experiences in which comparison and disparagement had hurt their self-esteem strongly:

"Every time we were going to a family party, my mother warned me and my sister beforehand not to get excited and start singing because we had no voices for singing. "Just let your cousins do the singing because they are so much better than [you] are." Talking about the cousins, [my mother would say] musicality has always been on the other side of the family ..." (woman, 24 years old).

"My dear aunt Sirkka always remembered to point out that my siblings and I do not have [an] ear for music. It was a privilege which she had reserved for my cousin Marja-Liisa, whom she saw [as] much more skillful than us. I got some relief when she said that I was good [at] reciting poetry" (woman, 59 years old).

According to K. Jokinen (2003), a child's relationship with music largely forms based on his/her parents' relationship and attitudes toward music. K. Jokinen compares singing ability to swimming, which usually is learned in childhood, and learning it at an older age is considered embarrassing.

A personal relationship with music is emotionally a very tender matter, because music concerns showing oneself to others, and an individual's singing reveals to the listeners his/her deepest personality. Also, speaking about music exhibits the individual's taste and level of education and understanding (Bourdieu, 1979, 1985, 1993; Kurkela, 1993). This is the reason why so many avoid discussions about music - they do not want to risk showing gaps in their education. Of course, the same phenomenon occurs in all arts, skills, and subjects at school. For example, many have experienced school gymnastics and division into sides in team sports as quite insulting experiences.

The worst experiences are when teachers taunt a pupil's inability:

"When we didn't understand the idea of solfege in music lessons, the teacher notified us that actually he cannot explain it well, because he himself learned it [at] four years old, like we also should have learned...." (man, 23 years old).

"... The teacher seemed to merely be mocking the students and making them lose the existing enthusiasm by discouraging them ..." (man, 22 years old).

"The teacher laughed at us because we were so bad. He made us sing directly from sheet music without giving us any advice ..." (woman, 25 years old).

"...The teacher said that he had three pieces of advice [for] an ungifted music student: go to a window, open it, and jump! This kind of advice...." (man, 45 years old).

The same kinds of experiences have been reported about more difficult theoretical school subjects, where there have been explanations about naive 'language heads' or 'math heads' and why they might be missing (see Ruismäki & Juvonen, 2011).

Classical conditioning explaining musical restriction

The behaviorism field, which was born in the beginning of the last decade, tried to make psychology an objective science by using natural scientific objectivity norms. This is why the student research focused on clearly noticeable and measurable stimuli (S) and reactions (R). The radical line behaviorists meant that the target of learning psychology is merely mapping the laws of S-R chains. Behaviorism is based on classical conditioning, in which correct behavior was rewarded and incorrect behavior was punished. However, soon researchers noticed that punishing caused anxiety, which disturbed learning, and so the practice was abandoned (Nummenmaa, Takala & von Wright, 1982).

In conditioning, an association is built between stimuli. The first stimuli raises an expectation of the second, and in this way the first stimuli works as a signal for the second one. Anxiety is a psychological warning signal that starts mobilizing defense mechanisms and rejects the anxiety-causing situation. In the case of the respondent who sang 'wrong' in kindergarten and then elementary school, the S-R chain proceeded as follows: a reproach created a strong anxiety signal, which led to the child's refusal to take the singing test. The resulting conflict with the teacher strengthened the negative conditioning, which was even further strengthened by a bad score in music as well as negative feedback from parents. As a consequence of the bad score in music, the respondent's parents started to see their daughter as musically restricted. The thoughtlessness of the earlier mentioned nursing lady started the reaction chain, which permanently traumatized the respondent's relationship with music, even though the events had nothing to do with real singing ability or musicality.

"I have also considered the part of the excitement. The singing test situation in elementary classes was so terrible to a shy and reserved girl that I surely never even now sing alone or in public. I have wondered whether I got the number five because of my singing skills or because I refused to obey the teacher's command ... I have come to think that the nursing lady's comment and teacher's forcing have had a deep effect in my life, which has even been made worse by the ironic comment from the people I am close with" (woman, 45 years old).

The conditioning of emotional reactions has been widely noticed. The classical example is the terrifying experiment by J. Watson and R. Rayner (1920) in which a child under one year old ("Albert") was conditioned to have a strong fear reaction by the shooting of a cap gun every time he saw a white rat. The conditioned fear very soon encompassed other white objects: a fur cap, a cotton plug, and a beard. Similarly, in musical restriction, negative signals are experienced as punishments, which cause an aversion that soon starts to include all music (see Skinner, 1971). Sounds are in a special position because their ecological significance is that they warn about danger. One of the respondents described conditioning involving the sound of a circular drum, which took place in her school's rhythmic gymnastics lessons:

"Merely hearing the sound of a circular drum stiffens me and makes me hot under the collar. The drum immediately reminds me [of] the school's physical education lessons and the humiliation experiences which took place there. Always when I hear the circular drum, I remember the cold gymnastics hall where I stood ... helpless in my blue tights under the speculative eyes of my teacher" (woman, 54 years old).

