

Vocal Pedagogy and Contemporary Commercial Music

Reflections on Higher Education Non-classical Vocal Pedagogy
in the United States and Finland

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Abstract	
<p>This study is focused on the discipline of higher education contemporary commercial music (CCM) vocal pedagogy through the experiences of two vocal pedagogy teachers, the other in the USA and the other in Finland. The aim of this study has been to find out how the discipline presently looks from a vocal pedagogy teacher's viewpoint, what has the process of building higher education CCM vocal pedagogy courses been like, and where is the field headed.</p> <p>The discussion on CCM pedagogy, also known as popular music of Afro-American music pedagogy, has for the last decade been based on the formal-informal nexus. The interviewees in this thesis have acquired their knowledge on CCM singing through informal means, which have then been turned into a formal discipline. The Berklee College of Music course in USA acts as an introduction to the discipline, whereas the two Sibelius Academy courses in Finland equivalent an undergraduate degree in vocal pedagogy.</p> <p>The results were acquired using methodological triangulation, which included interviewing, analyzing enquired data such as course curricula and material, and examined data acquired by taking part in the courses. The theoretical frame includes a summary of the historical, social, and cultural development of the field.</p> <p>The conclusion of the study is highly tied to the experiences of the two interviewees. The course content and material based themes include talking about physiology, developing audio kinesthetic skills, the use of vocal exercises, teaching all age groups, basics of the field's research, dealing with different genres and choosing repertoire accordingly, and introducing methodology and vocal effects. Both of the instructors have been happy with their courses, but in the future they hope to have additional courses.</p>	
Keywords	
vocal pedagogy, contemporary commercial music, popular music, higher CCM education, informal-formal nexus, curriculum making	

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“We are the children of our teachers.”

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1 Introduction

“So you’re a singer, right?” Most of the female students at Berklee College of Music are voice principals. The Vocal Department with over a thousand students indeed is the second largest department in the college. For an aspiring singer this might seem unfavorable since it is quite difficult not to blend in. Then again, the size of the college and the department offer possibilities that are unavailable elsewhere. Whatever your style of heart, you will be sure to find a teacher and a group of other students to work with. Moreover, Berklee is a fertile environment for networking since 25% of the degree-seeking students are international. (Berklee Facts and Stats 2012)

Yes, a singer. Growing up in renowned choirs and professional ensembles, I also have the typical classical Finnish music school background playing the violin and the piano. I have always, however, been drawn to the so-called popular genres, in this study abbreviated CCM*, and sought tuition in those styles especially as a singer. When beginning my studies at the Sibelius Academy Music Education Department in fall 2007, prior to getting tuition in my principal instrument pop/jazz singing, a year of classical vocal studies were required. This, at the time being, was a common procedure for all CCM voice principals. Only the Music Education Department offers tuition in CCM in the university and no other instrument has had similar requirements. Studying classical singing was fun, but instead of helping my development as a CCM singer, my singing technique and voice production were drifting to another direction. Admittedly, it took me a few years and a few teachers to pull me back to the original path.

The concern for classical music’s future is easy to understand. The young people who have a personal connection to it outside of school education, are those relatively few engaged into taking formal lessons in a more or less institutionalized setting (Anttila & Juvonen 2002, 24). Even though one would play classical, it is not to say that the

*CCM = Contemporary Commercial Music. Also called i.e. “popular” or “Afro-American” music. For further definitions see chapter 2.1.

music would otherwise be in these children's interest. In North American schools the dominance of classical music is still evident, but in Finland public parley raise every now and then over the cause of insufficient tuition in classical music in schools (see, e.g., Väkevä 2006; Westerlund 2006). Fortunately, the debates on the superiority of different genres seem to have diminished worldwide. Also the disdain between classical and CCM singers has eased up considerably; the previously described practice of compulsory classical voice lessons, for example, is no longer the practice today. In December 2008, a Sibelius Academy classical voice teacher stated on the national news that singing rock and other styles was no longer considered harmful for the voice (Raivio 2009, 1). The next fall the Department of Music Education arranged the first course of non-classical vocal pedagogy.

Most of the music performance students will at some point also begin teaching (Burt & Mills 2006; Mills 2004). Like Berklee's Vocal Department, an increasing number of performance studies include optional, or even compulsory, teacher training in their curricula (Fernández González 2012, 227). The task of building pedagogy programs, however, is not easy. Puurtinen, the founder of the CCM division in the Finnish Association of Teachers of Singing and the other interviewee in this study, states that the popularity of CCM singing challenges voice teachers and institutions educating CCM voice teachers, because the demand for CCM vocal pedagogues exceeds the number of teachers available (FINATS 2012). Leisure activity or professional education, Puurtinen thinks that the possibility to get goal-driven CCM education is important. CCM instrumental pedagogy should therefore work like classical instrumental pedagogy: from early childhood education to professional training.

The researcher has studied CCM vocal pedagogy in both the Sibelius Academy and Berklee College of Music and wanted to do more research on the subject through case studies. For more information about the Institutions, see Appendix 1. Including other cases in the study was considered, but abandoned after searches online and a few emails later. Finding cases to match the other two was a job easier said than done. A few methodology-based vocal pedagogy programs were found either as independent schools or attached to a higher education program. Since most of the available CCM vocal methodology is highly commercial, it was justified to continue applying the original idea of examining more neutral higher education vocal pedagogy courses.

Because similar courses could not be found, it felt important to understand how and why the courses familiar to the researcher came about existing. The goal of this study is also to find out how the two vocal pedagogy professors teach CCM vocal pedagogy and what are their expectation concerning the future of the field. Allsup & Olson (2012, 12) write that in the past decade of CCM research the first half has been based on *what* the musicians do and the second half on the *whys* and *hows* of the discipline. Here the aim is to study all of the three questions above through the cases. The answers to what are to a large degree unraveled through examination of the course material, syllabi, curricula, and literature. The answers to why and how are sought mostly through interviews.

Peterson (2004) and Folsom (2011) have written about voice teacher training programs, their contents and goals, but the examples are primarily based on classical vocal pedagogy. In Finland, the field of music education research has in the recent years turned its attention to vocal pedagogy, partly because of a study conducted by Numminen (2005) in which she proves that anyone can learn to sing. Because the field of CCM vocal pedagogy is still very young, there is not much previous research on the subject, but after Puurtinen's (2010) artistic doctoral study on CCM singing among other vocal techniques, an increasing number of music education master's theses have been emerging on the subject.

Finland's annual success in the OECD evaluation Pisa survey, commissioned to 15-year-old students all around the world, has in the recent years sent American researchers and specialists to Finland to study the Finnish education system. (OECD 2013; see also Partanen 2011; Snider 2011). Although the courses this study examines are higher education studies, the significant philosophies of education are reflected in the whole system, and thus also reviewed in this study. Some comparative research techniques inevitably emerge in this study as well, but there are no political aims, and the goal is not to put countries, courses, methods, or people in any order of precedence. Broadfoot (2000, 368) has argued that future comparative studies of education should place much greater emphasis "on the process of learning itself rather than, as at present, on the organization and provision of education."

2 Contemporary Commercial Music Education and Different Cultural Contexts

During the last decade the field of research on music education has been increasingly interested in examining formal education's relationship with informal learning methods. The discussion on the so-called formal-informal nexus was launched by Green's study 'How Popular Musicians Learn?' (see further discussion by Karlsen & Väkevä 2012). Traditionally 'popular' music has been learned mostly informally, outside formal institutionalized education. Anttila & Juvonen (2002, 24–25) write that institutions have had an aspiration to lead students towards art music, which improves and develops an aesthetic sensibility and values. The consequence has been that students separate the discipline of school music from all other music. According to Swanwick (1996, 41–45), the phenomenon is not new; school music has always had a tendency to opt out from a living musical culture, sometimes even forming its own subcultures. Allsup (2003, 25) points out that this kind of separation fortifies "a false dichotomy between so-called opposing cultures." Already Dewey (1934) opposed to the elitism of institutionalized art education. His philosophy challenges to think how to help people adopt such aesthetic attitudes that art appreciation would become a part of everyday life (Väkevä & Westerlund 2011, 44–45). To what degree is the ivory tower and separate cultures reflective of music teacher education?

2.1 Defining Contemporary Commercial Music (CCM)

The emphasis of this study is on the so-called non-classical styles of music. Non-classical as a term is widely used in research, but it reflects certain values and a classically oriented point of view. Naming the evolving group of styles that includes for instance rhythm & blues, rock, pop, soul, country and western, jazz, music theatre and cabaret, house, hip hop and rap has been challenging because the genres can stylistically and aesthetically be very different from each other.

Another common but misleading term in the field of research is ‘popular.’ According to Kassabian (1999, 113), the term “has a long, strange and highly charged history.” Referring to the word ‘people’ it is a concept first used in the English law and politics in the 15th century. Later it has been connected with political movements and revolutionary thinking. During its first few centuries the term had a negative nuance and was mostly used by the elite class for ‘low’ or ‘vulgar.’ The rise of commodity culture in the late 18th century, thought, led to more positive implications as ‘popular’ came to mean well-liked by many people. (Williams 1976, 198–199; Middleton 2003, 251–253)

In music, the increasing market-oriented production of Tin Pan Alley gave a new point of view to the word in the late 19th and early 20th centuries. As Kassabian (1999, 115) points out, the 20th century culture has to a large degree been a creation of profit-seeking corporations. This has given ‘popular’ both positive and negative meanings. According to Middleton (2003, 253), the concept of people/popular is “irrevocably dirty” for “it covers a discursive space whose content is mutable and open to struggle.” An objective public does not exist but is the result of a shifting social character and varying survey methodologies. The politics of the concept are also “always already” corrupted, because they are produced in a discourse with an unclear origin (Middleton 2003, 251–253). Clements (2012, 8) concludes that popularity of music may be the cause of someone paying “big bucks for it to be that way.” Along with the confusing mixture of positive and negative connotations, ‘popular’ also bears politicized aspects. For instance, punk culture, largely consisting of punk music, was created as “a cultural response to an oppressive contemporaneous political reality” and in contradiction to being popular it actually is a “counterculture” (Kassabian 1999, 116).

Potter & Sorrell (2012, 240–241) write that before the modern 20th century distinction between ‘classical’ and ‘popular,’ using the terms private or domestic music versus public music would be more suitable. “When the only time you could experience music was in the presence of those making it, there was only a vague distinction between what was popular in a vernacular sense and what was not” (Potter & Sorrell 2012, 240). In the 20th century, ‘classical’ music was no longer consumed by the mass audience and would begin to mean ‘unpopular.’ In the singing world, ‘classical’

referred to trained singers as opposed to those without training. With the development of technology, the second half of the 20th century made an even deeper gap between the two genres, which later began to blur again with the record company driven ‘crossover’ strategies for opera singers. (Ibid., 240–241)

On this account, ‘popular’ with its many implications as a term becomes problematic when used without clear definitions. Rodriquez (2004, 14–15), for example, relies to considering the consumption rate, the delivery mode, and the music’s alignment with a particular group of people when defining certain music’s popularity. Bowman (2004, 32–34) also has another view to popular music, according to which, the music of the herd is “created for passive consumption and is bereft of intellectual effort and reward.” He also draws a slightly provocative table where he defines popular in relation to the “other” using adjectives (ibid., 33). The stereotyping list acts as a good example of why ‘popular’ should be replaced with something more suitable.

‘Afro-American music,’ which refers to the African roots of the genres discussed in this study, is also used. The history of most of these genres lies in the cotton, sugar cane, and tobacco plantations of North America. West African people were brought to America in 1619, first as indentured servants, and in the latter part of the 17th century as slaves. The majority of slaves were concentrated in the South, in states such as South Carolina, Louisiana, Mississippi and Alabama. (George 1987, 76) Singing while working was a common practice in Africa, and the North American slave masters quickly noticed that the slaves worked harder when they sang (Floyd 1995, 50). In addition to being a reward for their labor, music was a fundamental feature in the lives of the slaves serving as a way of preserving “cultural memory” (Mark & Gary 1992, 58; Floyd 1995, 8). Through a ring ritual, consisting of dancing, drumming, and singing, the West African performance practices were retained in the New World to be eventually syncretized with European practices. These ring rituals, supporting the sense of community and identity, were overlooked by most whites as “idolatrous” and were therefore largely subdued all around the country. (Floyd 1995, 38–39)

The most widely known African-American musical genre at that time was the spiritual, which was created as a mixture of the process of Christianization and ring

rituals. Spirituals contain characteristic African musical forms such as call-and-response and textual improvisation. They acted as a means of expressing “the black experience in America,” the slaves’ current struggles and dreams about freedom. (Floyd 1995, 39–40) The 1860s emancipation was a radical change in the lives of the African-American people and since social gatherings no longer needed to be praise meetings, the ring and music became more secular. Medleys of African-American folk tunes were called ‘rags’ and by the early 20th century several schools of ragtime music existed. (Ibid., 66 & 71) Another early type of African-American music, the blues, is “a solo manifestation of the values of the ring,” influenced by calls, cries, and hollers of field slaves and street vendor thus representing “independence, autonomy, a certain amount of liberation, and release from the oppression of slavery” (ibid., 74 & 77).

According to this historical image mostly referring to Floyd’s (1995) view, the term ‘African-American’ or ‘Afro-American’ strongly refers to the “black experience,” which is not the main interest in this study. Bayles (2004, 72) in fact argues that ‘Afro-American’ as a term should not be limited only to the “black” forms of music, although many would prefer downplaying “the Americannes of black music” or contrarily “the blackness of American music.” The aforementioned issues combined with the discussed problematic relationship of ‘popular’ versus ‘unpopular’ call out for another term to be used in this study. Fortunately there is another more recent term, ‘Contemporary Commercial Music,’ abbreviated as ‘CCM.’ Created by one of the most influential vocal pedagogues of non-classical singing styles, Jeanette LoVetri, CCM has become a widely accepted and used appellation, especially in the field of vocal pedagogy. LoVetri describes the process of coming up with the term as follows:

In 2000, I called for the elimination of the term “non-classical” with the idea that we needed to acknowledge all the styles of American music that have arisen to take their rightful place, without apology, alongside the great classical music of the world. I created the term “Contemporary Commercial Music” or CCM. The term “Contemporary,” in the USA at least, refers most often to classical music of this and the twentieth century, but in Europe, it can mean either classical or not. “Commercial” music can mean anything, too. It can refer to music technology or the music business or it can mean music for a TV or radio commercial, so alone it could be confusing. However, both terms together had no other association, and the use of Contemporary Commercial Music as a generic term equal to “classical” has been very successful both

here and abroad. It has allowed all of these styles to gain in credibility and those who teach them to be more validated in their search for new and established approaches. (Woodruff 2008, 40)

Since this study is focused on vocal pedagogy and the term ‘Contemporary Commercial Music’ is generally accepted and used in the field, and in fact used by both of the interviewees introduced later, it is justified to use the same vocabulary in this thesis.

