

more from Finland

*Folk Music Pedagogy as a Tool for
Intercultural Music Education*

International Symposium
Sibelius Academy, Helsinki 11-12.II.2010

more
music · orality · roots · europe



SIBELIUS ACADEMY



Culture Programme



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Introduction: The Pedagogical Possibilities of Folk Musics in Intercultural Music Education

The MORE symposium will look into the practical and methodological aspects of traditional and contemporary folk music pedagogy as a tool of intercultural communication in a multicultural Europe. The subject will be examined by international speakers in lectures, workshops and demonstrations during the days and accompanied by concerts in the evenings.

How to transmit folk music in a multicultural environment? What do we mean by folk music pedagogy? In what ways is it a particularly suitable tool for intercultural educational initiatives? How are folk musics then included in the academic teaching of music, and what are the current issues and developments in the field of folk music education in Europe today? How does folk music pedagogy correspond to the challenges of the multicultural society?

The symposium aims to enable the exchange of best practices in the field of intercultural folk music education and to point out new methods, new music, pedagogical thinking and research. The speakers are musicians, pedagogues, researchers and specialists around Europe who have been involved with folk music pedagogy in intercultural environments.

MORE - Music, Orality, Roots, Europe is a EU Culture Program -funded project led by Cité de la Musique in Paris, France. The co-organising partners are The World Music and Dance Centre, Rotterdam, NL, The Sage Gateshead, Gateshead, UK, En Chordais, Thessaloniki, Greece and as an associate partner, The MIAM Centre for Advanced Studies in Music / Istanbul Technical University, Istanbul, Turkey.

These institutions have come together in the MORE project to share experiences and develop new models of practice. Two symposia in Paris and Helsinki and a closing event in Thessaloniki will report on current research into trans-cultural music practices and innovation in educational methods. Action research will be carried out at two summer schools in Rotterdam and Newcastle, in the form of workshops targeted at young people and teachers exploring music education from an intercultural perspective.

Intercultural education develops skills for community life within all participants, seeing cultural diversity as a positive asset. The MORE project seeks to encourage innovative initiatives in the field of music education based on the intercultural potential of the range of traditional musics active in Europe – traditional music is an essential tool of intercultural education because it is key signifier of cultural identity, is open to external influences and its practices are highly collective.

The Helsinki symposium is organised simultaneously with the biggest world music festival in Finland, the Etnosoi! festival. Etnosoi! is arranged by Global Music Centre, a state-funded cultural institution which studies, promotes and disseminates world music in Finland. Etnosoi! co-hosts also the showcase event MORE from Finland - Etnosoi! at Feeniks club together with the SibA Folk Department. The event is supported by Ministry of Foreign Affairs, ESEK, LUSES and FIMIC and co-organised by the Sibelius Academy Arts Management Programme.

Welcome to Helsinki and MORE from Finland!

Kristiina Ilmonen
Musician-researcher

Vilma Timonen
Lecturer

Hannu Saha
Head of Department

Sibelius Academy Folk Music Department

SYMPOSIUM PROGRAMME

Thursday 11 November 2010

Sibelius Academy, Pohjoinen Rautatiekatu 9, Helsinki
Chamber music hall, 2nd floor

9-10 Registering of symposium participants

10 Opening of symposium

Vice rector of Sibelius Academy, DMus Jari Perkiömäki

10.30-12

Chair: Professor, PhD Hannu Saha

- MMus Vilma Timonen, SibA (FI): Folk music pedagogy in kantele groups for young children.
- DMus, performing artist, educator Arnold Chiwalala (FI/Tanzania): Drumming and Body Movements Expression in Unity - New Methods and Material for Teaching All.
- MMus Soili Perkiö, SibA (FI): The wisdom of traditional children's games.

12-13 lunch

13-14.30

Chair: Professor, PhD Hannu Saha

- DMus Pekka Huttu-Hiltunen, Kuhmo, Runosong Academy (FI): Runosong as a form of cultural communication.
- Sarah Kekus, The Sage Gateshead, Gateshead (UK): Engaging with languages through song – La chanson du retour.
- MMus, singer, educator Susanne Rosenberg, KMH Stockholm: Folk Music Style - a tool for integration between cultures? About the teaching methods at the Folk Music Department at KMH in Stockholm.

14.30-15 coffee pause

15-16.30

Chair: Professor, PhD Hannu Saha

- MMus, singer, choir leader Veera Voima (FI) and Kassandra choir: Working in a multinational folk choir.
- Musician, educator Nikolaos Terpsiades, Cultural Organization "En Chordais", Thessaloniki (GR): Exploring a sea of music - An educational program that exploits and highlights the common musical heritage of the Mediterranean region.
- Singer, storyteller Nick Hennessey, Manchester, (UK): Storytelling - The Art of Translation.

17.30-18.45 Symposium buffet and wine reception, restaurant Katsomo

19 Etnosoi! concert: Savoy theatre, Kasarmikatu 46-48
(recommended programme for MORE attendees)
Ensemble Ferenc Sebö (Hungary)

21.30 MORE Etnosoi! Feeniks Club, Sibelius Academy, Pohjoinen Rautatiekatu 9:

- Arja Kastinen
- Petter Berndalen
- Vilma Timonen Quartet

(Doors open at 20.30, the club stays open until 00.30)

Friday 12 November 2010

*Sibelius Academy, Pohjoinen Rautatiekatu 9, Helsinki
Chamber music hall, 2nd floor*

9.30-10.30

Chair: Professor, PhD Vesa Kurkela

- MMus, musician, educator, researcher Kristiina Ilmonen, SibA (FI): Folk music pedagogy at the Sibelius Academy - improvisation, expression and the human voice as tools for developing the students' musicianship.
- Musician, course director Jonas Simonson, Gothenburg (SWE): Experiences from 10 years of teaching folk and world music at Academy of Music and Drama at Gothenburg University.