The process can be explained by applying the theory of cognitive dissonance by L. Festinger (1957). According to this theory, the most traumatic situations are those that are in strong contradiction with a child's self-concept. The question is not only about dissonance, because the situation hurts the developing personality of a child. The dissonance is strongest in childhood when self-assertion is still uncertain and the means for handling disappointment have not been developed. The child always tries to maintain the picture of his/her actions being acceptable, and that is why he/she needs support from understanding parents and educators. Trauma takes place in situations when a child is flummoxed and cannot explain his/her feelings of guilt or shame reasonably (Nummenmaa, Takala & von Wright, 1982). According to S. Freud, this situation makes the child's ego completely defenseless, and he/she falls into a state of total helplessness and loses his/her earlier identity and world view. For a child, playing music is when he/she experiments with voices building sounding environments. The English word 'play' means playing, acting, playing games, and playing musical instruments, which all involve throwing oneself into joyful and imaginative action. K. Kurkela (1993) speaks about the 'playing reality' through which children handle their inner world. Playing separates the child from reality and imagination brings new points of view on the child's attitudes toward himself/herself as well as his/her environment and surroundings. Participating in musical activities evokes emotions and starts psychophysical processes that need not be processed through words.

K. Kurkela also writes about 'spoilors of play' who dare not throw themselves into their imagination and who become disturbed by children's free play. These spoilors try to

force playing into their own view of reality. From a child's point of view, the claim that he/she is singing wrong means that he/she is forbidden to play and is being isolated from the group. An important element of being a human being is the ability to use one's voice and express oneself using one's own voice. *"Everyone has a voice and tone of his/her own. Everyone uses own voice individually, according to the own conditions and the influences from the environment. Own voice is unique and irreplaceable for an individual and it must not be changed in any way"* (Saha, 1999, 9).

The significance of rejection in building a relationship with music

In the lives of most artistic people, there have almost without exception been difficulties and traumatic experiences. Usually, from childhood and through their whole lives, including during their strongest creative periods, artistic people are more responsive to contradictions, difficulties in human relationships, anxiety, and/or difficulty understanding states of anguish and agony (Johansson, 1985; Miller, 1990a).

According to psychodynamic thinking, music is a transitional object that a child uses to evoke and regulate his/her emotions (Winnicott, 1960/1982, 1966, 1971). Criticizing a child's relationship with music or a child's musical expression is destructive because a narcissistic insult causes the child to lose the object he/she used to love. Loss causes depression and psychic pain, which originates from the difference between one's ideal and realistic situations (Tähkä, 1993).

A child does not understand a traumatic experience. He/she rejects it into his/her subconscious, from which the trauma is activated in situations that are reminiscent of the original situation. The rejected insult appears basically in one of two ways: it leads to musical restriction, or the experience is sublimated, meaning the insulted individual compensates for the annoyance and grief by succeeding in some other area of music. For example, a singer or instrumentalist who has been rejected may choose a field in music theory, music therapy, music education, or conducting. Sometimes a person who has relied on sublimation finds his/her way subconsciously to the branch where the "harm can be circuited". This is shown through mean comments and a harsh way of talking about mistakes others make. After one of the writers, K. Lehtonen, gave a lesson about this matter, the orchestra musicians who were present started spontaneously talking about some conductors who comment on musicians' performances in mostly mean and harsh ways.

S. Freud (1919/2014) uses the name 'time lag' (*Nachträglichkeit*), which means that rejected or unprocessed experiences do not disappear; instead, they repeat themselves in situations that are reminiscent of the original situations. In this case, a mean-spirited, contemptuous, or sarcastic attitude that made an individual feel helplessness will be projected onto a pupil who makes mistakes or is not able to succeed in a task. The disabling experiences do not lose their meaning; they just are rejected to the subconscious temporarily. Behind the nursing lady's rude behavior, there might be a repetition compulsion that could be connected to her similar experience from childhood. While discussing this matter with Lehtonen, one musician explained:

"It is terrible to notice that the most horrible things that have been said to me have to be said to someone else, although I had decided never to let these words out of my mouth..." (man, 34 years old).

A traumatized music educator may handle his/her own traumatic experiences over and over again by getting into situations in which he/she can repeat the traumatic experiences in a form that is controllable. Usually, in these situations, the role of the pupil has changed into the role of the teacher. A pupil's inability to play in clean pitch and other mistakes remind the educator of the rejection he/she faced. The movie *Whiplash*, directed by Damien Chazelle, goes deep into this situation, describing the suffering of a young drummer who aims for perfection and who is in the hands of a sadistic orchestra conductor. The conductor manipulates the young drummer and makes him a target of rage.