2.2 Contemporary Commercial Music in Education

Before examining higher education level CCM education, the basic school level situation is reviewed. Classical music has long been the only music taught in a music class and it is said to represent the greatest music existing; it possesses qualities such as universality, complexity, originality, and autonomy. These qualities have provided various means of distinguishing classical music from other types of music, such as CCM, which has merely been understood as ephemeral, trivial, derivative, or commercial. (Green 2003, 264)

In the 1970s, British, Scandinavian, and North American music educators started a discussion on whether the CCM genres are as universally valuable as classical music to be included in the school curriculum. When CCM was brought to the music class, it was taught from a social and cultural point of view instead of musical, again underlining the superiority of classical music. In other words, CCM was taught mainly concentrating on the *extramusical* associations related with the social circumstances of the music’s production and reception, such as the social functions or effects of the music, the performers’ look, or the lyrics instead of the *intramusical* processes such as the musical structure and notes. (Green 2003, 265–267)

Most of the so-called black music has been born and nurtured outside the mainstream of Western classical music due to its origins in a segregated society with its own culture and mores. George (1987, 75) has written: “black music is a vital part of the black experience in America and should be approached and studied in its own terms within its own context, as the music of any culture should be.” Although the statement

was made over a quarter of a century ago, arguably it still is not widely carried out. Woody (2007, 33) links this problem with the issue of musical authenticity. He says that CCM deserves to be treated as “music of another world culture,” in this case as the “native” music of the students. Contrastingly to Green however, Woody does point out that oftentimes the value of contemporary commercial genres is not in the music theory aspects of the songs but in the emotional and expressive features and the relationship to the social and cultural context. He says that trying to wedge CCM into the already existing school music education models such as the school marching band is not the ultimate solution (Woody 2007, 32). Also Clements (2012, 7–8) thinks that different genres of music should be taught within their own terms and that the genres of CCM are “individual, multidimensional, dynamic, and culturally and genre specific,” not a large grouping of “pan popular.”

Institutions offering higher music education became familiar with CCM around 1970s and 1980s (Karlsen & Väkevä 2012, viii). The processes in both USA and Finland will be discussed further later in this chapter (see 2.2.1 & 2.2.2). Prior to that, the differences in education systems of these two countries will be introduced. The first noticeable thing is that in the United States school is generally started at the age of six, or varying between the age of five to eight depending on the area, whereas in Finland children usually go to school at the age of seven. Both countries provide preschool education.

In the United States the compulsory schooling from primary school to the end of high school takes altogether 12 years. There are four different state- and even city-specific school systems, which are illustrated in Table 1. In Finland the compulsory education takes 9 years: 6 years of primary school and 3 years of secondary school. After middle school no more compulsory education is required. Students who have successfully completed compulsory education are eligible for general or vocational upper secondary education, which usually takes 3 years. The general upper secondary education ends with a national matriculation examination. (Finnish National Board of Education 2011) A double upper secondary education degree is also an option containing simultaneous studies in, for example, machinery or hairdressing and general upper secondary studies.

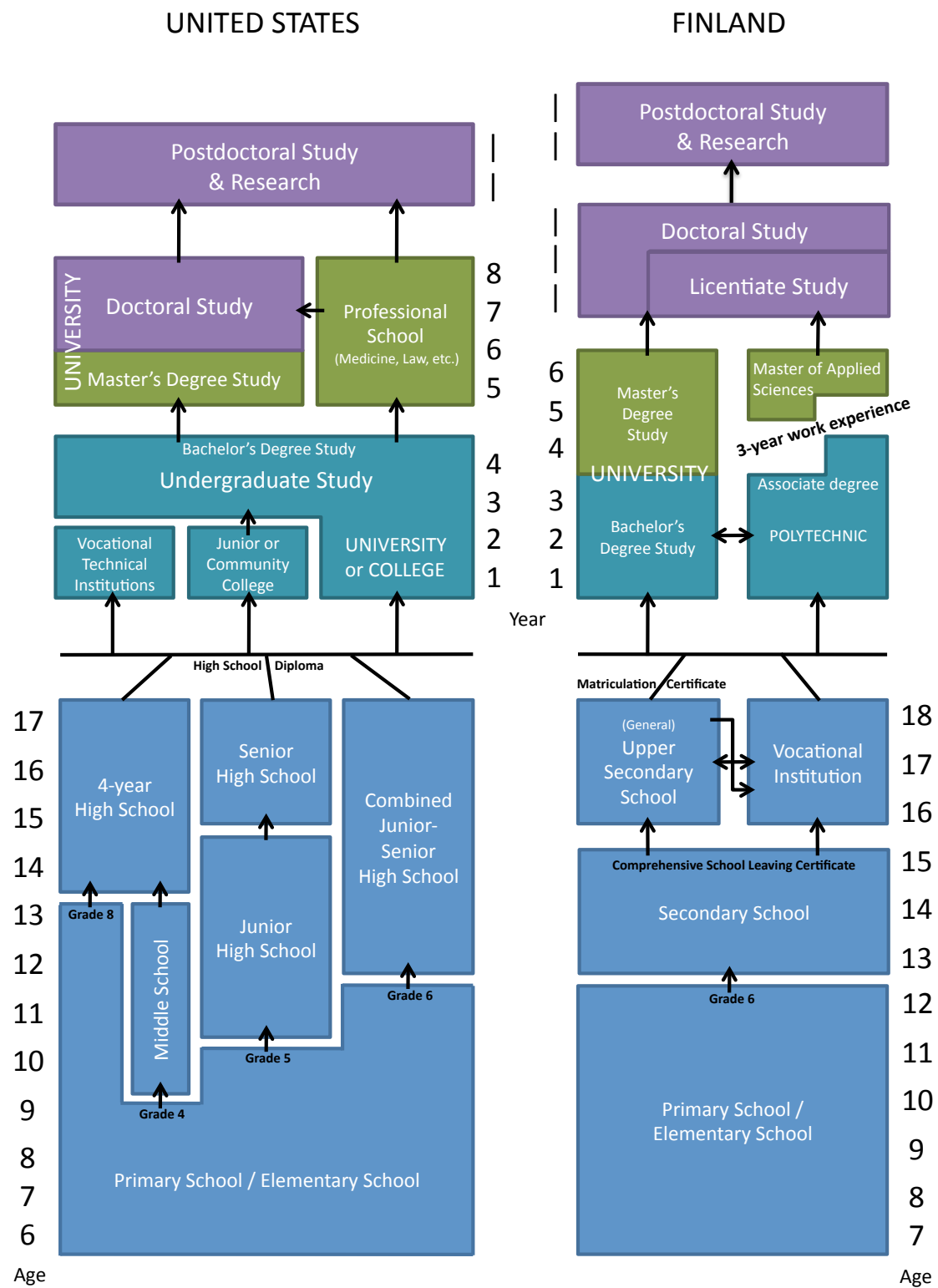


Table 1: The education systems in the United States and Finland

In the United States, higher education is offered in universities, colleges, junior or community colleges, and vocational technical institutions. The undergraduate degree received from universities and colleges usually takes 8 semesters, equaling 4 years of study. The length of graduate school education differs depending greatly on the field of study. There are both public and private schools in the United States and studying on a higher education level has to be paid for unless an all-inclusive scholarship is received.

In Finland higher education is offered in universities or polytechnics*. Both sectors have their own profiles; universities emphasize scientific research and instruction, whereas polytechnics have a more practical approach. The matriculation examination performed in general upper secondary school gives general eligibility for university education. (Finnish National Board of Education 2011) Universities may also admit an applicant with a Finnish polytechnic degree, post-secondary level vocational qualification, at least a 3-year vocational qualification, previous open university studies required by the university, or an otherwise competent person. When applying to a university, one always applies straight for a master's degree. The degree then either consists of both the undergraduate and graduate programs or only the master's degree program for someone already having a bachelor's degree. In Finland the government funds most schools and institutions and the education provided is free of charge. (Finnish Ministry of Education and Culture 2012)

2.2.1 CCM in Higher Music Education in the United States

Most of the contemporary commercial music styles originate from the United States, but generally they have not been a part of the American music education (see, e.g., Hebert 2011, 12 & 13). The vastness of the country with its almost 315 million inhabitants (U.S. Census Bureau 2013) comprises of numerous cultures with different values and preferences in music. Phillips & Soltis (2004, 64) point out that a typical

*Also known as Universities of Applied Sciences. In this thesis the term polytechnic is used because the Finnish National Board of Education (2011) also uses it.

urban school in the United States might contain students who represent among others Samoan-Americans, Black and Hispanic Americans, Native Americans, Russian-Jewish Americans, or third or fourth generation people of Anglo-American descent. “And not all members of any one of these groups will necessarily share the same culture!” (Ibid.)

Music education programs have existed in America long before the European cultures took over the native cultures. After that music education was mainly provided by the church and European émigrés (Mark & Gary 1992, 58). Singing schools were founded to better the singing in churches (Humphreys 2004, 95). The Puritans founded the first public high school in Boston in 1635, but music entered schools only after the Revolution in 1830s. European school music education was used as a model. (Ibid., 94–95 & 99; Mark & Gary 1992, 106) According to Humphreys (2004, 94–95), bands, choirs, and orchestras that finally were included in the school curriculum had already existed in the United States for decades. Ever since the large ensembles became the basis for school music education, the integration of CCM, which is mostly implemented in smaller ensembles, has been difficult to carry out (Abramo 2011, 22).

The first music teacher training was the informal training of the singing masters in singing schools. Later, school music teachers could acquire more training in church choirs, singing conventions, or summer institutes provided by music textbook publishing companies. “Music in universities got off to a very slow start due to the Boston Puritans’ exclusion of music from the university curriculum” (Humphreys 2004, 96). The first formal school for music educators was founded in Potsdam, NY in 1884, but the first school to offer a 4-year-degree in the 1920s was the Oberlin Conservatory in Ohio. In the beginning of the 20th century, the instruction, which had so far mostly focused on singing, was beginning to expand into instrumental tuition. Music education began to grow more established and the first Music Supervisors National Conference was held in 1907 in Iowa. Since then the aim has been that every student attending public school has access to music instruction provided by a qualified music teacher. In 1934, the conference was renamed to Music Educators National Conference and since 2012 it has been called National Association of Music Education. (Mark & Gary 1992, 191–192, 221, 226 & 289; Humphreys 2004, 96) According to Humphreys (2004, 97), music teacher education students have adopted

their institutions' philosophies and practices, and been likely to believe in the "superiority of Western European and North American art music."

CCM education is often related to the formalized jazz education (see e.g. Hebert 2009; Bowman 2004). Hebert (2009, 163) states that establishing and maintaining music traditions is to a large degree educational institutions effort. As Bowman (2004, 30) among others (see, e.g., Gatien 2012) points out, putting jazz into institutions might not have been the best solution. Hebert (2011, 16) continues that although schools like Berklee College of Music started offering education in jazz already in 1940s, only in 1970s and 1980s did jazz really enter education nationwide in the United States. The Tanglewood Symposium, held in 1967, has been seen as the turning point in both higher education jazz's and contemporary commercial music's history (Hebert 2009, 176; Hebert & Campbell 2000, 14; Humphreys 2004, 92). Humphreys's (2004, 92–93) writing reveals that CCM has always been a part of the American music education, but had not been formally acknowledged as worth teaching before the symposium. Similarly to jazz, CCM pedagogy began to enter formal schooling in the 1960s, but has only relatively recently entered higher education. The development of CCM pedagogy has been an aim of symposia and educational outreach programs offered by some notable community institutions.

Literature has not forgotten the history of music education in the United States, but the amount of information found on the inclusion of CCM is insufficient. Both Lee (1992, 60–61) and Hebert (2009, 174) criticize the disdain that authors of American music education have towards the influence of jazz, for example. Lee (1992, 60) criticizes Mark & Gary (1992) for focusing mostly on the New England area and excluding informal learning and the South from their anthology. Hebert also writes:

In the United States, jazz and blues-based genres associated with African-American heritage received very little attention in the music education history books that were most popular through the close of the twentieth century. Sorely needed is a book that comprehensively addresses the history of American music education from a perspective that is inclusive in terms of both culture and genre. (Hebert 2009, 177–178)

Woody (2007, 32) writes that although American music has "flourished and evolved" during the last decades, American music education has stubbornly remained the same.

MENC has repeatedly supported the inclusion of CCM to education, but it does not show in the music curricula. Since the lack of a national curriculum, Humphreys (2004, 100–101) sees that the best way of including CCM in school music is improving the music teacher training programs. He thinks that the majority of music teachers are inadequately trained to teach CCM. Achieving this might take a major change in the society and the education system. Hebert & Campbell (2000, 19) have suggested that instead of invoking music teachers to include CCM into the coursework, the teacher educators and music faculty are the ones responsible for updating their courses.

2.2.2 CCM in Higher Music Education in Finland

A considerably smaller North-European country, Finland, with its 5,4 million inhabitants (Statistics Finland 2012), went through social, economic, and thus also cultural developments in the mid 19th century. After the Finnish-language officially gained equal status with Swedish in 1863, Finnish-language secondary schools increased rapidly. An elementary school system along with a teacher training system was also set up in the 1860s. A few years after the declaration of independence 1917, compulsory education was enacted in 1922. (Finnish Ministry of Education 1994, 18)

According to The Finnish Ministry of Education and Culture (2012), all people must have equal access to high-quality education and training. The basis for higher education is in research and universities are the leading institutions in the country to do research. The education system relies on the proficiency of the teachers. They are expected to carry out the legislated objectives of the curricula drawn by the school and the Finnish National Board of Education. Teachers take the higher university degree and choose their own teaching methods and materials. (Finnish Ministry of Education 1994, 72; Finnish National Board of Education 2011)

Rock music arrived in Finland at the end of the 1950s and a demand for CCM education was already evident in 1960s (Raivio 2009, 28; Jalkanen & Kurkela 2003, 510; Väkevä 2006, 126). According to Väkevä (2006, 127), comprehensive schools

were the first to express the need for teaching CCM, especially on the upper grades. The first institution to provide formal CCM music education since 1972 was the Oulunkylä Pop & Jazz Institution in Helsinki. However, the Finnish music institution system did not acknowledge CCM until the end of last century. (Ilmonen 2003, 44) According to Raivio (2009, 30), the reasons for the slow process have been a lack of pedagogically competent teachers, the traditions of teaching classical music, and negative attitudes.

Jazz arrived in Helsinki already in the beginning of the 20th century, but higher education level jazz education became available only along with the founding of the Sibelius Academy jazz department in 1983. CCM has been part of the music teacher training since the early 1970s. Since then the teaching requirements and teacher education has undergone changes (Karlsen & Väkevä 2012, viii; Westerlund 2006, 121). The aim of the Sibelius Academy program is to provide the students with a general musical mastery required for teaching all levels of music education and good pedagogical skills (Pajamo 2007, 224). Music teacher training is nowadays provided in three Finnish universities and CCM education is provided in twelve undergraduate level polytechnics (Raivio 2009, 2 & 30; Ilmonen 2002, 44; see also Pajamo 2007; Väkevä 2006; Westerlund 2006).

2.3 Music Education Correlating with a Culture

The terms ‘culture’ or ‘cultural’ have already appeared various times in this chapter (see, e.g., Swanwick 1996; Phillips & Soltis 2004). Culture is an eclectic term used to describe the norms, manners, and language of a certain group of people, for instance. Leisiö (1991, 21) states that the core of culture lies in the learned content of one’s thinking and manners acquired through communication. According to Phillips & Soltis (2004, 53 & 59), most forms of learning are impossible without communication. Language, which acts as a social medium, is thus a tool enabling higher forms of learning and problem solving (see also Dewey 1916 & Vygotsky 1962). Leisiö (1991, 21–22) argues, however, that culture does not equal society; society is an active system, whereas culture is merely an entity of informational or

substantial connections. Nevertheless, certain cultural values and structures can be analyzed through analysis on a society. Leisiö (1991, 22) writes that we live in a society, not culture, but art reflects culture, not society. Although Leisiö's point of view is dated, his remarks make sense also in the technology influenced modern world.