10.30-12

Chair: Professor, PhD Vesa Kurkela

- Ethnomusicologist Eva Fock (DK): Across musics - a model for including musics of the world in the classroom.
- Director Oscar van der Pluijm, Rotterdam (NL): Common grounds, different backgrounds - world music education at the WMDC in Rotterdam.
- Lecturer, musician, PhD, MMus Pekka Toivanen, Jyväskylä University (FI): Multicultural music education as a tool for understanding one's own roots.

12-13 lunch

13-15

Chair: Professor, PhD Hannu Saha

- Prof. PhD Sven Ahlbäck, KMH Stockholm (SWE) with drummer Petter Berndalen (SWE): Challenging the idiom - the role of orally based reflection in the meeting between style and instrumental idioms in Swedish Folk Music.
- Musician, researcher Ferenc Sebö (HUN): Táncház as a Starting Point of the Revival of Hungarian Folk Music.
- Musician, educator Mauno Järvelä & Aili Järvelä and Iida Bernhardt, Kaustinen (FI), with Näppäri players from the Helsinki Conservatoire: Let's Play! The Näppäri pedagogy; expanding from Kaustinen to Scandinavia and South Africa.

15-15.30 coffee pause

15.30-16.30

Panel discussion: Folk Music Pedagogy as a Tool for Intercultural Music Education

Chair: Professor, PhD Hannu Saha

Closing of symposium

17-18.30 Symposium dinner, restaurant Ateljé Finne

19 MORE Etnosoi! concert, Sibelius-Academy Chamber music hall, Pohjoinen Rautatiekatu 9

- Johanna Juhola Trio
- Arnold Chiwalala & Co: Topi Korhonen, Ricardo Padilla, Menard Mponda, Sami Kurppa, Aliko Mwakanjuki, Libasse Sall.

21.30 MORE Etnosoi! Feeniks Club, Sibelius Academy, Pohjoinen Rautatiekatu 9:

- Rönsy
- Antti Paalanen
- Ruuti
- Hot'n'tot

(Doors open at 20.30, the club stays open until 01.30)

Speakers' biographies and abstracts

Jari Perkiömäki studied classical clarinet at the Pori Music Institute and at The Helsinki Conservatory 1971-1983. He continued studying jazz saxophone at the Sibelius-Academy, from where he graduated as the first Master of Music in jazz in Finland 1989. At the Sibelius-Academy he also got the first Doctor of Music degree in Jazz in Finland at 2002. In 1991 he was selected among the semi-finalists at the Thelonius Monk Saxophone Competition in Washington D.C. Perkiomaki's career as a musician includes playing with the Pori Big Band, Pori Sinfonietta, Umo Jazz Orchestra and the Mika Mylläri Quintet besides leading his own groups. Internationally he has performed in all continents with Mike Nock, Anders Jormin, Tim Hagans, Randy Brecker, Phil Markowitz, Reggie Workman, Andrew Cyrille, James Moody, Frank Foster, Lew Soloff, Jonathan Kreisberg and Don Preston. Perkiömäki currently works as Vice Rector at The Sibelius-Academy.

Hannu Saha is a Doctor of Philosophy and a docent/senior lecturer at the University of Tampere. He has worked as Educational Advisor (1980-1985) and Director (1985-2002) of the Folk Music Institute and as the Artistic Director (1997-2002) and Director (2003) of the Folk Arts Centre. He has also served as the Professor of Ethnomusicology at the University of Tampere (fixed-term professorship) and the Director of the Department of Music Anthropology 2002-2003. Saha has been the chairman/CEO of the Arts Council of Finland from 2004-2008. He started as a Professor of Folk Music in Sibelius Academy in 2009. As a researcher, he specialises in research on creativity, an example of this being his doctoral dissertation *Kansanmusiikin tyyli ja muuntelu* (Style and the Process of Variation in Folk Music) on individual variation in folk music. A composer and musician, Hannu Saha has given kantele performances in more than 20 countries and made more than 30 recordings.

Vilma Timonen: Folk music pedagogy in kantele groups for young children.

Kantele is a very special instrument with a long history in Finnish culture. With a lot of work from luthiers, pedagogies and musicians the kantele has become one of the most popular instruments in the early years music education field and also the amount of children who choose to have the kantele as their main instrument later on has increased enormously.

Teaching kantele for the children, Timonen has explored a wide range of phenomena that are adjustable to the folk music pedagogies in general. Learning by ear, improvisation methods as well as learning to analyze the music by ear give opportunity as methods to educate musicians that are able to create music themselves, perform in various settings and also to transmit and transform the old styles of playing.