In this situation, the future and past condition each other, offering a reciprocal significance. This is not a question of a delayed reaction but rather a retroactive effect of a memory of an old event. The memory itself stays in the subconscious, but strong emotions connected to the memory become conscious. Old experiences come alive again in the form of memory traces (engrams) and receive new significance (Freud, 1926). According to Freud, subconscious memory traces only obtain causal significance in connection to later events, when they form chains of events, and the psychic ingredients of the memory traces and emotions connected to them are repeated.

In a situation when a pupil who is unskillful activates the teacher's rage and shame, the teacher targets his/her original rage at the pupil or musician colleague. The sudden activation of the rejected event from the unconscious happens automatically, much like how a person can laugh before understanding a joke (Freud, 1983). Since the rejected emotions are connected with the individual's traumatic childhood experiences, the individual may act unreasonably fierce for the present situation. The essential explanation for this process is repetition compulsion, which forces the individual who rejected his/her trauma to return to it again and again (see Saraneva, 2008).

Processing the emotions shifts the transfer burden to reflection

According to S. Freud (1919/2014), traumas are inherited from one generation to another. In Finland, a lot of discussion has occurred lately about war trauma, which has, unprocessed, been transferred from fathers to sons. M. Siirala (1983) speaks about the transfer burden, by which he means a burden that is communal, subconscious, and unnamed and that has shifted to an individual to be carried. Carrying this kind of a transfer burden alienates an individual from him/herself, which makes self-evident truth, institutionalization, and strict keeping with conventionalities represent the deluded reality. M. Siirala's thoughts (1983) about transfer burdens are very similar to those of J. Mezirow when he spoke about distorted significance perspectives, although they are not as significant as the transfer burden is. Transfer burdens form when traumatic experiences that has not been shared or processed shift to other individuals and other subsequent generations.

We should ask how much music education institutions have gathered unprocessed distortions that formed due to the black education tradition and that traumatized those

acting in these institutions, making them carriers of the transfer burden. Traumatic experiences tend to repeat themselves, though consciously we would try to resist them as much as possible. The transfer burden thus causes musical restriction and/or teachers' unconscious continuation of the black education tradition in music instruction (Miller, 1984, 1990b). Musical restriction can be defined as a transition burden, which, if unprocessed, shifts from one generation to another and continues its traumatic way until the matters concerned are taken into reflective processing. In the tradition of music schools and institutions, the main focus has always been on music ability, not on music's psychological effects, which mainly remain unprocessed. The transfer burden also easily moves outside music schools and institutions.

As a counter force for unprocessed repetition compulsion, avoidance, and self-evident truths hidden in burden shifting, a reflective and dialogic supervision of work is recommended. Dialogic thinking, which is formed in collaboration, together with a multi-voiced conversation gives birth to the discussion and language that opens up hidden individual and communal phenomena. M. Bahtin (2006), who developed the concept of multi-voiced dialogue, believes that truth exists not depending on the individual's conception, and the dialogue supports finding it. Without dialogue, the conscience of an individual easily stiffens into one narrow point of view. Through dialogue, building tension makes an individual revise his/her conceptions and thoughts, considering new points of view and combining the bases of these conceptions. An individual seeking the truth does not keep to his/her opinions only because they are one's own but because these opinions stand trials. M. Bahtin (2006) underlines that the members of the dialogue give matters significance for themselves and others through a subjective language that moves in the border of themselves and others and that is born in certain moments and in certain contexts. An individual closes the truth when he/she does justice to other points of view and puts matters into an open evaluation. The key in resisting the transfer burden and musical restriction is a genuine dialogue in which individuals are open-minded and ready to listen to others' experiences as well as to relate their own experiences and feelings to others.

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Received 22.11.2016.

Accepted 01.12.2016.

AN INTERVIEW WITH COREY TRAHAN: ON DIRECTING AND PERFORMING, AND THE VOICE AND OPERA

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Michael Shaughnessy: *What first got you interested in the stage and performing, as well as voice and opera?*

Corey Trahan: I started out at LSU for undergrad and I was in pre-med, and I had never had a music background. I grew up in a Baptist church and I was in youth choir, but more for social reasons. I never really pursued singing. My roommate in my freshman year was a French-horn major, and I used to mock him because he was taking sight-singing. So, I would mock him and he was like, "You can match pitch." He said, "You know, you ought to go to the audition for choir because they give scholarships." I said, "Alright."

So, I went and I sang a hymn, and they liked it, "Do you have an art song in a language?" and I had no idea what they were talking about. And I couldn't read music. But they took me in the music school, and then I did my first musical, *The King and I*, that summer and it was at a community theater. It was the first time I had been on the stage, and it was just the most amazing feeling... the rush you get on the stage when people are... not just clapping, but just being able to communicate like that, because for the first time... I used to look for something that would make me an individual, because my brothers were athletes, and I was like, "Well, I need something to make me special."

For the first time I was like, "Wow! I can sing." So, I wanted to be a pop singer, but at LSU they only taught classical music, and my voice teacher would say, "Well, you need to study classical and opera, and if you can sing that, you can sing anything." And I was like, "OK..." And got into it, and then when I realized just how much fun acting was, I fell in love and I changed my major. My parents were flipping out because my whole life I had wanted to be a physician. But I have always been silly and I found a place that I could actually do it, so it totally pushed me in that direction.