Bohlman (2003, 55) states that music and culture are related to each other so that they are inseparable. The two, with fundamentally different domains, are embedded so that culture is both able to possess music and be dominated by it. Music may act as a part of culture, but the more engaged it is in culture, the less it is aesthetically pure. When tangled with culture, it cannot rise above it. (Bohlman 2003, 55–56) According to Leisiö (1991, 20), people usually are unaware of their cultural foundations. One does not have to be conscious of the syntax of the language in order to being able to talk, nor the syntax of music to be able to express oneself musically. Campbell & Schippers (2005, vi) write that the connection between ethnicity and musical tastes is diminishing, while the interest in diversity in music is increasing. The modern world is getting smaller as the result of technology getting smarter. According to Drummond (2005, 7), “the formation of cultural identity by young people is significantly influenced by the media, in particular the global media.” The phenomenon further challenges the generalizations on ‘popular;’ nowadays cultures are no longer necessarily bound to societies and can for example exist online.

The challenge in education, and especially in music education, is the cultural diversity among students. Detached from the societal thinking, people construct their experiences based on their cultural backgrounds (Anttila & Juvonen 2002, 21). According to Karlsen & Väkevä (2012, xvi), education plays a vital part in the endorsement of culture's social values and it also enables cultural critique. Judging by the vast array of fairly recent studies on multicultural aspects on music education, the increasing sensitivity for cultures seems to be of growing interest (see, e.g., Karlsen 2012; Hebert & Karlsen 2010; Sæther 2010). Elliott (1995, 191–192) writes that the enjoyment of music making and listening is influenced by and reflective of one's cultural-ideological context, including beliefs and values. In regard to this: “Understanding something about the culturally-shaped assumptions, practices, and

values of students will enable a teacher to be more effective in promoting learning” (Phillips & Soltis 2004, 64).

Woody (2007, 33) thinks that CCM should be thought of as music of another culture not linking it to the Western classical music at all. According to Karlsen & Väkevä (2012, xv), culturally responsive teaching and socio-cultural learning can be situated in pragmatism. Applying a Deweyan hands-on pragmatist perspective to education results in leaving the curricular framework open as it emphasizes the importance of learning situations. Music education is constantly adapting to changes and can thus be seen as an evolving cultural field, which intertwines with other cultural fields. (Karlsen & Väkevä 2012, xvii) Cultural critique must thereby be included in the teaching. Väkevä (2006, 129) sees that instead of merely introducing critical aspects, the critique should be the teachers’ main goal.

3 Teaching, Learning, and Curriculum Making in CCM

A pioneering vocal pedagogue, Clifton Ware (1998, 255), writes that teaching is the act of imparting a body of knowledge and skills in a systematic, methodical, yet creative and flexible manner. Teaching is also said to be undertaken for a purpose and it naturally reflects time and place, values, social principles, and in a more formal situation, the patterns of pupil organization, operational efficacy, and educational goals (Alexander 2001, 514). Universally speaking and regardless of a cultural context, teaching requires paying attention to a range of considerations and imperatives. Viewed through a pragmatic lens, according to Alexander (2001, 517), teaching must also be seen as empirical, ethical and conceptual. For further discussion on ‘pedagogy,’ see chapter 4.

According to Torff (1999, 195), even people without training in education hold a strong tacit understanding on teaching. He divides two kinds of pedagogies: “a tacit and intuitive one with which students begin, and a disciplinary one provided by the teacher-education curriculum” (ibid., 196). According to Phillips & Soltis (2004, 72), learning a discipline is learning its structure, which in turn means learning how things are related within the field (Bruner 1963, 7, 18). Teacher’s expertise, which includes tacit aspects, has been argued to result from experience, which in turn is gained through reflection and discussion. Minstrell (1999, 220) concludes that it takes more than discipline knowledge and knowledge on learning to be a great teacher. A teacher needs practical and technical knowledge on the effects peer interaction and specific curriculum activities have on learning. Elton (2010, 152) states that without the awareness of the tacit aspect, teaching is bound to focus on disciplinary knowledge. Attempting to make tacit knowledge overt, however, is not simple, or always even possible (ibid., 152 & 156).

3.1 Teaching and Learning Practices in CCM

As Phillips & Soltis (2004, 9) put it, the interest in teaching and learning probably precedes recorded history. Teaching is often defined as intentional; it is undertaken

for a purpose or is otherwise “goal-oriented” (see, e.g., Leach 1964 in Alexander 2008). The teaching-learning situations in CCM, however, have traditionally been less intentional, goal-oriented, and formal than in classical music. Dewey (1916, 6–9) saw that educational activities are either formal or informal. In an informal practice the main emphasis has always been on learning, usually rather from peers than a teacher (Lebler 2008, 195; Green 2002 & 2003). Nevertheless, during the last few decades, also the formal setting has gradually begun to change. Teaching has been greatly influenced by the increased understanding of learning practices. (Tynjälä 2008, 98–100)

For Plato, knowledge was inborn and learning merely a process of recalling what had already been seen, whereas for Locke the mind of a newborn was a “tabula rasa” waiting to be filled (Phillips & Soltis 2004, 10, 13 & 17). Dewey criticized both and saw learning as related to activity; learning is something done by the learner. He also emphasized the social nature of learning, such as learning from peers, which is a common practice in CCM. (Dewey 1916, 321) Dewey (1916, 358–359) saw that educators have often overlooked the school provided community and students have been isolated from each other. Learning takes place through engaging oneself in experiences, solving problems and reflecting (Phillips & Soltis 2004, 39). Dewey (1916, 217) saw that experiences bring in a lot of unconsciously received information, which when consciously realized deepens the meaning of the experience.

Normal communication with others is the readiest way of effecting this development, for it links up the net results of the experience of the group and even the race with the immediate experience of an individual. (Dewey 1916, 217)

Piaget describes learning as active exploring; his theory about constructing knowledge combined with the idea of community has led to the birth of social constructivism (Phillips & Soltis 2004, 42 & 50). Also Vygotsky (1978, 79–80) saw that a young person’s social and cooperative interaction with both peers and adults resulted as observation, imitation, and thus learning. He was more interested in one’s learning potential (Phillips & Soltis 2004, 57–58) and saw that learning is best acquired in an incentive and constructive “safety zone” environment (Vygotsky 1978, 84). He also places more emphasis on cultural and social factors than Piaget (McLeod 2007).

Physiologically speaking, learning results as an alteration of function in the neural network in brain's cerebral cortex and can be experienced as a change in one's psychic interpretations. One's previous personal experience still acts as the foundation for one's thinking process and learning is always in relation to the past and surroundings. (Heikkurinen 1994, 15 & 19) Learning to know one's surrounding musical culture is mainly a slow and unconscious process of enculturation, which continues throughout a lifetime. (Mans 2009, 84) Enculturation involves absorbing the intramusical sound structures, and along with language, infants are immersed in them from an early age. The sound structures are in certain defined relationships with each other (Ibid. 84) and learning the structure acts as a basis for learning the musical discipline (Phillips & Soltis 2004, 72–73).

Karlsen & Väkevä (2012, xiii–xiv) discuss the possibility that, especially in the informal side of the formal-informal nexus, many musical disciplines could be defined as communities of practice. These according to Lave & Wenger (1991, 98), are “a set of relations among persons, activity, and world, over time and in relation with other tangential and overlapping communities of practice.” Within a community of practice, an individual moves from being a newcomer to a full participant by gradually learning the norms of the community and the relationships within it (ibid., 37). These musical disciplines based on informal learning, including the majority of popular, folk, jazz, and non-Western classical music, have been separated and even contradicted with institutionalized education. The employed informal learning methods have been rather different from those of Western formal music pedagogy. (Green 2003, 269 & 272)

According to Lebler (2008, 193), the musicological study of contemporary commercial music is well established in higher education. Anttila & Juvonen (2002, 24) see that the research done on CCM acts as statement on the equality of all genres of music. Due to the research-based perspectives on CCM, new opportunities for music education have emerged and the field has started to renew itself (ibid., 24). Although the practice of teaching CCM has become more common, however, it is likely to be taught similarly to the more established western classical music. The formality is evident in the way the teacher is in control of the process, curriculum, feedback, and assessment. CCM has rarely been learned under the direction of an

expert mentor/teacher. It is more a self-directed activity, which may in a broader community include interaction with peers and group activities.

Jazz, preceding other CCM genres in formal music education, was by the end of last century institutionalized in several countries. It has had a major position especially at higher music education (Green 2002, 4–5). According to Allsup & Olson (2012, 16–17) as well as Gatién (2012, 54–59), the discipline of jazz music ended up changing rather radically along with the formalization. The discipline is hardly learned “on the street” or “on the bandstand” anymore and the major part of the teaching and learning is done through rehearsing of repertoire (Gatién 2012, 55). According to Bowman (2004, 30 & 41), adding jazz to the curriculum did not change the way music educators conceptualized music or curricula, or how music is taught and studied. Contrarily, the process of institutionalization has resulted in pedagogies supported by published materials. (Gatién 2012, 55, 59) Allsup & Olson (2012, 16–17) conclude: “jazz musicians coming out of American institutions today enjoy educational experiences that are essentially the same as their classically trained counterparts.” This, according to Gatién, has led to...

...a broad concern that the creation of a canonical, codified way of understanding and learning jazz has led to a loss of individuality. Teachers using the same approaches, students learning the same music, the same patterns, and the same recordings in the same ways has led to an increasingly generic generation of musicians. (Gatién 2012, 56)

Green (2003, 272) calls out for serious assessment of the learning practices incorporated in CCM. She attempts to offer a solution to prevent the described petrification from happening to other genres of CCM as well. In her book ‘Music, Informal Learning and the School: A New Classroom Pedagogy’ (2008) she suggests that the students’ need to learn more and inner motivation should grow out of the practices to which the students are free-willingly committed. (Väkevä 2012, 28–29). According to Green (2005, 28), the contemporary commercial musicians’ informal learning methods differ from the formal teaching in the following ways: learning is based on a personal choice and identification, learning happens mostly independently and from peers, learning is based on hearing abilities and imitating records, the order of learning skills and knowledge is random, listening, performing and composing are integrated instead of separated from each other. Folkestad (2006, 137) states that

informal learning is rarely focusing on only one core subject, but the learning is cohesive of different skills and more holistic. CCM singing is highly based on informal learning methods: imitating other singers, memorizing melodies and even lyrics are actions based on hearing. Green's books (2002 & 2008) have, however, received a fairly critical welcome. She, for example, systematically focuses on Anglo-American guitar-based rock and pop music (Green 2002, 9) but ignores other CCM genres (see Karlsen & Väkevä 2012).

Mans (2009, 81) argues that although traditional learning systems are not informal, "much of the learning that takes place in formal institutions is also informal," such as peer conversations. For her, informal learning is a general approach, where the individual, guided by the needs and constraints of society, chooses what to learn within a curriculum. Folkestad (2006, 142) also protests against the generalization according to which, formal learning would only happen in institutionalized environments and informal learning would be its opposite. He sees education as a "meeting place" for the two; education is formal because of the leading teacher, but informal because much of the learning is similar to the everyday learning that happens outside of school. A teacher plans activities beforehand, whereas informal learning for the most part is not planned action. In music, the formal is the teacher and the student aiming to learn how to play or make music, and the informal is more an act of playing or making music. Folkestad also points out that although learning can be informal, teaching cannot. "Teaching is always teaching, and in that sense always formal." (Ibid., 142–143) The teacher can, however, attempt to generate situations ideal for informal learning. (Ibid., 138–143)

3.2 Teacher's Experience and Expertise

Dewey (1916, 139) writes that experiences have an active and a passive element combined. The active element is related to trying or experimenting and the passive is undergoing. Experiencing is first doing something and then facing the consequences. "The connection of these two phases of experience measures the fruitfulness or value of the experience. Mere activity does not constitute experience." (Dewey 1916, 139)

Dewey (1934, 56–57) also writes that the practical, emotional, and intellectual parts of experiencing cannot be separated or contradicted with each other. The emotional phase binds the parts into a whole, the intellectual simply notes that the experience is meaningful, and the practical proves that the system is interacting with the surroundings. Also Simmons (2001, 83) states that experience is tied to the places where one has lived, the social status, and many details of one's personal history.

Dewey (1916, 9) believed that people learn from engaging themselves in a variety of experiences. Grounding his theories on the evolutionary theory, Dewey (1916, 337–338) saw that the human ability to think and learn evolved because they had a vital function in the survival of the species. According to Dewey (1916, 160), the teacher's task is to provide conditions that stimulate thinking, and participate through communication in “a common or conjoint experience” with the learner. Järvinen (1999, 259) also sees the teacher as a learner and writes that the goal for professional development process should ultimately be a reflective professional practice including continuous critical self-reflection to improve it. The development of these reflecting skills should be started already at the beginning of the teacher education. She also talks about the importance of continuing professional education, which includes formal training, informal studying, workplace development, degree-oriented programs, and consultative guidance, for instance. (Järvinen 1999, 258–259)

Teaching has traditionally been seen as passing down information from older generations to younger ones. This particular concept of teaching has begun to go through transformations because of the deepened understanding in learning, and the shift in education using cognitive and constructive learning theories. The teacher acts more as a tutor for learning instead of being a mere data bank (Tynjälä 2008, 98–99). Thus, being a good teacher requires having a variety of skills apart from teaching. Tynjälä (2008, 86 & 91) talks about teacher's expertise defining it as extensive participation in a culture. The key of the expertise lies in the integration of substantial and pedagogical knowledge. In other words, the integration results as didactic knowledge, which is gained through teaching experience and formal education. Practically speaking, teacher's expertise is knowledge on how certain subject matters can be taught, what is the pupils' understanding on the matter, and what kind of

difficulties are related to learning the subject. This is also known as practical or tacit knowledge. In a community building knowledge, Westerlund (2006, 122) sees the teacher as more of a co-learner or an expert learner. In these so-called expert environments, which a group of vocal pedagogy students can easily represent, everyone does not have to be an expert, but peer-support and collective construction of knowledge is likely to result in collective expertise.

3.3 Tacit Knowledge in Teaching

According to Polanyi (1983, 4), people can know more than they can tell and most of this so-called tacit knowing cannot put into words. He writes that teaching through the use of practical experience does not mean that a pupil could automatically tell his knowledge of the observed and that the teacher can merely “rely on the pupil’s intelligent co-operation for catching the meaning of the demonstration” (Polanyi 1983, 5). Sternberg (see Elliott et al. 2011, 85) conceptualizes tacit knowledge according to three main features. It is acquired primarily not from instruction, but as a result of individual’s experience on acting within a certain context. It is context-specific and thus concerned with the best ways for undertaking specific tasks in particular situations. The use of tacit knowledge is bound up with one’s goals, but separable from one’s personality. Toom (2006, 52) concludes that tacit knowledge can be gathered through a person’s own experiences and apprenticeship.

Tacit or practical knowledge is connected with teacher’s effectiveness (see, e.g., Zahle 2012, 50–51). According to a study by Elliott et al. (2011, 98), however, the difference between experienced and novice teachers is not significant in the ability to identify good solutions to situational problems. Even a year of teacher training reduces the differences between the experts and the novices. As Sternberg (Elliott et al. 2011, 98) has pointed out, although related to experience, “tacit knowledge is more dependent upon the capacity to learn from the experience.” It is bound to reflect one’s goals, beliefs, and values, therefore resulting as differences among teachers’ methods and curricular goals (ibid., 100).