Now a lecturer of Music pedagogy in Sibelius Academy Folk Music Department, Vilma Timonen has worked as a music teacher in many music institutes, folk colleges and music camps all over Finland. She has also trained school and kindergarten teachers: different custom-made courses and workshops have inspired a big number of teachers to use the kantele in various educational applications - without preconceptions. At present Vilma also teaches at Lahti University of Applied Sciences in the Faculty of Music, training future music kindergarten teachers to a versatile use of the kantele. Vilma has toured the world to familiarize hundreds of enthusiasts with the wonderful sounds of our national instrument in workshops in Venezuela, Spain, Japan, the U.S.A. and Zambia e.g. Vilma Timonen is one of the first teachers in Finland to focus in the pedagogical opportunities of the electric kantele. The kantele groups trained by her use different kantele types, to create brave and fresh, exceptional music. The most famous of these groups is Brelo from Laukkoski, which was chosen as The Kantele Group of the Year and The Jubilee Group of the Kaustinen Folk Music Festival. The Brelo record Seitti was chosen as The Kantele Record of the Year and boasts Vilma's artistic production. Timonen also works as a musician in various musical environments.

Arnold Chiwalala: Drumming and Body Movements Expression in Unity - New Methods and Material for Teaching All

This subject highlights the concept of 'A player, instrument and sound in unity'. The aim is to show the methods of how a drummer can use arms, feet and other parts of the body to accentuate and articulate beats and patterns of rhythms at the same time as he/she is playing the drum. The aim is also to show how a drummer can play the drum while at the same time making patterns of movements and uses other elements of expression such as gestures, postures, facial expression and voice.

Practicing this unity improves coordination of different parts of the body with rhythm and mind; through this unity, beats and rhythm becomes visible. Since almost all parts of the body and mind are involved to make the beats, to make the music as well as to feel the rhythm, it makes a person mentally and physically feel well and joyful.

Dr. Arnold Chiwalala (DMus) is a Tanzanian musician, composer, singer, songwriter, choreographer, dancer, and an educator with expertise in performing arts. He completed his artistic doctoral studies at the Folk Music Department of Sibelius Academy in November 2009. He was chosen to join the Bagamoyo College of Arts, Tanzania, in 1981. He has worked as teacher and performing artist in the Bagamoyo College of Arts since 1985. Besides teaching he has been involved in various dance, music and theatre projects and performed in Africa, Scandinavian countries, Europe and in the USA. His first trip in 1987 to Finland connected him with the country. Since 1989 he has travelled widely in the country to teach, give lectures and workshops in schools and in tertiary education such as Sibelius Academy, Theatre Academy, University of Helsinki and University of Tampere. He has also taught professionals in performing arts, schoolteachers and amateurs as well as worked with handicapped children and prisoners.

As an artist he has conducted artistic projects with school children as well as has collaborated with different artist including Finnish artists in various music, dance and theatre projects, including Opera. Added to that, he has performed for TV and his artistry works have been featured in Radio programs. In 2000, Yle TV 1 made a documentary film called "Musta Väinämöinen" about Arnold Chiwalala. In 1988, Swedish TV Company made a documentary film "My name is Arnold" about Arnold Chiwalala and his artistic work. In 2008, he was nominated the Kantele player of the year in Finland. With the kantele Arnold has invented a concrete new style of music to which he has given the name Chizentele. His artistic works focus on 'Holistic and Intercultural Artistry.'

Soili Perkiö: The wisdom of traditional children's games

It is being together, it is joy, it is learning, it is being successful - it is singing, playing, dancing together... What a great wisdom lies in traditional children's songs and games! In the workshop we will sing, dance and play traditional children's games as well as analyse the elements of the activities, which help children to learn and grow.

Soili Perkiö has studied music education, piano and voice in Sibelius-Akademy, Helsinki, specialized in music and movement, folk music and early childhood music education. She took advanced studies in dance and music education at the Hochschule für Music and Darstellende Kunst "Mozarteum" in Salzburg Sonderabteilung "Orff-Institut" (1991 - 1992). Since 1987 she has been a lecturer of didactics of music at the University of Jyväskylä and since 1989 leader of the Early Childhood Music Education Teacher Training Department in the Conservatory of Middle Finland (Keski-Suomen Konservatorio). Since 1995 Soili has been a lecturer and Departmental Chairman in Sibelius-Academy, Helsinki, in the Department of Music Education. Since 1998 she is a guest lecturer for advanced studies in Music and Dance Education, Universität "Mozarteum" in Salzburg.

Since 1985 Soili Perkiö has written music books for elementary school and early childhood music education (Themes: Time to sing with your baby, Singing with children, Listening music with Children; Music and movement for children, Collections of songs and games from Finland, Let's make music with choir; Music books for all the levels of primary school for pupils and teachers editions; Learning language with music). Perkiö has worked for the Finnish Broadcast Company and made radio and TV programmes for children since 1984. She tours around Finland and gives concerts in schools and kindergartens introducing Finnish folk instruments. She has composed music for dance groups, for theatre performances and songs for children. Since 1979 Soili Perkiö has given music education courses in Finland and abroad in all the Continents.

Pekka Huttu-Hiltunen: Runosong as a form of cultural communication

Runosong used to be a central form of cultural communication in the Baltic-Finnish culture-area at least for two thousand years (Huttu-Hiltunen 2008, 32-51 or Kuusi 1963, 129). Equal, culturally significant forms of epic (or narrative) singing forms existed all over the world (Honko 2001, 2002). Singing is a typical human way to renew and share cultural concepts. Before the general spread of writing technology, the most important cultural meanings and concepts were shared by culturally signified singing.