Jeremy Small: *That is fantastic. I am continually shocked by how many musicians and professional musicians don't really start until college. It is encouraging to know that that is always a possibility.*

Michael Shaughnessy: *With wanting to be a physician, has that influenced your work as a musician at all? Do you find that you approach music more scientifically than some of your colleagues?*

Corey Trahan: I do. I think from a teaching standpoint I definitely have a bigger interest in anatomy. Not so much physics, but definitely the anatomy. That has always been interesting to me. And I think, learning music as well, I think I learn it more from the left side of the brain. More mathematically. More like a process I guess than some of my colleagues who might do more aural or are just a little different. But mine is definitely methodical and more like a scientific approach to learning and memorizing. Definitely.

Jeremy Small: *What genres do you prefer to perform in— musical theater, opera, or some other venue?*

Corey Trahan: I like all of it. I feel like to have a career in performing, the more versatile you are, the better. I went into music theatre because I was very tight as a singer. Very scared to perform. I would lock up, and music theater, because it was in English, because I could identify with some of the characters... the ranges seemed a lot smaller... it's just something that I feel made me free, and I felt fun performing in it.

I do a lot of recitals. I like the intimacy with the audience. I like cabaret things. I do a lot of those. But I think opera is the culmination of everything. I mean, the singing, the acting, the spectacle, and I have such a respect for that. I love it all. I just like to perform. Just finding where you fit in in each of those genres is what's important.

Jeremy Small: *In terms of opera - what are the difficulties in performing and teaching different styles - for example, the difference between teaching German opera and Italian opera?*

Corey Trahan: I think there are several challenges in teaching that. I think that a lot of times, a lot of people say, "Well, let's give a young singer Mozart." But I think Mozart is some of the most technically challenging music to sing. So I think it is finding arias that are appropriate for whatever level the singer's at, and I also think there is the language. I think it is one thing to be able to pronounce it, but to truly comprehend it, I think that's a lot. And I find with Italian recitative, I think that is an art-form in itself! Somehow I managed to get through two degrees and never had done an opera with recitative.

One of my first professional jobs was in a Rossini opera, and I learned the recitative with a metronome because I didn't know any better. When I got to my first rehearsal I was perfect rhythmically and note-wise, but it was completely wrong stylistically. I had to re-learn them.

I think it is finding the fach I guess.

Because I think casting-wise, you have to look your part. For instance, I trained as a baritone my whole time, but I am 5' 8" and weigh 140 pounds, so while I can sing some of those roles, I'm not going to get cast as a leading men. So when I moved to New York, I started working with a teacher, I bumped into character rep... a character tenor. Because it doesn't matter what you look like or what size you are, but that's what suited my personality and my body type, and I think that is so important in opera.

Jeremy Small: *How would you define character rep?*

Corey Trahan: Character rep would be the comic relief in opera, or the side-kicks... Pretty much every opera has a character tenor. For instance, in *Madama Butterfly* it would be Goro, or *Magic Flute*, Monostatos. The roles where there's not a great pressure on sounding perfect, because you don't have any arias, *per se*. But you have to be a very strong actor, and I feel like that is where I can shine.

And mostly it was about my physical size, because the women were taller than me. So I had to find something that I could market myself in, and I find with my students, that's what I try...

I mean you want to give them some pedagogical rep to build their voice, but at the same time, I think as a teacher you have the responsibility to give them a package that they're actually going to be hired for. And I do, I think opera is becoming so much more visual now and casting... sadly, it's not always about the best voice. It is about the package. So I put a huge emphasis on teaching opera singers about fitness and just taking care of your body is something that's important. Especially in a music theater. That is pretty much all it is.

I mean, they literally line you up, before they hear you sing, act, or dance, and it's just based on looks. They go down the line and say, "Yes, yes, yes, no..." and the 'yes's stay. They type you out, and I think that is coming to opera, too.

Jeremy Small: *From a pedagogical standpoint, being a bass-baritone and then singing these tenor character roles, what are the challenges for that vocally? Do you find that that strains your voice? How do you manage that from a technical standpoint?*

Corey Trahan: From a technical standpoint, my voice always sets high for a baritone, and the character rep sits about a step higher than the baritone rep, so it wasn't that much of a stretch. There are still some roles that are too high for me, so I stay away from them. I mean, I just don't put myself out there for those. I think it puts so much stress on a singer to go after a role, or to perform a role, and there's that one or two notes that you obsess about the whole night. So, I am all for, "Let someone else do it." I would rather do what I do well. A lot of the character roles are in the middle voice. And the thing about a character role: you can botch a high note and make a joke of it. That's what's kind of cool. Pinkerton can't do that, but Goro can. It just works. Nobody goes away talking about what a beautiful voice Goro had. It's cool.