3.4 Curriculum Making

The concept of curriculum has had many forms. Most commonly it comprises of four main parts: aims, contents, implementation, and evaluation (Uusikylä & Atjonen 2005, 51). Two major types of the so-called curriculum studies are Lehrplan and Curriculum. Lehrplan, which represents Herbart's rational curriculum study serves as the basis for the Finnish curriculum tradition. Its focus is on the teacher and the subject. Curriculum, however, builds on a Deweyan thinking and focuses more on the socio-cultural context of an individual school or college, aiming for students' learning experiences. (Muukkonen 2010, 40–41)

The better understanding on learning has also led to the renewal of the curriculum discipline. The traditional understanding of learning fit well together with a detailed, centrally planned curriculum “coming from above” and leaving teachers to follow the given plan. (Tynjälä 2008, 99–100) Nowadays, in Finland, the detailed national curriculum has been replaced with national core curriculum drawn up by the National Board of Education. The core curriculum only includes goals and assessment criteria; each provider of education prepares the local curriculum based on the national core curriculum. (National Board of Education) In the federal and decentralized system of the United States, the curriculum is centrally determined at the levels of state and school district (Alexander 2001, 516). Dewey (1902, 8 & 13–14) wrote that instead of being determinative factors for learning, educational objectives and subject matters are the results of interaction in teaching-learning situations. Elliott (1995, 250) also points out that “expert teachers” tend not to use objectives-based model of curriculum planning taught during teacher education.

Alexander (2001, 516) sees curriculum to be best viewed as “a series of translations, transpositions and transformations from its initial status as a set of formal requirements” that the teachers and pupils interpret, modify, and add to. The school translates it to match a syllabus and a certain timetable, and the teacher might transposition parts of it to form lesson plans. The transformation happens when the curriculum is put to action, broken down to activities and learning tasks, and interaction between the teacher and the pupils takes place. Thus the transformation of

curriculum to action always reflects certain values also implemented in the teacher's tacit knowledge. (Ibid., 517)

Renzulli & de Wet (2010, 30) write that the main value of a discipline is established in its systematic way of thinking, its methods, aspirations, and unsolved problems. Curricular emphasis on the structure of the discipline is therefore recommendable: "advanced involvement in any area of study requires that the interested novitiate learn how to think in the discipline" (ibid.) According to Renzulli & de Wet (ibid., 31), in order to achieve this kind of "within-discipline thinking," the curriculum must be structured so that the student takes the role of a professional instead of a mere student.

The subject of curriculum making should also include considerations on hidden curricula. Meri (2008, 136–140) notes that the aims and course contents included in a written curriculum are always based on certain values. In higher education, curriculum acts as an official version of the character of education and aims for certain goals. Education always includes some covert factors and because they are not listed anywhere, it might be difficult for the teacher to acknowledge them. One common feature of a hidden curriculum is aiming the tuition for certain people, the active and adaptive students. Meri (2008, 142) writes that because the hidden curriculum influences the curriculum, the consequences should be taken into considerations when planning the teaching.

In his book 'Music Matters,' Elliott (1995, 256–259) introduces a four-stage view on music curriculum making. The model Elliott provides is useful in this study although the focus is on the curricula of pedagogical courses, not school music. Elliott's (1995, 255) diagram (Table 2) is in four stages, which are set in a circular form and connected by arrows. He writes that the procedure of curriculum making "involves making curricular decision by reflecting back and forth" making it interactive, context-dependent, and flexible instead of linear, abstract and rule-bound (ibid., 255–256). Elliott first introduces the largest box of open categories, "curriculum commonplaces," under the name of 'Orientation.' The box is to be filled with teacher's beliefs, understandings, intentions, and actions. The box should thus also include teacher's values and tacit knowledge, which rarely are overtly acknowledged in curricula.

Elliott lists questions, which when answered by the teacher, should help forming a picture of the desired teaching-learning context. The questions were originally designed for a music educator, but in the following some of them are rephrased to apply to vocal pedagogy. (Elliott 1995, 256)

Elliott's (1995, 259–267) orientation stage questions are the following:

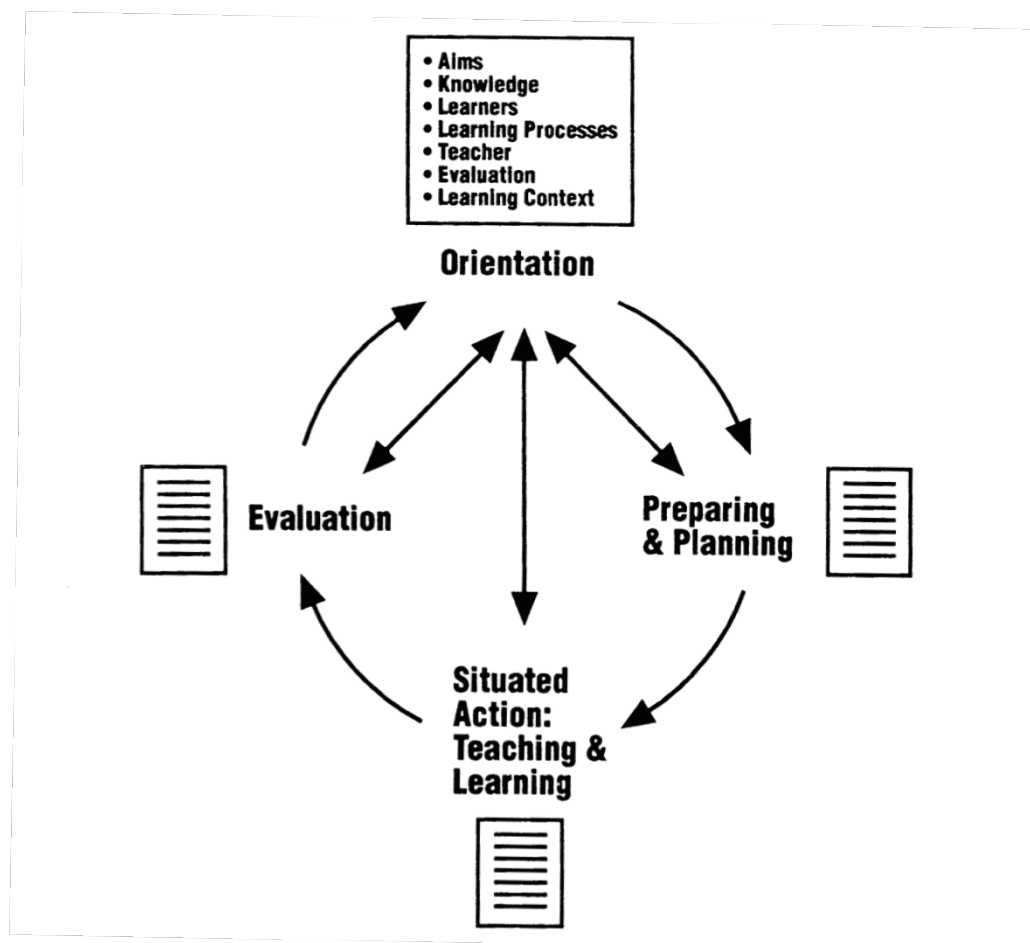
- What are the aims (long-term and short-term) of the vocal pedagogy course?
- What do these aims mean in relation to the knowing that music and vocal pedagogy involve?
- What is the nature of the knowledge I am trying to teach?
- What teaching-learning processes are involved in developing this knowledge?
- What is the most appropriate teaching-learning context for vocal pedagogy?
- How should I think about my role as a music educator and vocal pedagogy teacher?
- How should I conceive the roles and responsibilities of vocal pedagogy students?
- What means of assessment and evaluation shall I use?

Stage two, 'Preparation & Planning,' is applying the conclusions of the previous stage to a plan of action. Making the plan could be considered as formal, whereas the informal preparation part is more mental and less verbal (Elliott 1995, 257). Elliott states that planning often provides confidence for beginning teachers and writing lesson plans may help in establishing priorities. Highly specific scripted plans, however, are contradictory to the nature of teaching and do not guarantee excellent teaching (ibid., 257–258). The decisions made in the first two stages determine the nature and values of the next teaching-learning stage.

Stage three, 'Situated Action: Teaching & Learning,' equals to Alexander's (2001, 516) transformation, where the plan of action is realized as best possible according to the variables. This stage, according to Elliott (1995, 258), is the most important stage for it is "where commonplaces interact with human entities."

Stage four is the ‘Evaluation’ of the process and the first three stages (ibid, 256). It is a means of “improving and renewing the teaching-learning process by taking all the curriculum commonplaces into consideration.” Nevertheless, according to Elliott (1995, 258), in the end, “an excellent curriculum is an excellent teacher interacting with students in educationally sound ways.”

Table 2: “Four Stages of Curriculum Making” by Elliott (1995, 255)



4 Contemporary Commercial Vocal Pedagogy

According to the Oxford Dictionaries (2013), the word ‘pedagogy’ originates from the late 16th century. The word ‘pedagogue’ comes from the Greek Latin word ‘paidagōgos,’ which originally referred to a slave who accompanied a child to school. As the etymological background proves, the term is not as easy to explain. Leach & Moon (2008, 4) note that ‘pedagogy’ is often separated from ‘education.’ ‘education’ is descriptive and normative whereas ‘pedagogy’ is more directed to examining teaching and learning. According to Alexander (2001, 512–513), the concept of pedagogy in the Anglo-American tradition can either be closely tied to the term curriculum or be seen as a mere teaching method. Also, the words ‘curriculum’ and ‘didactics’ have mixed meanings and can sometimes even be used interchangeably with ‘pedagogy.’ In this study, ‘pedagogy’ refers especially to the method and practice of teaching as an academic subject or theoretical concept. Pedagogy relates the act of teaching to the ideas, which inform and explain it. It is a large and complex field of practice, theory and research, defined as both the act of teaching and learning, and the discourse in which it is embedded. (Alexander 2001, 507, 510 & 513)

According to Potter (1998, 67), one of the most notable advantages classical singing has over CCM singing is the systemized field of vocal pedagogy*. This polarization already dates to late 18th and 19th century ideologies. The American Association of Teachers of Singing expressed their support for CCM pedagogy in 2008 referring to recent acoustic and pedagogic research findings (AATS 2008, 1). Although this study does not focus on vocal technique, the technical differences are briefly introduced to clarify the meaning of this thesis to the reader. An overview on the history and development of vocal pedagogy is also included, as is discussion about how the field appears today.

*The word pair ‘vocal pedagogy’ or ‘voice pedagogy’ differ from the equivalent Finnish ‘laulupedagogiikka’ so that the English term ‘vocal’ relates to the human voice whereas the Finnish ‘laulu’ would directly be translated as ‘singing’ or ‘song.’

4.1 An Overview on the History of Singing and Vocal Pedagogy

As explored by John Potter (1998, 18–21), monastic singing schools for monks existed already in the medieval time. Pedagogy and the status of singers developed along with the development of pitch-specific notation system and polyphony. The second half of 13th century brought the division on those who sing high and those who sing low, and the falsetto voice generated more interest than before. (Ibid., 24–26; Sell 2005, 10) Based on Potter's findings, though, it took a good 900 years before anything was written about singing as performance related. Conrad von Zabern's treatise from 1474 is one of the few medieval works giving insight to the important criteria of singing and the ideal sound of that time. The flood of practical singing guides following it, however, is an indication of the "continuing development of singing as discipline." (Ibid., 24–25) There is not much evidence on 'popular' music in the medieval period, but it is almost certain that singing in taverns and fields was speech-related. The singing technique of the religion based chanting cannot be distinguished as 'classical' as known today, but it certainly was differentiated as being "something special" due to its connection with church. (Ibid., 30)

The Renaissance period, the golden era for monastic and royal choirs, stabilized the status of singers (Sell 2005, 10) and in the Baroque period, singing pedagogy underwent maturation due to the increased role of the composer. The further developed notation system brought ornamentation into pedagogy. The castrati singers legitimized their performance as "high art," scorning on other ways of singing. (Potter 1998, 34 & 39) The castrati continued to rule the field of vocal pedagogy, but 17th and 18th centuries are also recognized as the golden era for bel canto (Sell 2005, 11).

It was not until the 19th century that the modern idea of 'classical' singing emerged. The new way of singing was "radically different" from the previous speech-related styles. It did not directly replace the old, however, and actually shared a lot of the same characteristics with the old styles of singing. Before that there had not been a precise definition of what singing actually was, and the only known learning method was the master-apprentice model. (Potter 1998, 47; Potter & Sorrell 2012, 121)

The new singing was underpinned both technically and ideologically by a pedagogy increasingly based on scientific principles. Parallel with this was the tendency to mythologise singing in the past, and it is during this period that we first encounter references to *bel canto*, as a mythical vocal technique from a previous era. The science, the myth and the ideologies that framed them both, are still very much a part of many aspects of singing in the present day. (Potter 1998, 47)

Singing technique became the subject of debate and the class system had its share in the process. “A music that was for the elite of society required a technique that was for its exclusive use” (Potter 1998, 47 & 63–64). According to Potter (1998, 65), “[c]oncepts need vocabulary in order to be adequately formulated” and ‘classical music,’ having first appeared with that particular term in 1860, was later characterized as having “permanent interest and value.” ‘Classical’ separated the elite form of singing from other varieties; the term established the music with a moral legitimacy that was more than merely musical. Another divider was the discipline of classical singing pedagogy, a clear divider still evident in the field of singing in the present day. (Ibid., 67) According to Potter & Sorrell (2012, 37), opera is an indication of this. Although rock or some national music would have a “wider appeal,” opera, is the only singing style supported by “well-funded national pedagogical institutions” worldwide.

By the end of the 19th century, the institutionalized pedagogy had ensured that singing could be done for a living. According to Sell (2005, 13 & 20), the 18th century vocal pedagogy became the foundation for the vocal pedagogy today and the 19th century vocal pedagogy provided more material on the methodologies. Potter & Sorrell (2012, 143) write that the 19th century teachers and singers were more interested in why things work and not just how, and explanations included more detailed information. Nevertheless, the institutionalized setting did not provide much new technically aware teaching material; pedagogy remained quite similar to the old master-apprentice model. The most successful voice pedagogue of the 19th century is said to be Manuel García II (1805-1906), who taught at the Royal Academy of Music in London and is credited for inventing the laryngoscope, a device that even today is used for examining the vocal folds in action. He is said to be “the first teacher to have direct experience of laryngeal function, both as a surgeon and as an observer of the phenomenon of live vocalisation.” (Potter & Sorrell 2012, 123)

Most of the history discussed so far refers to the central European tradition, but has certainly affected the rest of Europe and USA. European immigrants provided much of the music education in the colonial America, including teaching singing (AATS 2008, 1; Mark & Gary 1992, 58). Singing masters founded singing schools to any convenient place, be it the church, courthouse, home, or tavern. People attended the schools for their love of singing and to learn to read music and improve their voices; they bought tune books, usually written by the singing master, which “contained instructions for reading music and a collection of music including psalms, hymns and other music to be sung in class” (Ibid., 73). As the cities grew bigger with more European immigrants and the “urbanites” developed appreciation for European music, the interest in singing schools, psalmody, and church hymns began to decline, and were eventually seen as unsophisticated and rural. (Ibid., 73–74)

The Americanisation of the country’s African population was a gradual process. --. African languages merged into English, vocabulary first, adapting African grammars to produce the characteristic black patois, and white hymns to produce the negro spiritual. (Potter 1998, 88)

As for the ‘African-American’ approach to vocal use, Potter & Sorrell (2012, 253) point out that “music born out of physical labour rather than polite drawing-rooms produces a very specific sort of singing.”