My own dissertation (2008), in which the music analyses of singing in Western Viena Karelia was central, produced several interesting questions, which I aim to study in my presentation. These questions are connected with more deep music analyse, especially methodologically (how to reach the culturally essential and meaningful features of unsynchronized, monochronic singing style), but also in regarding to the intermediation-function of runosong in culture. In my dissertation I made thesis about runosong being the cultural medium in Baltic-Finnish culture-area, and that its musical features were/have developed according to the demands of this function.

Folk music researcher, DMus Pekka Huttu-Hiltunen works as a director of the Runosong Academy, in Kuhmo. He is specialized in fieldwork orientated runosong research. Huttu-Hiltunen's most important publication is monograph Länsivienäläinen runolaulu 1900-luvulla (Runosong of Western Viena in the 20th century), in which he shows that the cultural significance of runosong, i.e. its primary cultural function has changed gradually in the 20th century, but as a means of human communication runosong has not become extinct in Western Viena, nor has it lost entirely its specific cultural significance. Runosong persisted as oral tradition in Western Viena Karelia throughout the 20th century. At the moment Huttu-Hiltunen is working with a research project called Runosong as cultural communication. Besides being a researcher, Pekka Huttu-Hiltunen has long experience in teaching. He has worked as a music teacher at secondary school, and as Principal in the Music Institute of Kuhmo.

Sarah Kekus: Engaging with languages through song – La chanson du retour

The Sage Gateshead has been developing a strong programme of vocal work across the age ranges. In the early years and schools programme we have been focusing on how singing can play a part in the general development of language skills and self-confidence. From the work of our Vocal Union programme which focuses on bringing singing into the curriculum rather than as a stand alone activity, the idea to produce a piece of music theatre to support the new modern foreign language strategy in primary schools was born.

For many primary school teachers having to teach a language provides a daunting challenge, as many may not speak a foreign language themselves. So a performance which focussed on a language as well

as enabling us to bring more music into a school was a successful strategy in promoting the power of music as a tool for cultural learning.

'La Chanson du retour' was created to provide a stimulus and resource for teachers and primary schools and to encourage an interest and engagement with other languages.

Sarah Kekus has been involved in Music education for over 20 years working in schools and community settings. She is currently Head of Schools programme at The Sage Gateshead and has held the post since September 2004. The role includes working in schools across the North of England, encouraging the development of good, inspirational musical practice. She has been Director of Music in a large secondary school and a Music Centre open to all ages. She continues to lead vocal workshops and instrumental workshops in schools around the region and to lead training for music practitioners. Folk Music is a particular focus of her work and involves developing education opportunities in conjunction with a performance programme. She has an MA in Music and Education and is currently Chair of the National Association of Music Educators.

Susanne Rosenberg: Folk Music Style - a tool for integration between cultures? About the teaching methods at the Folk Music Department at KMH in Stockholm

At the Folk Music Department at KMH, Stockholm, we mainly work with teachers who are rooted in a folk music tradition, and the teaching generally starts from the tradition itself. We use tools based on traditional forms such as learning-by-ear, imitating, as well as style elements, concepts and instrumental techniques derived from the tradition. The idea is that this approach stimulates both a sense of feeling rooted in a tradition as well as an open mind towards other musics, based on the idea that traditional music is itself innovative in its spirit.

About ten years ago we broadened our assignment by welcoming students from other traditions than Swedish. We used the same approach with these students, meaning that the center of their study should be playing and stylistically understand their own tradition: if your tradition is e.g. Senegalese music, you should start your study there and broaden yourself from that point of origin. We have experienced that this approach in fact led to that many of those students, being in an environment where all students and teachers has a strong musical identity, have become open to other traditions and that these students has become quite integrated in Swedish music life when graduated.

From our experience it seems that for a student from an other culture than the most dominant within the educational environment, it is even more important to be able to develop your expertise and communicate around your music in different ways.

Susanne Rosenberg is one of Sweden's foremost folk singers today, exhibiting a wide range of vocal expressions, from her focus at folk singing techniques, such as kulning, extending to baroque, jazz and contemporary art music. Susanne Rosenberg has been a pioneer in both rediscovering the older Swedish style of traditional singing, as well as using it in new artistic environments, involving cooperation with Sweden's foremost contemporary composers e.g. Karin Rehnqvist and directors e.g. Peter Oskarsson and Philip Zandén. She has started some of Sweden's most famous folk music groups, such as Rosenbergs Sjua and Rotvälta, has toured Europe several times. She has been a soloist in Ryuichi Sakamotos Opera L I F E in Japan during 1999 and is represented on a number of records since the early eighties until today. She received the prestigious "Kristallpriset" of year 2000 for her work in Swedish music life and in 2001 she participated in Sonci Convergence together with among others Quincy Jones and Clark Terry. She is assisting professor at the Royal University College of Music in Stockholm (KMH) where she since 2005 also is head of Department of Folk Music

Veera Voima: Working in a Multinational Folk Choir

Kassandra choir is unique: our songs are from folk traditions from around the world, and they are mostly brought and taught to the choir by our immigrant ladies. Since folk singing is in close relation to dance, many of our songs have also movement and body percussions. Also some of our songs are interactive with the audience, since that is the essence of folk tradition.