But having trained as a baritone, I can bring stuff to that role that others can't. A lot of people do character rep because they have to, but I feel there are some roles that you can really sing beautifully and can show off, like what I spent ten years in lessons doing, and it works out.

I feel like I side-tracked the question a little bit. We were talking about the technical things? It is a tessitura thing too, obviously, where some of the roles just sit too high for me. Because I think it is one thing to go and sing high notes but to sit in the E-Flat to G range ... that is a whole different thing. And I think that is the true test: where does your voice work most efficiently? And if it's not working efficiently, I think you have to find something else.

JS: And I think that really speaks to teaching responsibly, like you said, because as students, many times we come in and keep looking at the top performers, thinking, "Well, that is what we have to do." That is what we work for, and we spend our entire undergrad trying to sing the most impressive aria, or hit the highest note, and really, professionally, that's not the focus. It is refreshing to hear that.

Corey Trahan: I think you have to find what you do well, and do it better than anybody else, and if it is your middle voice, then go for it. But, I felt like I could out-act most people... and I will do anything on the stage. No shame, so I try to use that to my advantage. It usually works, as far as auditions.

Jeremy Small: *Often we look askance at something like The Mikado by Gilbert and Sullivan - two British composers trying their hand at another venue. What are the teaching challenges and then the performance challenges of doing repertoire that is kind of in-between the musical theater and opera world?*

Corey Trahan: You know what I find? It's dialogue. I think a lot of classically trained singers or classical music programs at the undergrad level, the singers don't get any training on how to do dialogue. And it's so stiff. The singing is fantastic, but the minute you get to those dialogue scenes, you're like, "Oh my God." Yes. And I say that from experience. The school I am at now just revamped its opera program.

We just did *The Gondoliers* this past week, and the singing was great, but they had no training with dialogue. They don't know how to pace it. And with Gilbert and Sullivan, a lot of the humor is so dated, and British humor, I feel like that's a class in itself. And not everyone in America finds that funny. I think it is extremely hard to pull off Gilbert and Sullivan. But I also think that operetta is a great ground, because the music is accessible to younger voices, and they're not as challenging as some of the Mozart operas, or things like that. I mean, *Merry Widow*, some of the Offenbach... there are so many choices. But I would say, probably the dialogue, I think is the biggest challenge. You have to be willing to work with that.

Jeremy Small: *As a director, do you often try and update the book? Saying that so many of those references are outdated... When you do student productions, do you try to update that?*

Corey Trahan: I do.

Jeremy Small: *Do you do that yourself?*

Corey Trahan: I do. For instance, we did *Avenue Q* last year, and we definitely put modern references... I feel like the audience appreciates that and you want to connect... I think the goal of any performance is to connect with the audience and make them think. If you have an opportunity to break that barrier between, "Performers are here and you're there..." And I think if it is changing lyrics - if it is appropriate - like *Avenue Q* or Gilbert and Sullivan, any of those list songs... they always give you a point to make it... I mean, I think it just makes the performer brilliant, and I think it makes it relevant, and the go away - they identify with it. Especially someone who's new or skeptical about going to an opera because they don't think they are going to "get it."

But when they recognize all these references, they are like, "Oh! I get that!" So, I'm all for it. I think you have to have someone clever doing it and it's got to be something that everybody's going to get.

Jeremy Small: *What would you say is the biggest challenge for current students pursuing a career on the stage?*

Corey Trahan: I would say the amount of competition. I think it is two-fold. I think schools are saying yes to more people that they should not, and they are getting degrees, and they are building false hope. And I'm not being a pessimist; I think I am being realistic. And there are not enough jobs for as many singers as we're producing to do this as a career. I think the competition has just increased, and I think you pretty much have to be perfect almost to do that. So, I think as a teacher, it is finding what your student does the best. You have to fix their weaknesses, but you also have to find what makes them unique so that they are actually going to stand out. But I would say the competition.

And I would also say the financial situation in the arts. I think a lot of theaters are reducing their seasons. They have a lot of Met singers now singing at regional companies, which, when they take the regional jobs, the people that sing regionally don't have anywhere. And then, I don't think there is much of a demand for American singers in Europe right now where there used to be. It can be discouraging, but I think, as a teacher, it is your job. You have to prepare them to go out and get it. I also think that as a teacher, you have to help them be honest. It may be a flaw of mine, but I think my students appreciate it... I'm brutally honest, and I think they respect that.

Because my mentors, I have always respected the ones who were brutally honest with me. If there is anything that somebody wants to do, I encourage them to go and do it, because you really, *really* have to want to do this. And I don't think teaching is a 'fallback' plan, because there is nothing worse than a teacher that doesn't want to be there.

Jeremy Small: *I've had those.*

Corey Trahan: I have too!

Jeremy Small: *We've all had those, and really, it's a shame.*

Corey Trahan: And parents, unfortunately, push students to do that. To their kids, like "Go get a music ed. degree so if the performing doesn't work out..." But I say, go get a business degree or something you're going to make money in, but don't go screw up kids! That's just my own two cents, but I think that is definitely the challenge: competition.