Broadway also brought another approach to singing. The early 20th century creation of Tin Pan Alley is a mixture of Jewish klezmer, British Music Hall, and New Orleans jazz and blues. (AATS 2008, 1) Prior to electronic amplification, only two kinds of singers could be heard on stage: “legitimate” singers referring to those with a classical vocal production, and “belters” using energized declarative speech-like voice production. (AATS 2008, 1; Complete Vocal Institute 2012)

When microphones and electronic amplification became available, well-projected singing was no longer a necessity. A new kind of softer, ‘untaught,’ personalized vocal production was created to parallel the ‘taught’ sounds (Potter & Sorrell 2012, 245). The new ways of singing did not turn out to be easier to produce than the ‘taught’ ones. Since tuition in these new techniques was not available, singers had to learn healthy ways of singing by themselves. Classical tuition would have resulted as

a wrong kind of sound. Some CCM singers claimed that ‘true’ CCM singers should be self-taught in order to maintain their uniqueness. This further widened the gap between classical and CCM singers. (Complete Vocal Institute 2012) According to Woodruff (2011, 44), the situation continued to remain the same till the end of the 20th century, as the formal education consisted to the most part of classical techniques.

Technology, the invention of recording, and changes in production influenced the development of taste in music and vocal sound (Potter & Sorrell 2012, 198). The microphone “revolutionized” singing; it was first used to capture the sound for recordings and radio, and later for also projecting live sound (Potter & Sorrell 2012, 258). A variety of both classical and CCM singers have been introduced to the masses first through radio since the 1920s and later through television in the 1950s. The 1940s was the era for big bands and jazz established a dominant status over other varieties of singing for a while. Also scatting, jazz-related vocal improvisation born in the 1920s, developed further (Potter 1998, 87; Potter & Sorrell 2012, 247). After rock and roll exploded the music scene in the mid 1950s, however, there has been no turning back; the developed and diversified styles of CCM have spread all over the world. The American Association for Teachers of Singing note that the new music was mostly created in America and only a few of the emerging styles have had their roots in Europe or traditional religious denomination (AATS 2008, 1–2).

In Finland, the aims of vocal pedagogy have differed from 19th century public education to 20th century appreciation of classical singing’s aesthetics (Raivio 2009, 34). The Finnish classical vocal pedagogy is said to be a fusion of Russian, central European, and Italian traditions (Puhakka 2008 in Raivio 2009, 36). The Sibelius Academy has offered professional studies in classical vocal pedagogy since the 1960s. Mirjam Helin was assigned to found the discipline and she travelled abroad to examine already existing programs. At first the studies consisted to large degree of phonetics, some lectures, and a practicum. Later a vaster course of lectures was included. (Kähkönen 2012) The acceptance of CCM singing has had similar difficulties than in other countries. Prejudices towards the healthiness of CCM singers’ technique, according to Jalkanen & Kurkela (2003, 511), reflect the European art song tradition’s ethnocentrism, which is hard to outgrow. The development of

contemporary commercial vocal pedagogy is tied to the expansion of the general CCM education, which means that the discipline is still new (Raivio 2008, 43).

4.2 Differences in Classical and CCM Singing

While it is true that all singers must breathe, phonate, resonate, and articulate, they do not necessarily approach these technical elements in the same manner. Recent acoustic and pedagogic research challenges the widely-held belief that classically-based voice techniques alone serve the world's diversity of singing styles. (AATS 2008, 1)

This is what the American Academy of Teachers of Singing wrote in their paper “In Support of Contemporary Commercial Music (nonclassical) Voice Pedagogy” in 2008. It was not a new statement; Estill, already in 1988 (42–43), stated her view on the irrationality of the supposition that CCM and classical singing should share the same pedagogy. A lot of research confirming the facts has been made ever since, but there still seems to be a need for making similar statements (see, e.g., Edwin 2011).

In classical singing, stylistic changes do not vary the basic function of the technical aspect much. The changes are more based on dynamics, which are related to lyrics. In CCM, the basic vocal function is speech-related and the changes in the sound are often made through a functional change in the vocal mechanism. The sound can vary substantially depending on the genre and is usually “seasoned” with vocal effects. (Eerola 2009) According to Eerola (2009), the basic sound in CCM singing is different from classical singing because the vocal folds take a shorter and thicker shape. This is acquired by tilting the cricoid cartilage downwards, which then brings the arytenoid cartilages attached to the vocal folds forward. The clearest difference is audible in a female voice, which in classical singing tends to use more head voice register than the heavier chest voice register. In CCM singing, however, the changing point of the register is higher and generally the basic register used is a mixture of the two registers.

Due to the vocal folds being thicker in CCM singing the expiratory muscles automatically activate more than in classical singing. In order to achieve a balance in

the subglottic pressure, the inspiratory and pelvis muscles, and even legs, need to activate more. In CCM singing, the adduction phase, meaning the vocal folds drawing together to close the glottis, is approximately 70% longer, increasing the subglottic pressure. The larynx is in high positioning and the pharynx is smaller. There is more tension in the torso and the throat and the body's energy is felt more in the front whereas in classical it is more in the backside. (Estill 1988; Schutte & Miller 1993; McCoy 2005, 116; Eerola 2009)

The CCM repertoire has a generally smaller range and most of it is sung using the heavier mechanism. Strengthening the sound and resonance are acquired through different means. Twang, which is more commonly associated with CCM than classical, is acquired by tilting the epiglottis backwards. In classical singing, more resonance is acquired by lifting the soft palate and lowering the larynx. The laryngeal posture, "the relationship of the thyroid to the cricoid cartilage" (Estill 1988, 42), is an important factor causing the differences. Belting, used in CCM, requires a lot of muscular engagement in the torso, the tongue position is high and wide, and the cricoid cartilage is tilted. Both styles seek masque resonance, but they are acquired differently: in CCM the resonance takes place in the facial area, whereas in classical the facial vibrations are the cause of activity in the soft palate. The difference is also clear in the use of formants; the first formant is usually more dominant in classical singing, whereas the second formant is stronger in CCM singing. (Estill 1988; Eerola 2009 & 2012). Table 3 lists vocal effects used in CCM singing and some modern classical vocal music (Eerola 2009).

This study does not focus on the musical differences of CCM and classical. One way to summarize them is that classical music is mostly performing music in respect to the composer, whereas CCM is based on individuality and artistry of the performer. In addition to the technical and historical aspects, there are other, extramusical, factors to be considered when comparing the styles of singing. Especially since Tin Pan Alley and the concept of 'popular,' business and the developments in the music industry have played a dominant part in music and singing. The fast-paced shifting in the musical aesthetics and trends of contemporary commercial music is a reality to which a singer must adjust. As cause of television and internet driven consumption, the 21st century singing is also culturally and economically influenced.

A. Changes in the basic function of the vocal folds or false vocal folds	Breathiness	Diminished vocal fold activity.
	Rasp	Includes the low raspy sound of false vocal folds.
	Vibrato (Throat or hammer)	“Made vibrato” and natural vibrato.
	Creak	Vocal fold level vibration, used usually at the beginning or ending of a phrase.
	Crawl or growl	False vocal fold action.
	Melismatic runs and glissandi	Stretching of vocal folds.
	Shout	Thick vocal folds.
	Sobs	Lowered larynx, thin vocal folds.
	Vocal breaks and yodeling	Quick register changes.
B. Changes in the muscles outside the larynx and trachea	Darkening	Lowering the larynx.
	Distortion	Tilting the epiglottis as close to the arytenoids as possible.
	Twang	Tilting the epiglottis backwards.
	Belting	Narrowing the trachea, intense muscle tension.
	Nasal	Modifying the use of nasal and oral cavities.
C. Changing the tongue position towards the back of the mouth		E.g., Romanian singing

Table 3: Vocal effects used in CCM

The singer is usually a part of a group, as opposed to being a mere soloist. In jazz, for example, all members of a band, regardless of the instrument, are somewhat equal. This requires the ability to blend in and adjust to the overall group in order to achieve a certain balance. The places in which the performances take place more often are not at all designed for singing, unlike in the world of classical singing. Either the music or the audience might be so loud, or the audio system so weak, that the singer cannot hear much of his voice. Recording has also been a prominent part of the music business since it was invented, but the recording studio might not always be the ideal place for singing. The voice in recordings is always produced to match the current fashion, but the studio producer who in most cases is not a singer at all, might also demand the singer to perform a variety of advanced vocal effects. All of these aspects of singing contemporary commercial music are to be considered by a CCM vocal teacher. (Wilson 2003, 12–16; Potter & Sorrell 2012, 258–259)

4.3 CCM Vocal Pedagogy and Methodologies Today

Similarly to CCM pedagogy becoming more legit through research, also CCM singing has acquired a stronger status relying on scientific facts. Most notable vocal pedagogues work mainly in the field of research and the field is constantly developing. The CCM singers' status is also strengthened by the organizational activity. In the United States, the American Association for Teachers of Singing (AATS) founded in 1922 and the National Association of Teachers of Singing (NATS) founded in 1944 nowadays have divisions for CCM vocal singers. In Finland, formal CCM singing education has been provided since the end of 1970s (Raivio 2009, 2) and an equivalent association, Finnish Association of Teacher of Singing (FINATS), operating since 1983, got its division for CCM vocal pedagogues in 2008 (FINATS 2012).

In the 19th century, “successful singers could assure themselves of additional kudos later in their careers by revealing technical aspects that would help legitimize a subsequent teaching career.” The field of CCM vocal pedagogy has had a similar procedure of its own, only on a whole different scale enabled by technology and the

internet. (Potter 1998, 47) Many singers swear by the names of certain vocal pedagogues and invest in expensive educations with these people. Most of the “gurus” base their methodology in research; some depend on the appeal of their celebrity students. The impact of different methodologies became also evident in this study. The aim, however, is not to investigate commercial methodology, but higher education non-methodological pedagogy. Thus, a list of different methodological schools used both for CCM and classical vocal production is provided in the following for the reader to investigate (Eerola 2012).

- Breck Alain: Body Singing
- The Arceneaux Approach
- Roger Burnley: Singing Made Simple
- The Bristow Voice Method (The Singing Zone)
- Balance in Phonation -Method™ (BiP™)
- Jo Estill: Estill Voice Craft™
- Eric Frey's Vocal Release Program
- The Goodrich Method (Activation Voice Control – ACV)
- Elisabeth Howard: Vocal Power Singing Method
- Brett Manning: Singing Success
- Seth Riggs: SLS
- Cathrine Sadolin: CVT
- Sing Smart, Not Hard
- Sing Like A PRO™
- David Wilson: Discover Your Big Voice

Children’s vocal pedagogy has long been a taboo. Many teachers have not even considered working with children, since training the voice has been believed to be harmful for someone who has not yet reached puberty (Woodruff 2011, 49). The general opinion is beginning to change. This may be the cause of various publications from notable pedagogues, hands-on guides, the development of non-operatic singing pedagogy, and the research results on the advantages of children’s singing (see e.g. Edwin 1996; Smith 2006; Gadzikowski 2011) Still, a general established model of the young voice does not yet exist; the understandings on the singing voice of children and adolescents are in their beginnings. In addition to technical knowledge, the teacher must also consider age-appropriate repertoire for the young singer. Nevertheless, the discussion on the benefits of teaching children to sing is more established and pedagogues such as LoVetri talks about age-appropriate pedagogy concepts in her CCM workshops. (Woodruff 2011, 49)

5 Data and Methods

The goal of this study is to reflect two higher education institutions' contemporary commercial vocal pedagogy courses and the field through the teachers' experiences. The teachers chosen for this study are two CCM vocal pedagogy teachers, one from the United States and the other from Finland, who have developed their courses in vocal pedagogy from scratch. Lanier & Little (1986, 528) have written that research on teacher educators has often been overlooked. Much of the know-how that is passed on has been acquired informally, and for this reason adjusting and accepting the academic discipline's expectations may be difficult. The aforementioned aspect is noted in this study, because the interviewees have a strong informally acquired basis, and the field of CCM vocal pedagogy is young. Both CCM singing and its pedagogy are constantly developing as fields and teachers need to keep broadening their knowledge and educating themselves. Keeping up with the new research results that technology adds a new dimension to the pedagogy. Because CCM vocal pedagogy courses in higher education are relatively rare, another goal here is, through other's experiences, to offer insight into how to build one.

5.1 Research Questions

Shaping the research questions may be continuous throughout the whole process of the research (Saaranen-Kauppinen & Puusniekka 2006). This has also been the case with these research questions. Since the aim of the study is to understand the what, why, and how related to CCM vocal pedagogy, the research questions are formed accordingly. Many aspects of the interrogatives have already been partly answered in the theoretical frame. Thus the main questions asked from the research material are the following:

1. According to the teachers, what does the field of CCM vocal pedagogy consist of at the moment?
2. Why and how have the teachers developed their courses?
3. How does the future look like?

5.2 Approach

5.2.1 Qualitative Research

Qualitative research usually includes only a few cases; the criterion for the validity of the data is the quality, not the quantity. A case study is considered as a natural way to conduct research on teaching and learning. (Eskola & Suoranta 1998, 18 & 20) Qualitative research seeks to describe or interpret a certain phenomenon or understand certain actions. It is therefore important that the people, from whom the information is acquired, know a great deal about the subject and have experience in it. (Tuomi & Sarajärvi 2011, 85) Taylor-Powell & Renner (2003, 9) state that the aim of qualitative research is “not to generalize across a population,” but to advance understanding “for the respondent’s perspective.” Because the aim here is to describe the field of CCM vocal pedagogy through two vocal pedagogy teachers’ experiences, a qualitative approach using case studies felt justified and natural.

Wolcott (1991, 19) subsumes the data-gathering techniques employed in qualitative research on education under three categories of activity: experiencing, enquiring and examining. Experiencing, where the emphasis is on the sensory data acquired by mainly watching and listening, is in this study all the researcher’s overt and covert knowledge, which has been gained during the participation in the tuition. The enquiry part, where the researcher takes a more participative role, has been carried out in the form of semi-structured interviews. This deepens the knowledge obtained through experiencing and places a greater emphasis on the interviewees’ personal experience. Lastly, the examination of material prepared and provided by the interviewees, such as a course outline or a curriculum plan, has been examined both before and after the enquiry part. This approach on collecting and examining data could also be called triangulation. Youngs & Piggot-Irvine (2011, 189) tell us that the concept of triangulation is often used when the data is obtained using different methods. Wolf (2010, 145 & 160) adds that triangulation should be unique or “tailor-made” in each research. The challenge of using triangulation is that it can be very time consuming, but, on the other hand, it raises the research’s validity (Youngs & Piggot-Irvine 2011, 195; Tuomi & Sarajärvi 2011, 143).

5.2.2 Data-Driven Case Study

This is a study of two cases, a collective case study. Several case studies may simultaneously be carried out, but according to Stake (2005, 444), “each case study is a concentrated inquiry into a single case.” He continues that the purpose of collective case study is to provide insight into an issue or to redraw a generalization using more than one case. The cases are of secondary interest; their purpose is to support and facilitate the researcher’s understanding of a larger collection of cases. Since this study consists of only two cases, referring to Taylor-Powell & Renner (2003, 9) vast generalizations cannot be rightly made. Stake (2005, 444) responds that although the ultimate interest would be more in a general phenomenon than in an individual case, understanding the complexities of a single case is more realistic a task when conducting research. Nevertheless, it is up to the researcher to decide how much and how long the complexities of a case should be studied. (Stake 2005, 444–446 & 448)

“Case researchers seek out both what is common and what is particular about the case” (Stake 2005, 447). In order to pinpoint the particularities, data should be gathered on the following components of the case: the nature of the case, the historical background, the physical setting, other contexts, other cases through which this case is recognized, and those informants through whom the case can be known. Here, the most important and knowledgeable informants are the interviewees, the developers of the cases. Most case study is empirical study of human activity, and despite the questions, the answers are colored with description and interpretation, opinion and feeling. (Stake 2005, 454) Bearing this in mind, information on other factors, such as the nature of these cases and their functioning, are received from the informants. Due to the researcher’s personal experience, other colors might also be added. “Historical context is almost always of interest, but so are cultural and physical contexts. Other contexts often of interest are the social, economic, political, ethical, and aesthetic.” (Stake, 2005, 448) Mapping the context, such as the history, is a combination of interviewing, referring to literature and articles, and searching online. The theoretical frame for the historical background can be found in chapters 2.1 and 4.1.