The choir is working under the umbrella of Kassandra association, which organizes work for immigrant artists. The Kassandra choir is a project, since the year 2000, bringing together ladies from different backgrounds and showing audiences how multicultural art enriches lives. Doing music together is truly a good way of opening ones mind, both in good and bad.

Finland is a country of hundreds of choirs. These have mostly been classical, and so when speaking of the Kassandra choir, it is clearly something else, a folk choir. This is a concept that has demanded a lot of thinking while arranging, choreographing and leading the choir. Over the years I have had to learn sensitivity when dealing with other cultures, and have run into political and religious under currents. I have also had the opportunity to learn amazingly interesting songs and stories behind them, not to mention the many lovely singers.

Veera Voima is a folk singer and choir leader. She graduated from Sibelius Academy the year 2004 and continued her studies in the Music education department. Voima teaches childrens and women's choirs and singing groups in Espoo and Käpylä Music Schools as well as Kassandra Choir. Veera sings in professional folk groups Suden aika and Suo. A cappella group Suden aika (www.sudenaika.com) tours frequently in German speaking countries, and is releasing its fourth CD next spring. Suo (www.suomusic.net) is a trio with fiddler Emilia Lajunen and guitarist Roope Aarnio, and is also releasing its third CD next spring. Both groups concentrate on runosinging poetry, as well as Veera's rarely heard solo project with her looping laptop and more experimental singing (www.veeravoima.net). In the all-girl group Kaipuun Kukkartha Veera's alter ego Lily Dream sings the pop songs of golden 50's to flashy 80's.

Nikolaos Terpsiades: Exploring a sea of music - An educational program that exploits and highlights the common musical heritage of the Mediterranean region.

One of the elements that constitute the common musical heritage of the Mediterranean is a range of common traditional musical instruments, which have been formed through interactions between the major civilizations that flourished in this region over the years. Research in the field of ethnomusicology has elected significant material. A comparative study of this material features excellent opportunities for an intercultural approach to music education.

Students approach traditional music through experiential activities with traditional musical instruments and activities that utilize old original illustrations and photographic material, illustrating the same musical instruments in different cultures and eras. Thus, the students learn about music and their own traditions while discovering the similarities of their culture with the cultures of their neighbours.

Nikolaos Terpsiades studied Mathematics at the School of Sciences of the Aristotle University of Thessaloniki, and Music at the Greek National Conservatory and at the School of Traditional and Byzantine Music "EN CHORDAIS". He started his musical studies at the Greek National Conservatory, where he studied Accordion, Piano and Theory of Western Classical Music. While growing up, his musical interests mainly focused on traditional Greek and Mediterranean music. Being a student at the School of Traditional and Byzantine Music of the Cultural Organization "EN CHORDAIS", he studied Oud, Traditional Percussions, Byzantine Music and Theory and History of Eastern Modal Music. He has participated as musician, in concerts of the

music ensemble "EN CHORDAIS" in Greece and abroad. He is teaching mathematics in Greek Secondary Public Education and he is doing a Master's degree in Education at the School of Humanities of the Hellenic Open University.

He has designed and implemented intercultural educational programs on music, realized in the Pilot Schools of the Aristotle University of Thessaloniki and in several public and private schools. He has participated as a lecturer in conferences of the Hellenic Mathematical Society. He has given lectures and seminars in the frame of the "MediMuses" project. He is a Board Member of the Cultural Organization "EN CHORDAIS" and a member of the Hellenic Mathematical Society.

Nick Hennessey: Storytelling - the Art of Translation

Storyteller and singer Nick Hennessey has been working deeply with Kalevala for the last 10 years, refining a style of spoken word and song performance that brings the epic to English speakers. The role of a storyteller is to stand between worlds, and as such his performances are a translation on many levels: from the written word to the spoken, from Finnish to English and from the cultural world of runolaulu to modern Anglo-British. In this presentation he will explore the key idea that folk culture is based on the art of translation and interpretation, one that constantly draws the artist into a healthy questioning of the notion of the 'original' as a single fixed point. Through performing examples of his own tellings of Kalevala he will begin to examine the importance of integrity and responsibility in avoiding cultural appropriation, qualities he considers essential to the practice and pedagogy of folk culture.

Nick Hennessey came to storytelling whilst undertaking field research for a PhD in Cultural. At this time he became a professional singer, songwriter and storyteller with a particular interest in the relationship between landscape, communities and stories and the re-invention of tradition. As an artist he has continued to do research and perform internationally. In 2000 he won the World Championship in epic singing performing the Kalevala, the Finnish national epic in Espoo, near Helsinki. He regularly returns to perform Kalevala in English for Finnish audiences. In 2009 he presented a program on BBC Radio 4 on the relationship between Kalevala and modern Finnish national identity.

In the UK, he was commissioned in 2007 by the Plymouth Theatre Royal to write "The Crossroads" a short play based on the ballad Tam Lin for the celebrated Playhouse Festival. The play has subsequently been performed at Plymouth, York Theatre Royal, and Polka Children's Theatre in London.

Nick has performed in the South Bank and the Albert Hall and extensively at folk, storytelling, and literature festivals throughout the UK and internationally (Estonia, Finland, Sweden, Norway, the Netherlands, Belgium, Denmark, Canada and two national tours of Japan). He has published three solo albums, the most recent of which, "A Rare Hunger" released on Harbourtown Records, received critical acclaim with airtime plays on BBC Radio 3's Late Junction and numerous stations in the US.