Jeremy Small: *As an educator and a performer, how do you find the balance between pursuing your own performance career and investing in your students in the classroom?*

Corey Trahan: It's tough. I think you have to be at the right institution, which actually wants you to do things outside of school.

It is pretty much impossible for me to go into an opera gig because of the time commitment during school, so I aim for summers, to try and get as many opportunities in the summer, away from teaching. And definitely oratorio. And I have actually done a

lot of recitals lately, because it is short term. But I think it is so important for your students to see you perform. I think it creates a different respect, and I think, I mean, I'm being blunt (I get in trouble for my mouth all the time), but I think, how can you teach someone to do something if you don't do it yourself? And that doesn't mean... you don't have to be at the Met, but you need to practice what you preach. I think it's critical that teachers are out there performing. I don't think there is such a thing as, "Oh, I'm just a pedagogue." Then just teach pedagogy and diction! Don't teach people how to perform! Because it is evident.

And I think it is important for a teacher to keep performing so you know what trends are out there, and you *know* the competition and you know what producers are looking for... and just who's out there. If you have your head in the sand, you are worthless in a studio (I think). I think it keeps you on your game, too. When you are teaching, it is very easy for you to quit practicing; you can get very comfortable just showing up and teaching lessons and you can let your voice go. It happened to me my first year of teaching. So it takes a great deal of discipline to be able to do both, but I think this field is all about discipline. Self-discipline! So I always try to have some project going for *me*, to keep me in shape, and something I look forward to. It's great.

Jeremy Small: *How does your own experience as a performer inform the way you teach? The way you direct? You have already kind of talked about how it affects the way you teach, but how does it affect the way you direct?*

Corey Trahan: Well, I think, because I have been onstage and physically, I feel like I can actually get on there and demonstrate a lot easier than someone who has just done it via a textbook, you know what I'm saying? And I know what it is like to 'feel your light' and how do you make certain situations work on stage? I feel like, being a performer, you just *get* it. You bring such a whole different level of experience than someone who is a non-performer as a director. And as a teacher too! It is so helpful for me to have done a role, rather I am teaching someone how to sing it or act it. If I have done that role, then you know the challenging parts. You know things to look for. You know the conductor is about to do 'this.' Or, 'Here is where you find your note.' Or, "These are some different reactions you might get from your partner onstage." I think it's great! And I also think that some of that experience can help you solve problems as a director. Like, "How did it work in this show? I had a similar issue..." and it gives you some more options. And I feel like it gives you a better vocabulary to communicate.

Being a singer who directs, I think that helps a lot. You know what limitations... because if you have ever worked with a director who is not a singer, sometimes they can ask you to do some crazy things. It just puts unnecessary stress on a performer. I don't know.

I just think it is more helpful. I'd much rather work with a singer. I love singers who no longer really sing and go into directing. I love it.

Jeremy Small: *Well, and as a performer, you know, so much of what we do is wrapped up in the ego! Sometimes it is a very fragile and delicate thing. Do you think that helps you? The way you communicate to your performers?*

Corey Trahan: That is a great point! Absolutely! Yes. I mean, granted, you have to cut to the chase, but at the same time, singers are so insecure. Yes. I agree. I've never thought about that, but definitely. I think that draws me to working with singers. As a

singer or as a director, I think you have a different level of understanding. Especially if they're not up to par on something. I feel like we have tools that we can offer to help them build a better performance. That's a great... I had never thought about that! That's cool.

Jeremy Small: *So, as a performer, what are the difficulties you encounter going back and forth between such drastically different materials as the bass solos in Bach's BMV 78 with the Austin Baroque Orchestras to going to something completely different like Luther Billis in South Pacific in Concert with the Monroe Symphony Orchestra?*

Corey Trahan: Look at you, checking out my resume!

Jeremy Small: *I did my homework!*

Corey Trahan: That's so cool... Well, like I said, I think it has a lot to do with... I try to make myself as versatile as possible, because, especially when you are teaching, performance opportunities are few. I want to be sure that I am equipped, and just these two things alone take a different skill set. So I look at it more as a reward for all those years I spent training, you know? Not that I am the 'be all, end all,' but I get proud of myself, like, "OK, you can sing Bach and then the very next month you can go dance in a hula skirt!" I just feel like it just shows different sides of me and who I am. I have an appreciation for that.

So, I try to appreciate all the different styles. I think that is very important as a teacher, because you are going to have students whose tastes are very different from your own, and I think you have to respect that. You don't have to like it, but I have students who come in and want to work on music that I think is shitty...I would never sing or listen to that... but that's what they are passionate about, and it is my job to help them do it well, so I think it is just doing that. And it is also networking, because I am trying to stay active with the symphony, the music theater community... but then I'm also trying to network with Baroque. I think as a teacher, too, and as a performer, you always grow. You never stop. So, I use it as learning experiences because I learn new rep, but I'm also, at the same time, learning different styles of performance practice. Singing with a Baroque orchestra, that was a great experience.