5.2.3 Content Analysis

Content analysis is a general method of analysis usable in all qualitative research. In addition to being a single method, it can also be seen as a loose theoretic frame (Tuomi & Sarajärvi 2011, 91). Content analysis is text analysis that is dividable in different phases and, in order to have a relevant outcome, it requires a reported summary. There are different ways of naming the phases of content analysis, but a common practice is to call them categorizing, identifying themes, coding, and organizing. (Ibid., 93 & 104)

Taylor-Powell & Renner (2003, 2) write that good analysis requires understanding the data, which in turn requires reading and re-reading the text and listening to the recordings. Using a lot of time and effort in the analysis, however, is not a guarantee of valuable results. Identify themes and organize them into summarizing categories is suggested. While categorizing, new themes serving as subcategories might emerge. Tuomi & Sarajärvi (2011, 93) explain that categorizing is finding common features and forming some kind of generalizations. Dividing the qualitative data into themes is similar to categorizing, but makes the comparison on the appearance of different themes possible. According to Taylor-Powell & Renner (2003, 3), the two approaches can sometimes be combined; one starts with a few preset categories and adds others as they emerge. The process is interactive and the preset categories may change as the study proceeds. Although the aim is to generate exclusive categories, the data may fit into two or more categories, which then requires cross-indexing. (Taylor-Powell & Renner 2003, 2–3) Ryan & Bernard (2000, 781) think that regardless of the means of coding, when the themes have been singled out, a good part of the analysis has already been done. The next step after distinguishing codes is to figure out how things are related (Ibid., 782).

As stated before, the empirical data used in this study is dividable into three parts: experienced data, enquired data, and examined data. Analyzing the information gained through participation and observation as a clear part of research material has resulted as problematic and perhaps even impossible. Much of it is so-called tacit knowledge obtained through discussion during and outside of class time, separately

from the interview. This part serves more as a tool for deepening the analysis and specifying the themes rising from the other data, also enabling more critical thinking. Besides analyzing the transcribed interviews, the enquired data, it is also necessary to analyze the curricula, course outlines and even parts of the course material provided by the interviewees. Through this examination it is easier to structure the information received through the interviews. Tuomi & Sarajärvi (2011, 81) write that combining methods of data collection, such as observation and interviewing, is usually fertile. Interviewing is the strongest means to bring up norms and normative behavior, whereas observation might reveal contradictions or clarify these norms. This is called triangulation, which according to Denzin (1997, 318), can be used to “overcome the weaknesses or biases of a single method,” which in this case would be the interviews.

This study has followed Kvale’s (1996, 87–88) ‘Seven Stages of an Interview Investigation,’ which are the following:

1. Thematising: framing the goal of the research.
2. Designing: reflecting the design of the study to the seven stages.
3. Interviewing: conducting the interviews being aware of the interaction.
4. Transcribing: transferring recorded speech to written text.
5. Analyzing: using appropriate analysis methods.
6. Verifying: designating generalizability, reliability, and validity.
7. Reporting: describing the results and findings.

In this study, the process of thematising and designing has mostly been conducted before the first interview took place. The themes were returned to during the process of analysis. Ryan & Bernard (2000, 780) write:

Themes are abstract (and often fuzzy) constructs that investigators identify before, during, and after data collection. Literature reviews are rich sources for themes, as are investigators’ own experience with subject matter. More often than not, however, researchers induce themes from the text itself.

Some of the themes in this study have been chosen based on the experienced knowledge of attending the courses. Some themes are based on theories on the informal-formal nexus or the making of curricula. Many themes, however, have arisen from the transcribed material. The analysis has also been a multifactorial

procedure. Ryan & Bernard (2000, 775) divide analysis into two major types: separating the text into meaningful totalizing words or finding meanings in large segments of text. Both of these methods have been used in this study.

5.2.4 Considerations on Comparative Aspects

Although this study is bound to present some comparison in examination of the results, it has no political aims whatsoever; the goal is not to put nations, cultures, courses, methods, nor people in any order of precedence. According to Stake (2005, 451), even in collective case studies, more important than selecting the clearest samples of attributes, is the opportunity to learn. Stake (2005, 457) also states, however, that formally designed comparison is actually an efficient way of learning about and from the particular case. Through grand epistemological strategy and powerful conceptual mechanism, comparison fixes attention upon one or a few attributes. Nevertheless, instead of “glossing over” the uniqueness and complexities of the individual cases, which tends to happen when the focus of the research is on comparison, a more ethnographic approach concentrating on describing the present cases in sufficient detail is used in this study. This leaves the act of comparing to the reader.

Because comparing is a fundamental human activity, all research entails comparison of some kind, even if it is tacit and unadmitted (Alexander 2001, 509). Bearing this in mind and since at least some comparison will inevitably be made one way or another, let us examine the comparative analysis of pedagogy. Comparative research on pedagogy requires a viable framework consisting of historical, cultural, and school system related elements.

Comparative pedagogy reveals, alongside each country’s unique mix of values, ideas and practices, powerful continuities in these which transcend time and space. In so doing, it helps us to pinpoint those universals in teaching and learning to which, in any context, we need most closely to attend if we are to improve the quality of education. (Alexander 2001, 507)

Due to globalization, the demand for internationally aware take on educational research has increased. Alexander (2001, 521) manifests about the need for more comparative educational research on pedagogy, “the very core of the educational enterprise.” Through such research, the understanding of the interplay of education and culture would be enhanced and quality of educational provision could be improved. Alexander (2001, 509) also examines reasons for the phenomenon among researchers to mostly conduct single-country education studies, comparisons within a single nation. According to him, “comparing education across cultures, nations, regions and indeed academic disciplines commands attention to borders, and it is a short step from marking borders to defending them” (ibid.). At this point, it should be remarked that due to a lot of intrapersonal examination in terms of this research, the researcher trusts her ability of remaining objective; ‘defending borders’ in the sense of discriminating others is not the agenda of this study.

Some of the reasons why transnational comparisons on pedagogy are relatively rare are the logistical, methodological, and linguistic demands of comparative pedagogical research. Comparative policy analysis, based on documents rather than fieldwork, is a much more manageable and cheaper option. Combining the demands of the two is also a challenge. Pedagogy as a field is a complex mixture of practice, theory, and research; implementing comparative research requires some level of expertise and knowledge about the countries compared, their cultures, systems and policies. (Alexander 2001, 510) Coming down to this particular research, it would be incorrect to claim to be an expert on the American or the Finnish cultures, systems, or policies. However, advice has been sought from people closer to expertise. According to Alexander (2001), thought, “[t]he challenge of comparative pedagogy is to marry the study of education elsewhere and the study of teaching and learning in a way which respects both fields of enquiry yet also creates something which is more than the sum of their parts.” As in this case, although the researcher had a Finnish degree in music education already, the vocal pedagogy studies were started in the U.S., “marrying” the practice there first. After returning back to Finland and continuing with the Sibelius Academy studies, it was easier to reflect the learned American practice with the more familiar Finnish discipline.

Alexander (2001, 511) also points out a few other challenges: the difficulty of seeing the connection between past and present, and viewing education, especially a foreign discipline, through a historical perspective. To overcome this challenge, it was concluded that only a thorough research into the history of CCM and vocal pedagogy, and the development of the music education system would suffice. This really did open up new, even surprising, perspectives. The summaries and overviews of the process are included in the theoretical framework of this thesis.

The researcher needs to be exceedingly sensitive to the problems of language and translation. This has been one of the main challenges in conducting this research. Luckily however, the Finnish interviewee being ‘a regular’ in the international vocal pedagogy circles uses equivalent terminology that the researcher was already accustomed to use in English; the same language was spoken. Since the research was conducted in English, a few problematic terms were encountered, when translating the Finnish interview or educational terminology into English. Although most of the language related problems encountered during this process of writing were translating Finnish into English, the interview conducted in English could also have been more fluent from the researcher’s part.

5.3 Conducting the Research

5.3.1 Semi-structured Interviews

The research interview is always steered by the goals of the study (Ruusuvuori & Tiittula 2005, 23). Semi-structured interviews proceed according to certain themes chosen beforehand and some supporting questions. Methodologically, interview emphasizes interpretations and meanings. (Tuomi & Sarajärvi 2011, 75; Hirsjärvi & Hurme 2001, 48) The benefit of interviewing is its flexibility; the interviewer has a possibility to repeat and clarify the question and have a conversation. The questions can be asked in a flexible order, the most important aim being gathering as much data as possible. (Tuomi & Sarajärvi 2011, 73) Tuomi & Sarajärvi (2011) suggest giving the interview questions to the interviewees beforehand. The interviewees taking part

in this study were offered the possibility to get the questions through email, but neither of the interviewees saw it necessary since the subject was so personal and internalized. The questions are basically in three categories: interviewees' backgrounds and education, the vocal pedagogy courses and their content, and the future prospects. For the original frames for the interviews, see Appendix 4.

Tienari, Vaara & Meriläinen (2005, 103) focus on the construction of cultural community in an interview. By cultural, they refer to national, but stress that national is not static or monolithic, but variable and multiform. National cultures exist only in the so-called live interaction of people, such as a research interview. In an interview situation, performance and action are to a large degree linguistic action. In addition to language, the interviewer and interviewee interpret each other through each other's appearance and behavior. (Tienari, Vaara & Meriläinen 2005, 103) Rastas (2005, 84–85) write that cultural differences might cause problems if they prevent the interviewer and interviewees from understanding each other. A suggested solution for the researcher to prevent such from happenings is either to belong in the same cultural group as the interviewee or to get familiar with the culture as best possible.

The first interview took place in December 2011 in Boston, Massachusetts, USA. The interviewee had already agreed the request to do the interview in September, but it was better to conduct it after the researcher had gotten a better understanding on the course and knew the professor better. The semi-structured interview in this context meant that a list of questions was written to help remember the goals of the study. It still allowed keeping the interview conversation-like and open to all new themes that might emerge in the moment. The interview was recorded with a Zoom H4N recorder, and it took about 33 minutes. Because it was conducted at Berklee in a teachers' room, which was available for any professor to use, the interview was briefly interrupted when a man walked in the room. The presence of the man, however, did not have an impact on the interview. The second interview was conducted in March 2012 in Helsinki, Finland. The interview was conducted in Finnish and took about an hour. Toward the end, two women entering the meeting room interrupted the interview, but again, the interruption did not have a remarkable impact on the interview. In both interviews all of the beforehand drafted questions and many specifying questions were asked.

The semi-structured approach worked well, but because the interview was not tested in advance and the structure was different on both times, the questioning could have been more specific or better structured in general. Because the interviewer was familiar with both of the interviewees beforehand, she had certain conscious and unconscious expectations. When transcribing the interviews, it was noted that some of the questions were suggesting a certain kind of answer based on the preset assumptions. Fortunately, because the subject was well internalized by the interviewees, they did not seem to get confused by the questions, but dared to even object.

According to Eskola & Vastamäki (2001, 25–26), the most common motivators for taking part in a research are the possibility to make one's opinion heard, sharing one's own experience, and former positive experience on taking part in a research. Another reason is hoping that sharing one's experience might help other people in the same situation. The interviewees were chosen due to obvious reasons; both of the professors are the founders of the courses and pioneers in their environment. Including more interviewees in the study was considered, but this proved as a difficult task, since similar courses seem to be quite rare. It would not have been an equal situation for other courses either, since the researcher would not have had the possibility to observe the courses in the same manner as the previous courses. The understanding would not have been on the same level and the analysis could not have been as deep as with the other two.

5.3.2 Examined Data: Curricula and Course Material

Most of the course material and course outlines have been received from the interviewees during their courses or the interviews. The course material includes articles, book chapters, lecture slides, song examples, and personal lecture notes, for example. All of the material has been analyzed by themes and divided into larger categories. The three categories are: 1) course content/topics, 2) homework/tasks, and 3) course material. The lists of material can be found in the appendices section. These

lists have then been categorized again to a summarizing list of ten general factors, which is presented at the discussion chapter.

The material has been fairly easy to analyze since the researcher is familiar with the content of the material. Categorizing the material under three domains has been rather straightforward, but categorizing the content into general factors of ten was more difficult. Many of the factors tend to overlap and some are left vague. Because of this the focus of some categories is specified with more detailed examples.

5.3.3 Schedule

The gathering of the research material was started in fall 2011 in Boston. Also the first research plan and interview took place at the end of 2011. In spring 2012 after returning to Finland, research plan was reviewed and more research material was gathered based on the new plan. The second interview was conducted in March and both of the interviews were transcribed and partly analyzed during the spring 2012. The analysis continued throughout the summer, when also half of the text was written and more reference was gathered. The thesis was pre-presented at the end of the summer and fully presented in October 2012. Due to a couple of major simultaneous projects, the personal need to make further adjustments, and review the text and language, releasing the final version has been prolonged and is hereby released at the end of March 2013.

Fall 2011	Research plan's first draft. Gathering research material about Berklee and America. First interview in December.
Spring 2012	Research plan reviewed. Gathering more research material. Second interview in March. Transcripts.
Summer 2012	More research material. Organizing and analyzing research material. Writing. Pre-presenting the results.
Fall 2012	Writing, revising, correcting. Asking for feedback from the interviewees. Presenting the results in October.
Spring 2013	Final adjustments. Proofreading and language check.

5.4 Qualitative Research Analysis

Transcribing, or writing down the recorded interview word-for-word, is always an action of interpretation (Ruusuvuori & Tiittula 2005, 24). It is not necessary to include special characters unless the focus of the analysis is on linguistic features or interaction. (Saaranen-Kauppinen & Puusniekka 2006) There are no exact demands on the preciseness of the transcription but the most important thing is to acknowledge the form of the analysis and write down the essential parts (Hirsjärvi, Remes & Sajavaara 2009, 222). The transcriptions of the interviews were done in spring 2012, the first one in March and second in April. I did the transcriptions in two parts, first transcribing listening to the recordings and then revising and correcting mistakes. The first 33-minute interview was in English and resulted as 12 pages of standard format text with wide margins. The second hour-long interview was in Finnish and resulted as 21 pages of similar text.

When analyzing the transcriptions, hence language, it is important to remember that it does not necessarily describe the object but creates a certain version of it. The version is thus to be tied to its context and attention should be paid on the whole. (Eskola & Suoranta 1998, 140–141) In this study the interviews' different languages brought in an additional challenge to the process of analyzing language. The most functional method was to name themes from the beginning. The thematic analysis and coding were the result of reading, rereading, underlining, and coding the transcribed text and during this process more themes emerged.