Vesa Kurkela PhD, is professor of popular music studies at Sibelius Academy and University of Tampere. His research interests include history of popular music, social and economic history of music, music and media, music and ideology. He has written about one hundred research articles and five books of these topics, e.g. a history of Finnish popular music (WSOY 2003; co-author in Finnish) and a history of Finnish music publishing (Sulasol 2009; in Finnish). He has also edited or co-edited several books, e.g. De-Canonizing Music History (Cambridge Scholars Publishing 2009) and Music Breaks In – Essays on Music Radio and Radio Music in Finland (University of Tampere 2010).

Kristiina Ilmonen: Folk music pedagogy at the Sibelius Academy - improvisation, expression and the human voice as tools for developing the students' musicianship

The folk music department at the Sibelius Academy has during its existence of nearly three decades cultivated a unique teaching philosophy and methodology. The very concept of folk music pedagogy has been developed inside the Academy during this time, through extensive and bold experimenting with traditional musics, contemporary ideas and several pedagogical trials. Under Heikki Laitinen's leadership, and in collaboration with several other devoted teachers and many brave students, the department has undergone a steady development, inventing pedagogical tools that are especially suitable for the department's artistic, research and educational goals.

In this presentation I will explore some of the central pedagogical methods that have been used to achieve the student profile that we want to create - a personal, strong and independent, knowledgeable, skillful and creative musician, who is able to work successfully in various folk music oriented assignments. The tools that our education gives to the student have proved to be efficient in the working life after graduation, and it seems that the studies at the folk department have given the musicians flexibility, skills and knowledge to be able to handle various intercultural working situations as well. Indeed, during the studies all the students are put into various challenging learning environments and situations, where they have to learn to collaborate and communicate with others - be they other art forms, other music genres, other folk music traditions or individuals from other cultures.

Flutist and multi-instrumentalist Kristiina Ilmonen has been creating traditional and contemporary folk music and free improvisation in various ensembles and other musical projects for over twenty years. She specializes in ethnic woodwind instruments such as Nordic flutes and whistles and the ancient Finnish reed instruments liru and mänkeri. She often makes music with ethnic percussion and vocal improvisation as well. Kristiina is especially fond of researching the timbres of different types of wooden flutes. She creates meditative soundscapes combined with avant-garde expression, inspired by the styles of archaic Finnish folk music. She has composed and performed music for contemporary dance, theatre and film and is featured on over 20 CD recordings. She has toured in Europe, Asia and Africa and is a member of the groups Ottopasuuna, Suomussalmiryhmä, Utua, The Helsinki Koto Ensemble and Suunta.

Kristiina holds a Master of Music degree from the Sibelius Academy Folk Music Department, where she worked as Head of Department 1998–2004 and where she has been teaching and developing the department's syllabus and methodology since 1990. She was elected one of the Womex Seven Samurai of 2009 and is active in various positions of trust in the field of folk music education in Finland and abroad. Kristiina is currently preparing her artistic Doctor of Music degree "The Sound of the Shepherd - Music from Old and New Pastures" focusing on folk flutes, performance and improvisation at the Sibelius Academy.

Jonas Simonson: Experiences from 10 years of teaching folk and world music at Academy of Music and Drama at Gothenburg University

The world music programme started in 2001 in Gothenburg University. It is open to musicians with a background in folk music from all over the world, or in non-western classical music.

The increasing immigrant population of Sweden has led to an explosion of folk and world music, both in variety and in new mixes. As a big city with a large minority of inhabitants with a foreign background, Gothenburg has become a cultural hub. There was a strong need to give musicians in these genres access to higher education.

In this presentation you will hear about the background and the experiences from running this program for 10 years.

Jonas Simonson has been making music with a number of groups on the innovative Swedish folk music stage for the past twenty-five years. His intense flute has been part of the music of the experimental veterans in Groupa, the wind and string trio Kapell Frisell, the more recent folk-rock-jazz group Den Fule, the folk trio Bäska, as well as in his own project, known as Crane Dance trio. Since 2000 Jonas has been teaching at the Academy of Music and Drama, University of Gothenburg, where he both directs and teaches in the world music program. Prior to this, he taught flute and ensemble at the Royal College of Music in Stockholm, Ingesund Music College, Malmö Academy of Music, and the University College of Music Education in Stockholm.

Eva Fock: Across musics - a model for including musics of the world in the class room

The diversity of musical traditions across the world is a huge but not fully utilized and explored source for music education. Allow me to say that for me in this context this is not about cultural identities or representations, it is not about multicultural societies as such. It is about how introduction to a diversity of musics can expand our horizon – but it can also make us more aware of our own music and of musical thinking. It might help us reinvent real musical creativity and curiosity and at the same time ALSO create a more inclusive learning space.

'Across musics' was a development project running on a group of Danish upper secondary schools in Copenhagen from 2006-2008 as a co-operation between myself as ethnomusicologist and a group of very experienced traditional (western oriented) music teachers. It was based on this idea of finding new routes through the diversity of musical materials from across the world.

My presentation will include both an introduction to the basic idea (the model) and examples of concrete subjects that were developed and explored.

Eva Fock is working as a freelance ethnomusicologist. For years she has been involved in questions related to music and immigrants in Denmark, especially from the Muslim world, with several fieldworks in the region. This was developed into two books and a large amount of articles and reports. The last six years her focus has moved towards applied ethnomusicology, addressing questions related to how musics of the world can be integrated in music education.