Playing with authentic instruments - it's just not something I get to do every day. And so, I just look at that as a professional development opportunity, you know, to help me to grow.

And then your students come and they think it's cool! It's great! But they definitely... *South Pacific* I think was definitely easier. It was a lot less stress. It is a character role! Acting silly and all that... but it is also funny because that is what people expect from me, and then when they see me in a Bach cantata they're like, "Mmmmm... What?" But it's cool. That was definitely a stretch. What's funny though is that I auditioned for both bass and tenor.

Jeremy Small: *For the Bach?*

Corey Trahan: Yeah. My dream would be to do both in a concert.

Jeremy Small: *Oh my goodness!*

Corey Trahan: Or 'Messiah' and do...I just haven't had that opportunity yet, but I think that would be pretty cool.

Jeremy Small: *If you did that, what would you have to think consciously going into that?*

Corey Trahan: You know, I think... Because I've done both tenor and bass in 'Messiah' and I really just think it is what you do in the middle voice. I would probably sing my middle voice a little darker. I guess I would just think technically... I would probably approach it pretty much the same, I would just make some different vowel choices to maybe darken it up a little bit so I wouldn't sing the top as open when I was doing some of the bass solos. And notes around D, E-flat, and E-natural, I would probably sing those differently depending on what aria it was, like 'Comfort Ye' would be a little bit more open, a little more 'ah,' whereas 'The People that Walked in Darkness,' I probably would round it out and darken the vowel a little bit more, just so it would sound a little more baritone-y, but then I would probably ornament both.

I mean, I always like Zwischenfach voices. I think they are the most interesting. My favorite singer is Jonas Kaufmann, because he sounds like a baritone, but then his top is like, 'Oh Jesus!' It is such a virile, masculine, gorgeous, rich sound. I love that! And I love a soprano with a *mezzo* middle. That's just my own preference. I think those kind of voices are cool. I would listen to him sing bass or whatever! It is just exciting, I think.

Jeremy Small: *So to those teachers, or even to students, it is a common thing now, "Tell me what my voice is! Tell me what voice type I am!" What would you say to those students or teachers who are so quick to want to define their students, or for the students, to define themselves?*

Corey Trahan: I think your voice is always going to be changing. For me, it is all about comfort. Because I think we can do all kind of jacked up stuff to our voices to make them sound what we want them to do. We can. We can press our tongue down and sing bass, or, I don't know... I really think it is all about tessitura, and I think it is about vocal fatigue. Where can you sing all day without getting tired? I definitely think it is an individual thing. But I think in undergrad, I mean, I just call my singers 'voice'. Seriously! For choir, yes, they have to have a designation, but I think you just have to let the voice develop. The male voice doesn't develop until the early thirties. I know a lot of young baritones who have a tenor top in undergrad, but it just changes. They can't always do that. I wouldn't be putting them on Donizetti and all of that, or Bellini! I think it is always safe to go middle voice and see which way it goes, which is what I try to do with my students. And music theater is pretty much all middle voice. I mean it really is.

Jeremy Small: *You frequently travel presenting workshops on "the singing-actor." What is the focus of those workshops, and how do you define "singing-actor"?*

Corey Trahan: When I left my undergrad, I didn't have any actor training. At all. And I feel like it's not always the school's fault. There is only so much you can get in an undergrad program, and I feel that acting is a technique just like singing is, and we don't think about it. A lot of times we just rely on fate to take over when we get onstage and hope it all lines up, and we just do it. In grad school I had an acting teacher that taught me that acting is technique, and so it's just something that I have shared, and wanted to

share with singers. I talk about focus choices, and gestures. I didn't know how to gesture.

I looked completely stiff onstage. I was scared to death to move my body. And we get out of school and then we try to go and get jobs but we won't get hired because we look completely not-human. That's something I want to share because a lot of music theater students don't have that issue because they take so much dance, and classical singers don't. It's just a different world.

So, what I try to do is cross-over and bring some of the techniques we use in theater school to help classical singers, and it seems to get results. Hopefully. It at least gives them some tools; I can make it more accessible I guess, and a little more human.

Jeremy Small: *What are the benefits of being a "singing-actor" so well versed in both opera and musical theater? For you, how does one inform the other?*

Corey Trahan: I think for opera... The ease of being myself in musical theater helps me not be stiff in opera, and it helps me bring some of those acting techniques to opera. And dance. Like, I can dance in opera. When I do Monostatos I tap dance. It's just stuff nobody does! You can bring that skill-set... and then for opera, obviously I bring the vocal training I've had, and can sing anything in musical theater. It's like nothing... I mean... you know what I mean... I feel like I bring a polish to musical theater singing that someone who doesn't have that background doesn't. Just with stupid knowledge, like the difference between a voiced consonant. Music theater people would go, "Thank Go(t)." I mean, they don't know about 'd's and 't's and stupid things like that. It is just a different level of artistry, I guess, that carries over. They definitely help each other. Definitely.