5.5 Ethical Considerations

Because qualitative research is interested in personal views and experience, correct ethical behavior is a necessity. People have a right to decide on the usage of data concerning them, which also means the right to decide whether or not to take part in a research. (Kuula 2011, 86–87 & 107–108) Stake (2005, 459) stresses the importance of sending drafts of the write-up to the interviewees for them to be able to read how they are presented, quoted, and interpreted. The researcher must then be sensitive to

any concerns found in the interviewee's responses. In this case, both of the interviewees were asked if they would be interested in taking part in this research. The topic was explained, making sure that it is not a comparative study and does not have any political aims. Because of the rareness of these courses the traceability of people and institutions is easy, and it was suggested that using names instead of antonyms would make sense. Neither of the interviewees opposed to this but both had the opportunity to decide again after reading the used quotes and results. The interviewee's also had a chance of adding, modifying, and removing quotes and the parts including them. Because especially the first interview was left quite short, I wanted to make sure that both interviewees are heard. No quotes were removed, but a few misunderstandings were corrected.

Qualitative researcher must account for the decisions made in every stage of the research; it is a complex choreography of moving between analysis, interpretation and theoretical framework (Eskola & Suoranta 1998, 208). Since there is not a lot of scientifically valid material on teaching CCM vocal pedagogy, triangulation was chosen as a means of improving the validity aspect. Tuomi & Sarajärvi (2011, 148) explain triangulation to have born in American tradition of qualitative research, which emphasizes methodological approaches. Triangulation can thus be seen as a method of tying results to reality helping to perceive the object of the research as a whole. What is meant with triangulation in practice is combining data acquiring methods, researchers, sources, or theories (Ibid., 143). In this research methodological triangulation was used.

According to Moustakas (1990, 32), validity can be defined through two questions. The first question is, does the research cover the essentiality and the meaning of the experience comprehensively, vividly, and accurately. The second question is, does the description combine the researcher's accurate and in-depth self-examination with the part-takers' descriptions. Taylor-Powell & Renner (2003, 9) write that because of people's tendency to see and read only what supports their own point of view, paying attention to this is important. Since every study has limitations, it is crucial to present those limitations and problems during the course of the research to better help others understand the reasoning behind the conclusions. In this study I have attempted to follow these instructions.

6 Results

To clarify the structure for the reader, the results are for the most part presented so that Brown's answers are first and Puurtinen's second. This is by no means an act of preference, but merely a functional solution to enhance readability. For Puurtinen's original Finnish quotes, see Appendix 5.

6.1. Introducing the Interviewees

6.1.1 Berklee College of Music

Sharon Brown is an associate professor at Berklee College of Music and the founder of Berklee's Vocal Pedagogy course. Having taught at Berklee since 1986, 26 years in fall 2012, she still considers herself as a "straight-ahead classical singer." Over the years, however, she has focused more on musical theater running annual musical theater projects. In addition to teaching private lessons at Berklee for mostly musical theater oriented students, she also teaches the vocal pedagogy class and vocal technique classes. Brown divides her career into two parts. First she got a degree in elementary education in Salem State College (Salem State University since 2010) and taught all levels of school for 13 years with a focus on mathematics. In the late 80s, after having comprehensively worked "without any of the credentials" as a music teacher for years, she decided to go back to studying music. Brown returned to her hometown Boston in order to study classical singing at Boston Conservatory. Brown got her bachelor's and master's degrees in performance at the Conservatory and graduated in 1988. During her studies she also took a course in classical vocal pedagogy, but according to her, the course was not "anywhere near" to what vocal pedagogy is today. Already in 1986, due to an over-population of students and shortage of teachers in the vocal department, she started teaching private students at Berklee College of Music. She says that at that time the Vocal Department was about a fourth in size of the 1000 students and 55 teachers that it is today.

Brown developed the Berklee vocal pedagogy course around 1999. Considering the purpose of this study, it is to be noted that Brown's course is called "Vocal Pedagogy" without referring to any particular genre. In fact, stylistic guidance is not even part of the course outline. Then again, since Berklee's goal is to train musicians to the contemporary field of music, and through my experienced knowledge on the practical contents of the course, the course can well be used as a case in this research. It is also to be noted that due to the compulsory core music studies at Berklee, which include style oriented labs for different genres of music (see *The Bulletin of Berklee College of Music* 2012–2013, 71), and the limited amount of class time, it is justified that the stylistic guidance is left out of the curriculum of this particular class. When asked about whether or not she thinks that teaching classical singing differs from teaching CCM singing, Brown admits that there is a difference, but also points out:

Teaching a person is teaching a person, in other words there are some [clearing her throat]... Just working one-on-one with somebody, it doesn't matter what style you're talking about. There's still a process and a psychology in the approach. But certainly the repertoire is different. And if you're gonna be teaching it, you need to know the repertoire. (Brown)

When asked about her view on the reasons why the Berklee Vocal Department requires classical vocal repertoire to be sung by the students, although their main focus is in CCM, Brown answers:

Our goal is to produce the best singers we can possibly produce. That's pretty much it. I think we're doing well. --. And also we're very keen on developing all parts of voice and that includes the upper voice as well. And it's the traditional pieces that show that off, more so than the other. (Brown)

6.1.2 Sibelius Academy

Aija Puurtinen is a Finnish CCM singer and pedagogue. She graduated as Master of Music from the Music Education Department in Sibelius Academy in 1991 and completed her doctoral thesis on CCM vocal performance in 2010. While studying at the Sibelius Academy in the late 80s, she took the basic pedagogical and didactic studies that are part of the music education curriculum, but also completed studies in instrument pedagogy. Since at that time no tuition in CCM singing was available, she

studied classical vocal pedagogy. She took advanced studies in Afro-American music and band instrument studies in drums, electric bass and guitar, and jazz piano. Being a self-taught CCM singer, she has studied the different styles with the help of other musicians, such as drummers, guitar-players, and pianists. She has also supplemented her vocal studies as an exchange student in the Royal Academy of Music in London, where she studied musical theater for a year. She has also taken courses in teaching methods such as Speech-Level Singing, Estill Method, and Complete Vocal Technique, and has familiarized herself with other methodologies.

Puurtinen returned to Sibelius Academy in 1995 to teach small-group CCM singing, the first form of CCM vocal tuition in Sibelius Academy, which was mandatory for all music education students. In the course of next ten years, CCM vocal tuition underwent an elevation from first becoming eligible as a second instrument and later convertible to principal instrument. According to Puurtinen, finally in 2007 one could apply to Sibelius Academy music education department with CCM singing as a principle instrument.

After being encouraged to do a doctoral thesis on CCM singing, Puurtinen set to do an artistic thesis about her views, where she demonstrated the different varieties of her own usage of voice in different settings and ensembles. Although it was an artistic degree she decided that due to her pedagogically oriented thinking the thesis was best to be done at the Department of Music Education.

So with this I also wanted to remind about for example the music education department's really high artistic level, among both teachers and students, which unfortunately often is forgotten. So it was also like a statement. And I've promoted that already while doing it and in general in Sibelius Academy wanted to raise the status of pop/jazz singing, or overall the status of pop/jazz music and crossover music. (Puurtinen, 1)

Puurtinen gives master classes internationally; at the moment she is working on a post-doctoral study about teaching CCM singing to children. She is also the founder of the CCM division at the Finnish Association for Teachers of Singing currently acting as the manager of international affairs representing the association at international meetings. Puurtinen is a certified mixed voice teacher and a member of IVTOM, which is a group of teachers who separated themselves from Speech-Level

Singing training to continue to teach the mix voice, but including conferences and strong scientific and pedagogic research to the international operation.

6.2 Introducing the Courses

When asked about the reasons for developing a vocal pedagogy course, both interviewees answer that there was a need for at least one. According to Brown, there is a vocal pedagogy component in every graduate and most undergraduate vocal programs in the U.S. In her opinion, also Berklee had to have a course, which would serve at least as an introduction to the discipline. She also points out that since one does not need a degree to teach voice, many unqualified people are teaching it. Puurtinen states that if the Sibelius Academy Music Education Department were to train people to the fields where music educators are really needed, along with music therapy and early childhood music education, vocal pedagogy would become one of the main fields of study, because the singing is taught for people of all ages.

According to the course description found in the Berklee Registration Manual (2012, 125) and the syllabus structured and handed out by Brown (see Appendices 2 and 3), the course is an introductory class designed for advanced upper semester voice performance or music education students interested in teaching private voice lessons. Prerequisites for taking the course are a previous completion of ‘Elements of Vocal Technique’ course and Brown’s approval. Also basic keyboard skills are recommended. The class gives practical experience in learning effective teaching skills. The topics examined and investigated at the course include “the structure and function of the vocal mechanism and the processes involved in the making of the singing sound” (Brown: Vocal Pedagogy course syllabus). The vocal technique related discussion includes breathing, phonation, structure of the larynx, resonance, registers, and vocal health. Teaching related discussion includes developing a philosophy, structuring the half-hour lesson, choosing repertoire, diagnosis of vocal problems and suggested solutions, and the psychology of one-on-one teaching among other topics. During the course, students also work individually with a private student under the direction of the course instructor.

The fourteen-week course, hence, is the sum of teaching at least seven times a half-hour lesson with a private student, at least one hour of a Berklee voice teacher observation, and a weekly 110-minute class, which generally is in two parts: first discussing about a topic based on the textbook used, and then discussion about teaching and experiences with the student. Brown says that the feedback she has received on the course has been mostly positive, probably partly because people “get to sit and talk like adults.” As Brown puts it, the course is “not a license to go out and teach,” but:

...an introduction to this discipline. And as I’ve said before, it’s a class that examines or investigates what you don’t know, --, and where to go to find it. What are the resources and people, who are the people to read... Like the journal of... if you had not taken this class, you wouldn’t know about the Journal of Singing. (Brown)

The CCM vocal pedagogy courses at the Sibelius Academy Music Education Department were first held in 2009. Puurtinen says that she first brought the need for a CCM vocal pedagogy course up over ten years before the request was actually approved by the managing board. She suspects that her doctoral thesis played a prominent part in the development of the CCM voice discipline in Sibelius Academy, since after the thesis also a partial CCM voice teacher’s lectureship was finally founded. Nowadays there are two courses on CCM vocal pedagogy for voice principle students: ‘Voice Pedagogy, Afro-American Music C’ to correspond level C of vocal performance, also a prerequisite for taking the course unless otherwise negotiated, and a continuing course ‘Voice Pedagogy, Afro-American Music B’ to correspond level B. Both courses take two semesters to complete.

The level C course, recommended for the third year of music education studies, consists of 54 hours of lecture time, 15 hours of voice teacher observation, and approximately 100 hours of independent work. The level B course recommended for the fourth study year is 32 hours of lecture time, twenty 45-minute lessons for two private students each, 15 hours of observation, and 120 hours of independent work. During the few years of teaching the courses, the schedule of the courses has changed significantly, since at first the classes were arranged weekly, whereas now the lectures are held periodically, sometimes during weekly time and sometimes on weekends. This depends a great deal on the lecturers’ personal schedules.

The course objective for the level C CCM vocal pedagogy (Sibelius Academy Curriculum 2012, 7) is that the student acquires “the skills required for teaching basic vocal technique to children, teenagers, and adults.” The course content includes the basics of vocal technique physiologically, anatomically and phonetically, characteristics of different styles of singing including discussion on how to teach rhythm, phrasing, and improvisation, methods of training and teaching the voice, and examination of current teaching material, as well as producing one’s own material.

The level C course does not include teaching a private student, because Puurtinen thinks that it would be important for the teacher student to first acquire knowledge on the physiological and pedagogical aspects before being required to “give samples” on it. Nevertheless, the students do practice teaching in class, in a “safe environment.” The main emphasis of teaching in class is how to train the voice and develop the audio kinesthetic ability to listen to the pupil’s voice and use vocal workouts accordingly. The sequencing level B course increases the already acquired skills and introduces related teaching methods and approaches such as the Estill Method, Speech-Level Singing Method, and Complete Vocal Technique including familiarizing oneself with international terminology in general (Puurtinen: Voice Pedagogy Afro-American Music B course syllabus).

The differences of the courses are that Brown’s course acts as an introduction, and although many of the students who have taken the course teach rightly, according to Brown: “it’s *not* a license to go out and teach.” Puurtinen’s courses, on the other hand, act more like “a license” since the completion of the B level vocal pedagogy course with a B level performance exam corresponds the degree received studying vocal pedagogy in a polytechnic institute.

6.3 Building the Courses and the Curricula

When talking about developing the courses and curricula, both interviewees emphasized the newness of the discipline of CCM vocal pedagogy. The new information on the physiological facts on the voice, brought in by the rapid

development of technology, is a challenge for the vocal pedagogy teachers. Keeping up to date on the latest findings requires time, devotion, and financial support. Sharon Brown developed her course about 13 years ago and during that time a lot has changed, taking the configuration of the field and the voice teachers' attitudes into consideration. In Brown's case, building the curriculum seems to have been a combination of using both the knowledge gained through her own experiences and the knowledge textbooks have provided.

I remember when I first started teaching this and I was using those textbooks [e.g. McKinney, Ware], I would sit every single week and I would write out my notes for lectures. I've gotten kind of past that because I've got it kind of down. --. I'm not furiously writing out all my notes. But I have all those notes that I wrote out, when I first started this course. But I think that it's progressed so that I'm more able to guide the students. I feel like I'm doing that pretty well. (Brown)

The syllabus is structured according to the topics in the textbook and to support the practicum. Technology is not discussed much during the course. Brown admits that keeping track and understanding the new scientific findings and the technology side of the discipline would require more than she at the moment can dedicate of herself to.

...I have to say, as I've said before, I haven't quite gotten on that bandwagon yet to really understand it. (Brown)

This partly explains why the curriculum of the course has not changed much during the past few years.

Teaching a more recently developed course and having studied pedagogy abroad, Puurtinen has had the benefit of being able to build the curriculum after first having examined equivalent international pedagogy courses and programs. Networking with other pedagogues at international conferences on voice has also proved helpful. Based on the knowledge acquired abroad, Puurtinen has attempted to build "credible" curricula to meet the budget given by the Sibelius Academy Music Education Department. Puurtinen's process of building the curricula is also strongly tied to her own experiences and she justifies her choices through giving examples on some of the surprising cases she has encountered during her own teaching career.

Puurтинен has so far been renewing the curricula on a regular basis along with the new results in the vocal research. Because she is so active in the international vocal pedagogy scene and conducts research herself, keeping up with the latest results is somewhat more natural in her case than Brown's. Puurтинен also seems to be more flexible on changing the course outline even during the term. This might also be an indication of the new courses still seeking their form. Considering all the "twigs and roses" received during the past few years of teaching the courses, she appears to be happy with the way the courses have turned out. She seems assured that the courses, which are built upon her own judgment, prepare students as best possible to work as CCM vocal teachers in the future.

If one of my students has taken the level C and B pedagogy courses and I've been able to regard/contemplate his/her work and evaluate and encourage and develop the teaching contents, so I can afterwards with good conscience recommend him/her to a post. I see that this has been in that way a kind of a great entity. (Puurтинен, 2)

6.4 Course Content and Material

The most noticeable differences in terms of course content and material between the professors have to do with the ages of courses, the common practices of the institutions, and the amount of class time. The aims of the courses, be it an introductory course or a course preparing for a vocal teacher career, dictate a large part of the course material. The nature of the material between the courses has various similarities, such as detailed physiological terminology. The materials, however, also reflect the interviewees' personal values and experiences in getting to know and keeping up with the field.