Oscar van der Pluijm: Common grounds, different backgrounds - world music education at the WMDC in Rotterdam

The World Music & Dance Centre opened its doors three years ago. It is a powerhouse that hosts performances, education and research, under one roof. With more than 200 performances a year, 150 students from all over the world studying one of the five Master programs on world music, a production house and a wide variety of talent courses, it is an institute that is unique in the world. Or as Abel Marcel, a piano student from Cuba studying in Rotterdam, puts it: 'It is like a musical United Nations.'

Internationally renowned masters like Paco Peña, Kudsi Ergüner but also George Clinton are regular guests who teach and perform their art in a cosmopolitan environment. WMDC director Oscar van der Pluijm will highlight three programs of the WMDC (Dutch Latin Collective, NuMoon and Roots & Routes summer school) and will speak about 20th century (world) music in the Netherlands.

Oscar van der Pluijm was trained as a classical guitarist but quickly became involved in cultural policy. He worked as a programmer and general manager for music venues and ensembles, before becoming a music advisor for the city of Rotterdam. During his time as an advisor he wrote several policy papers about the music practice of Rotterdam as a culturally diverse city with a fast-changing population. In 2004 he was

asked by Codarts, the institution for higher professional music and dance education in Rotterdam, to establish the World Music & Dance Centre. His current position as the director of the World Music & Dance Centre involves coordinating a live performance venue as well as building bridges between performance, education practices both formal and non-formal, and advocacy for a wide appreciation and development of music in an urban society.

Pekka Toivanen: Multicultural music education as a tool for understanding one's own roots

Multicultural music education means different things for different people. It can be argued whether the terms 'multicultural' and/or 'multicultural music education' are proper ones to convey various aspects of various cultures in contemporary world in which, thanks or curse to modern technology, cultural differences have become more and more blurred. In spite of the fact that cultural barriers are often been torn down in the modern world, and an individual may have several musical identities either in real or virtual world (or both), there still seems to be a great need for belonging to somewhere or something.

In my presentation, partly relating to my own experiences as a visiting scholar and teacher to Africa, I attempt to raise some issues which I consider to be of importance what comes to awareness of one's own roots.

Pekka Toivanen is a senior lecturer at Jyväskylä University's Department of Music. He completed his Master's Degree at Sibelius Academy in 1989 (majoring in music education), and his Doctorate at Jyväskylä University in 2001 (the title of his thesis is 'The Pencerdd's Toolkit – cognitive and musical hierarchies in medieval Welsh harp music'). As teacher, scholar and performer he is active in various fields of early music, world music and music education. He has given lectures and master classes both in Finland and abroad (Botswana, England, Estonia, Holland, Norway, Russia, South Africa and Wales). His publications range from early music to various aspects of multicultural music education, and he has appeared on several recordings.

Sven Ahlbäck and Petter Berndalen: Challenging the idiom - the role of orally based reflection in the meeting between style and instrumental idioms in Swedish Folk Music.

In this practice-based presentation the role of orality-based reflection on style and instrumental idioms in folk music tuition will be discussed. The presentation will be reviewing the learning process of Petter Berndalen, drummer/percussionist learning Swedish fiddle music from fiddler Sven Ahlbäck, during Petter Berndalen's study period at KMH. Both the student's perspective and the teacher's perspective will be discussed, focusing on the learning process as a collaborative research work.

The learning question was if and how traditional Swedish fiddle tunes could be played on drum kit, preserving the key elements of the style in a instrument-idiomatic way? The special situation, where a melodic music is adapted on a set of instrument (drum kit) with unclear pitch qualities, from an instrument with uniform sonorities and indecisive tone onsets (violin) to a set of instrument with a broad range of sounds and generally sharp onsets, forced both the teacher and the student to come up with new ideas and concepts, actually to redefine style idiom in the light of instrument idioms: What are the key elements of style? How can style-analytical tools be formulated in a way that is useful in the transference/'translation' between instruments; concepts that works when teaching/learning-by-ear? How to find a common ground – tools for 'translation' between instruments?

Sven Ahlbäck is one of Sweden's more influential fiddle players today. He learned to play from fiddler Anton Jernberg, who taught Sven the twisting Gästrike tunes passed down from his father, his grandfather

and his great-grandfather and which still serve as the nucleus of Svens repertoire. It's an archaic music, full of quartertones, shake-bow strokes – tunes as crooked as the forest paths. Since then, Sven's repertoire has been further influenced by musician friends such as Ole Hjorth, Ellika Frisell, Mikael Marin and Susanne Rosenberg, in groups such as Kvickrot, Rotvälta, Rosenbergs Sjua and Bowing 9. Also, his work together with the famous Finnish accordionist Maria Kalaniemi and the nyckelharpa player Johan Hedin has received international acclaim. Sven has also made groundbreaking work within folk music research in Sweden, focusing on tonality, rhythm and other stylistic aspects of the music. He is Sweden's first professor in Folk music on both artistic and scientific merits, has developed the folk music department at the Royal College of Music in Stockholm during more than 10 years and is a member of the Royal Swedish Academy of Music.