Jeremy Small: *How difficult is it to direct an ensemble- then actually perform in either a lead position or a secondary position? You've done this, haven't you?*

Corey Trahan: I have! It's very challenging; what has to happen is you have to have help. Currently, I am directing our Christmas show at school. There are 452 people in it. It is the whole music, arts, theater...and we do this huge Christmas show. And it's being organized.

It is really being efficient with time. But also, it is exhausting vocally. So, I think it is just having help and having a clear vision of what you're doing. It's really stressful. A lady I admire a lot does *Madame Butterfly* all over the place, and directs it. I don't see how she does that. I wouldn't recommend it, but for me, because I like to perform so much, I just want to be onstage. I don't care.

And I try to give myself things that I don't have to stress about. I know I can deal with drama from set pieces and lighting and sound and still go out and do Luther Billis. I'll be fine singing 'Honey Bun'. Now, if I were singing Emile or Cable... I probably wouldn't do that. But I like being in the middle of it, too, because then you see it firsthand. If people are talking backstage.... hahaha... But yeah, I think it is definitely challenging, because eventually you have to get into the mindset, "OK, I'm a singer now."

And you have to go through your routine, and do what you got to do as a singer. But, sometimes if you're directing, you don't have that opportunity because you're being

pulled in every direction. So, it is being able to have help, I guess, to send them to go and to that. It's tough.

Jeremy Small: *Do you direct and perform in any of the productions through the school, or are these more like community projects that you do? Do you find yourself competing against your students?*

Corey Trahan: I don't. I would only do a role at school if there was no one else who could do it. Like, we are thinking of doing 'Next to Normal,' and we're doing 'Oklahoma' now. We have a faculty member who is in her sixties, and it is like, why wouldn't she be Aunt Eller. Why would we put a gray wig and paint ugly lines on someone's face? It is just more like life experience. So, I guess, my preference is always to go realistic. And I think students learn as well... I learn from watching my teachers. But yeah, I don't advocate taking away an opportunity, but, if a student's not ready, and there's a show that is just minus one role, absolutely...

JS: That is a wonderful perspective. And I think, too, there's really an art to the rehearsal process. It is. It's a skill, and it takes practice, and I think being able to have more experienced singers, more experienced actors, working alongside students in that capacity is fantastic. It's not just learning the part on your own, it's the rehearsals and going through the scenes and doing all the blocking, and sometimes that is a skill all to itself.

Corey Trahan: Yeah. And I think it's important for them to see how someone prepares, and to arrive prepared... to make progress at every rehearsal. I think a student needs to see that. Because we can yell at students, but until they've worked with where that's actually done, it's just like they don't hear it. And it's like, I brought Travis [Sherwood] this summer to do *South Pacific* and it was great because he was surrounded by volunteers and community, and they just saw his level of professionalism. He came in off-book, and every rehearsal, he was 'on', so it was great!

Jeremy Small: *The last question! What have we neglected to ask? Is there anything you would, based on this conversation, like to add?*

Corey Trahan: I think, for a teacher, you always have to keep learning, whether it's pedagogy, or always just networking, and making sure that you just don't get comfortable in your own little hole. You know what I mean? And not getting... I think it's very easy for teachers to just land at a university, stay in their office, do their job, and go home, and I think that you have to keep networking, you have to keep traveling, you have to keep performing, you have to keep studying, you have to keep learning rep, and learning what... I mean, if you are teaching people to be opera singers, you need to know what people are writing now. You can't *just* teach Puccini. I think it's important, so you are preparing your students to go out and get hired. So, that's my advice: just never stop learning. I hope that was OK?

Jeremy Small: *That was wonderful!*

Received 08.10.2016.

Accepted 28.10.2016.

Notes for contributors

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Manuscripts, ideally between 5000 and 8000 words (including abstract, diagrams, references and tables), should be sent as an attachment in original format or Word document format (DOC). Manuscript should be submitted in English and only for *Problems in Music Pedagogy* in accordance with the publication manual of the American Psychological Association (APA).

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All manuscripts are normally reviewed by at least two referees (in addition to the Editor). Refereeing is anonymous unless a referee chooses otherwise. Referee comments are passed intact to authors, apart from editing. Proofs should be returned to the Editor as soon as possible. The Editorial Board has the right to reject a manuscript if after the first review it is submitted repeatedly with unsatisfactory corrections. The selection of articles for inclusion in the journal will be based on these reviews.

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Manuscripts should begin with an *Abstract* of up to 120 words that contains concise factual information on objectives, methods, results, and conclusions.

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Hallam, S. (1998). *Instrumental Teaching: A Practical Guide to Better Teaching and Learning*. Oxford: Heinemann.
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Brown, H. (1994). *Citing computer references*. Retrieved April 3, 1995 from <http://neal.ctstateu.edu/history/cite.html>

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