Petter Berndalen grew up in Bollnäs in the province of Hälsingland but his base is now the Swedish capital of Stockholm. He has turned the general conception of how to play the drums upside down. During many years he has been inspired by the way fiddlers in Swedish folk music carry the melody and this has shaped the way he plays. His goal is not to play something, which accompanies Swedish folk music but something, which is Swedish folk music. While studying at the Royal Academy of Music in Stockholm, he has achieved this by studying solo fiddlers and applying every detail to his own drumming. Petter graduated in 2008 with a Master of Fine Arts degree.

Ferenc Sebő: Táncház as a Starting Point of the Revival of Hungarian Folk Music

The region bathed by Carpathian Mountains has its unique tradition, which combines the heredity of Eastern and Western world, is still living for people, who visit the Táncház. The music and dance have preserved several styles developed before the Romantic era during hundreds of years. The origins of Táncház-movement are in the 1970s when young enthusiasts decided to learn the folklore just for its own sake. In the Táncház city youth play and dance old rural folk music learnt from peasant performers. Táncház is a form of recreation still vivid and vital in Hungary.

Architect, composer and folk music researcher Ferenc Sebő was one of the Hungarian Dance-House Movement's leaders in the 1970's. He travelled in Transilvania to collect folk poetry and songs and to get acquainted with Transilvanian culture, folk art and especially the living folk music and dance tradition. Sebő Ensemble's first album had a great impact on the youth of those days and soon it started to symbolize the whole movement. For over 30 years now the movement has operated as a bridge builder between Eastern and Western Europe by laying stress on the importance of the peaceful cohabitation between nations. Sebő graduated from the Budapest Technical University 1970, but debuted as a composer and singer already on 1969 in Budapest Student Theater. He also performed and composed music for other theaters, film productions and was a regular visitor in Hungarian television and radio. He worked as the musical leader of the Béla Bartók dance ensemble and as the violinist of the ensemble Kalamajka, and gradually started to get more interested in the research of folk music. In the 1980's research became a bigger part of his life. He graduated from the Ferenc Liszt Music Academy majoring in musicology, and started to teach. He is the author, editor and publisher of numerous publications on folk music and folk music collections. Since 1996 he has worked as the Artistic Director of the Hungarian State Folk Ensemble (Magyar Állami Népiegyüttes), and since 2002 he has been a director of the Hungarian Heritage House in Budapest.

Mauno Järvelä, Aili Järvelä, Iida Bernhardt: Let's Play! The Näppäri pedagogy; expanding from Kaustinen to Scandinavia and South Africa

The Näppäri group was formed in 1985, when Mauno Järvelä started teaching full-time in the folk high school in Kaustinen and the nearby municipalities. At the same time, he started to develop an alternative to conservatories and their teaching methods. Instead of entrance exams, everyone who has interest can join, and no one is forced to take music exams in order to continue playing. Each week, everyone has their own individual violin class and a group rehearsal, where children from different age groups and of different skill levels sing and play together. The Näppäri method has spread to Scandinavia, Germany and all the way to South Africa with help of different projects, like Folkskandia and Folk Africa. In Finland, Näppäri courses are held around Finland every year, and in the summer in Kaustinen, where the number of participants can rise up to 300 players.

Most important in the method is to motivate children to understand arts and learn how to function in a group. The Näppäris both sing and play traditional and modern folk music while at the same time they are being educated through music.

Mauno Järvelä was accepted in the Sibelius Academy in 1968, there was no such thing there as a folk music department. Given that this son of a fiddler family was in no screaming hurry, he ended up walking from his hometown Kaustinen to Helsinki, more than a 500-kilometre trek. Times have been more hectic for Järvelä lately. He has been busy documenting the legacy of the legendary Konsta Jylhä, as well as being a significant dynamo on the Finnish folk music scene in general. Mauno, too, belongs to the Järvelä fiddler family. He is Arto Järvelä's uncle, and one of the players and composers that formed the world-famous JPP. Järvelä has done a stint in a symphony orchestra as well, but his strongest contribution has been to folk music. In his hometown of Kaustinen, the very core of fiddler music, he has trained hundreds of new talents, working with children from an early age on. The group pedagogy methods created by Järvelä have been applied in other countries as well. (Test: by Harri Römpötti / FIMIC, translated by Hanna-Mari Latham)

Aili Järvelä was born and raised in Kaustinen where almost everyone she knew played the violin or some other instrument. "I thought it's obvious that I start playing as well. With Mauno Järvelä as my first teacher I began with some easy folk music, and when the skills had developed sufficiently I started to get familiar with classical music. In addition to taking private lessons, I played regularly with the group Näppärit." After graduating from Kaustinen College of Music Aili Järvelä studied pop & jazz singing in Jyväskylä Conservatory. After studying in Jyväskylä, she started her studies at the Sibelius Academy Department of Music Education.

"During high school I started, little by little, to get involved in teaching with Näppärit. Nowadays I'm teaching as much as I can, in every weekend workshop arranged in Finland and at all the summer camps if possible. That's basically the best thing I know. It's like a healthy diet, the more diverse it is, the longer you'll live!"

Iida Bernhardt started playing violin when she was four years old. After a year of playing she joined the Näppäri group, attending weekly rehearsals and the traditional five-day summer course in June. In high school she started helping out during the summer courses as assistant teacher in different groups. Around that time she started translating Näppäri-related texts from Finnish to English whenever needed and hosting occasional concerts in English and German. After high school she decided not to apply to study music. Instead she focused on languages and is now studying Finnish sign language translating and interpreting in Helsinki. She still plays with the Näppäri group and other music groups whenever possible

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