Brown's material is partly predetermined in the form of the textbook. The other part is based on a 'go-find-out' mentality, forcing the students to read voice journals, find useful websites online, and familiarize themselves with suitable repertoire for different kinds of singers. Puurтинен's material is more predetermined: she assigns certain articles and book chapters to read, certain websites to visit, and songs to teach. This does not mean that this would limit the freedom to explore the field, but the assigned material in principal seems to be based on strong views on who to read and

listen to. Brown's challenge has to do with limited amount of class time. Also Puurtinen admits that some compromises in terms of the course content have had to be made due to a given budget.

6.4.1 Course Material

Brown's process of building the curriculum in the past has been based on reading through textbooks, which according to Brown, she has read many. The first textbook she used was James C. McKinney's 'The Diagnosis and Correction of Vocal Faults' (1982). She, however, did not agree with McKinney's deprecatory views about the female use of chest register, so she decided to change the book.

Toward the end of the book when he's talking about registers he says the chest voice is a harsh heavy mechanism, generally used by women of ill-repute. So that's when I bagged that textbook. Although, it is still a very widely accepted textbook in the field. (Brown)

Another textbook she used for a couple of years was Clifton Ware's 'Basics of Vocal Pedagogy' (1998), another still accepted book. The currently used textbook Brown discovered through a NATS summer workshop in Westminster Choir College at Rider University, where Scott McCoy was teaching and giving workshops. Afterwards, Brown received a notice through a mailing list about the release of McCoy's new textbook, and as apparently many pedagogy programs in the U.S., she has been happy using the book. Brown thinks that the content of the book is excellent, although a bit too scientific sometimes for the purposes of the course, when talking about spectral analysis for instance. The book is accompanied by an interactive CD-ROM, programmed by McCoy himself, which according to Brown, is really useful, since it demonstrates a lot of the physiological phenomena in action.

The more you can see things move and bounce and function... I mean, you can talk about it till you're blue... But to actually see it in action like he provides, I think it's great. (Brown)

The CD-ROM also includes some exercises based on the text. Almost the whole book is sifted through during the course, excluding a few chapters, and Brown assigns a

few quizzes on the subjects. The book is mostly about the physiological aspects of singing and vocal pedagogy, rather than the actual psychology of teaching. The teaching part is discussed separately during class time.

In addition to using McCoy's book, students are expected to also use Anne Peckham's workout book called 'Vocal Workouts for the Contemporary Singers.' The book contains CCM vocal exercises for all levels, and is a required book in a prerequisite course called 'Elements of Vocal Technique,' which is a course focusing on the basic elements of singing, such as breath management, intonation, tone quality, and phrasing (Berklee Registration Manual 2012, 123). The book is also used in Brown's class for 'Elements of Vocal Technique for Non-Voice Principals,' the source of the majority of the private students. Brown expects the student teachers to some degree use the book with their private student in their lessons. During class time Brown also uses another CD-ROM based program, which assists in going over some historical and research aspects of vocal pedagogy and helps demonstrating the subject of vocal health. She also uses additional teaching material, such as a plastic model of a larynx, to support learning. Memorizing the larynx part names and understanding the functioning is easier for students with the model.

Puurтинен's course materials generally consist of handouts, which include lecture slides, certain chapters on recommended books, and some sheet music. The lecture slides are either made by her or by a visiting lecturer. During the two semester courses she has many visitors come in to talk about, for instance, certain stylistic elements, children's singing, or a certain vocal pedagogy method. Puurтинен does not use a course textbook, because according to her, an omniscient textbook containing all the information she agrees on does not exist. Instead, she provides students with lists of books, researchers, and researches that she encourages the students to read. She assigns some research reports to read and write summaries on, something she still herself does. Her decision to have a flexible course material is based on the discipline's development in terms of voice research.

The methodology in this field has changed and developed and next there'll be this magnetic research, which is still under process in Germany. I'm absolutely sure that even I will experience it, that it will revolutionize our perceptions of the physiology of voice in general. (Puurтинен, 3)

6.4.2 Approaches on Genre and Style

Another thing that Puurtinen links with the young age of the discipline is the generally short history of CCM.

That for decades people have done things only based on what feels good through certain cultural expressions and perception on the history. So if one thinks about the emigration of the European immigrants to America: combining many different cultures and forming the Afro-American tradition, which then has returned to Europe, which influences our Finnish music. Whatever the language, there's some kind of tradition. That the sort of clean style of something doesn't really exist anymore, everything's more or less mixed. (Puurtinen, 4)

In her C level course, Puurtinen spends several classes of the whole course going through stylistic matters and genres. At the end of both courses, there is a listening exam based on a list she gives on singers to listen to. The emphasis is especially on “older” artists, because according to Puurtinen, the students nowadays hear the current artists more than the original “key figures” of certain genres. According to her, the artists today do not listen much of what the other today's artists do to copy them; they have listened to the pioneers. Puurtinen also thinks that in today's world, the difficulty of choosing what to listen to has increased since there is too much available. The reasoning behind the listening assignments has to do with the authenticity of music and the different ways of using voice:

If you listen to say Little Richard's use of voice... Hallelujah! It has everything... Or Ray Charles. They haven't really studied and thought about what kind of sound I wanna do here, but it's just a kind of natural will of expression and it's combined with the persona and era. Or then how to really listen to how music grooves. How today's music should groove too. Sort of finding that certain pulse in today's pop, or whatever the genre is. As nowadays a lot is made with softwares and quantized. (Puurtinen, 5)

To Puurtinen, talking about the genres has also a lot to do with familiarizing students with the basic repertoire and giving them a set of tools to work with. She gives examples on what and how to teach certain features in certain styles and songs. The formal custom of giving detailed instructions “from above” seems to be a complete opposite approach to the discipline in terms of her own path of familiarizing herself with the field. The formality, however, is likely to support the student teachers' process of teaching their private students. Puurtinen clearly values the informal way

of learning as much as the formal, but when it comes to achieving the goals of the course, formality seems to work better. She says that being able to explore unfamiliar genres vocally and stylistically is likely to prove to be a handy skill later since the field of CCM is a mutating discipline. She gives an example on how she has had to learn for instance heavy metal, reggae, and rap in order to teach them. Through the process of learning them, she feels that she has gained tools for many other things.

So I also think about it through the surprises I've encountered in life. So to offer an opportunity that, okay, one must examine quite many things. Although one wouldn't personally be interested in a particular genre of music at all, but when the pupil enters, the teacher can't say that you can't sing this, this is bad music. (Puurтинен, 6)

Brown also thinks that knowing the repertoire is required in order to teach a certain genre. With a strong classical background her own process of developing a way for teaching CCM singing is the result of teaching the discipline for many years while developing her own approach, and learning from other teachers.

6.4.3 Teaching a Private Student

The Berklee vocal pedagogy course includes teaching a private student for altogether at least seven half-an-hour lessons. The private lessons generally start a few weeks after the course has started and the pupils for the most part are Berklee students and volunteers from Brown's 'Elements of Vocal Technique for Non-Voice Principals' class. For each private lesson, a lesson plan and a written description on how the lesson turned out are to be turned in to the course instructor. In addition to this, the second half of the weekly class is spent on discussing every student's teaching process individually and the possible difficulties encountered. During the semester, Brown will observe two of the 30-minute lessons and give feedback and suggestions to the student teacher afterwards. The first observed lesson is after a few weeks of teaching and the second will generally be the last lesson.

During the minimum of seven lessons, the student teacher is able to choose songs from any style, but the course instructor also suggests and assigns styles and exercises, especially if the pupil is a volunteer from her class for non-voice principals.

The first song related assignment is to teach an easy more traditional song by Vaccai, for example, to serve as a technical exercise. Later, if the private student is a volunteer from Brown's class, it is suggested that the student teacher goes over the pupil's assigned traditional song and a few exercises from Peckham's workout book during lesson time.

Out of the two Sibelius Academy courses, only the more advanced B level course includes teaching private students. In the C level course students practice teaching in class giving short 5-15-minute sample lessons to both each other and variable visiting students, while the other class participants observe. Although, according to Puurtinen, it is likely that the students taking the course have already taught private students outside class time, she still does not want to require the students to demonstrate anything that has not yet been taught in class. She wants the student teachers to have a more developed audio kinesthetic understanding, being able to recognize certain phenomena in the voice production, before they begin to train someone's voice. She considers this to be the most important thing learned at the C level course.

Learn to estimate that, okay, I've got this new student, listening through some exercise. --. Okay, this kind of voice, he's/she's doing it this way. Why do I choose the next exercise? What do I try to strengthen and develop with this student? (Puurtinen, 7)

The purpose of different vocal exercises should be clear to the student teacher. Puurtinen thinks that a voice teacher should know how to perform things with his voice, at least on a certain level, to be able to teach them to a student.

Many get tired of doing vocal exercises when they don't understand what they mean. They haven't received the experience of the purpose of them. 'Well, just funny syllables,' that's not what it's about, but they're meant to strengthen a certain layer of muscles and to seek for instance the vocal tuning. --. So actually for me it is, I could say, the biggest thing. (Puurtinen, 8)

She also makes it clear that developing one's audio kinesthetic abilities requires years of work and it might not be possible to ever learn it perfectly. There is always a possibility that one gets confused by somebody's use of voice. In the C level course the students are to give a 30-minute sample lesson at the end of the school year observed and evaluated by two teachers.

The B level course includes teaching two private students both for 20 times 45 minutes in the course of two semesters. Each student teacher teaches a male and a female student, who generally are musical and might be really advanced in their level of singing. The students are “hand-picked” by the course instructor based on applications. The students pay for the lessons, the income partly enabling the arrangement of the course. Puurtinen has arranged two other vocal teachers from the Sibelius Academy Music Education Department to come observe one lesson per semester. She also observes a lesson per pupil herself. Altogether there are four observed lessons, where the observing teacher may take part in teaching as well, if they wish. Apart from “some optional repertoire” Puurtinen assigns songs or genres to work on with the pupil. The student teacher videotapes a few lessons and edits a compilation of samples from the lessons to be watched with the whole group together in class. Puurtinen gets excited when talking about the videotaping:

It’s the best and it’s internationally extremely rare to do it. The feedback I got the previous year was that everybody learned the *most* out of it. We watched together, not so that well you did that poorly/what you did there was lousy, but hey why does that happen... Everyone notices in their own, what kind of teacher one is, that what sort of funny habits one might have. In both good and bad. (Puurtinen, 9)

Puurtinen has come up with the method herself, but part of the idea comes from teaching singing to a group of people or master classes given or observed by her. She criticizes some master classes, though, for lacking interaction between the listening audience and the people teaching and being taught. She has thus attempted to bring more interaction to her class. Another benefit she sees is that through videotaping one avoids the anguish brought by the situation of being forced to teach in front of a group of people. This method provides a safe and more natural teaching environment, giving that the camera already brings in some excitement to the situation.

6.5 Our Course, Success, and Values In Relation to Others

Brown sees her course as an introduction to the field of vocal pedagogy. Although, according to her, the course is not “as involved as other courses in other places,” she thinks the course has in its own scale has been successful. When asked about

archetypes on other CCM vocal pedagogy programs in the U.S. she mentions Shenandoah Conservatory and Belmont University in Nashville, because the two have big departments specifically geared toward CCM, giving them a unique status. The general situation for vocal pedagogy programs in America, however, is improving; there are many graduate programs in vocal pedagogy available.

In other words you get a degree in performance... or whatever. And then you would go on to a degree in vocal pedagogy. They're mostly graduate programs in whatever school. (Brown)

Puurтинен designed the curricula based on her examination on courses abroad. She had to press her point for a long time before the courses came into fruition at Sibelius Academy, but she is glad, that due to the recentness of the courses, a certain kind of formality and the danger of getting pedagogically “stuck,” which in her opinion is sometimes noticeable in courses started for example 15 years ago, have been bypassed. Although the courses have only been taught for a few years, the more advanced course only once, she sees that the courses have been very successful. It is also noticeable that none of the cases in this study represent any methodologies, although they are discussed and examined during the courses.

The courses naturally reflect not only their developers, but also the institutions they are based in. Brown does not seem to have had any problems in founding the course, but developing a sequence for the course does not seem to be on the top of the priority list in the Berklee Vocal Department. There has, however, been talk about developing a vocal pedagogy minor. The future prospects are discussed further in chapter 6.6. The difficulty Puurтинен encountered when hoping to start a CCM vocal pedagogy course was the financial limitations of the Sibelius Academy Music Education Department. The institution's values, status, and history with classical music and singing may partly have been a cause for the slow process. Regardless of the old prejudices, nowadays Puurтинен feels that, if she has the opportunity to flexibly keep modifying the courses annually, the courses will continue to be well compatible with the discipline of vocal pedagogy.

6.5.1 CCM, Classical & Other Genres

When talking about differences in the disciplines of CCM and classical vocal pedagogy, Brown admits that according to her experience gained at the National Associations of Teachers of Singing conventions, some people are still prejudiced against CCM singing. She does not, however, see this as too big of an issue; Brown merely shrugs saying that CCM is “not their thing” and that there still is place for “good-old-fashioned” operatic singing. The field of vocal pedagogy has undergone changes in the past years; more scientific research having been done the journals on the discipline have started publishing more about CCM singing. Brown remembers that ever since Robert Edwin’s series of articles called ‘Bach to Rock Connection’ on aspects on CCM singing started in 1985 in the Journal of Singing (NATS), there has been at least one article on CCM singing in every issue. Also, when the NATS convention was held in Nashville in 2008, instead of only a few workshops on CCM singing, there were many workshops and a few panel discussions on CCM singing, chaired by Edwin himself. This proves that the understanding of CCM vocal pedagogy actually existing has improved and it has become much more prevalent and accepted within the community of vocal pedagogy.

Apart from the Nashville convention, the year 2008 seems to have a lot to do with the improved acceptance of CCM singing and vocal pedagogy. That year the American Association of Teachers of Singing officially acknowledged CCM singing as a natural non-damaging form of singing. Also Puurtinen founded a division for CCM vocal pedagogy in the Finnish Association of Teachers of Singing in 2008. Puurtinen is also somewhat involved in the folk singing scene in Finland and also teaches singers studying at the Sibelius Academy Folk Music Department. The current C level pedagogy course is offered for both music education and folk music students, bringing the two disciplines closer to each other. Puurtinen has studied the Speech-Level Singing method and is a member of the IVTOM community, but in her courses she emphasizedly stays objective when introducing different methodologies, although the methodologies introduced are subjectively chosen.

6.5.2 The Realization of Our Values

Oftentimes the tacit knowledge (see 3.3) a teacher possesses acts as a basis for his or her values, which naturally become evident in one's speech and behavior. Being a personal subject, both of the interviewees were bound to bring up some of their values during the interviews, in class, in the structure of the curricula, and choosing of course material. In addition to gaining information and knowledge from books or lectures, a lot of tacit knowledge is also passed on between colleagues at work or in conferences and workshops by observing other teachers, for instance.

Actions speak of values possibly even more than spoken words. In both interviewees' case, the fact that they have even made an effort to found the courses tells of a strong valuation of the discipline and teaching. The effort of trying to develop the courses speaks for itself probably even more; evidently both interviewees want to contribute to developing the discipline. Also things such as Brown abandoning a textbook because it did not quite correspond to her personal views and values, Puurtinen choosing to do her doctoral thesis for the Music Education Department instead of the Jazz or Folk Music Departments, or the fact that both interviewees were willing to participate in this research by giving interviews, also reflect strong value-oriented way of acting. Speech reflects values, all the same, but a lot might be left unsaid. Especially in an interview situation one might feel like they are, in addition to representing themselves, also representing the institute they work in. Thus many personal opinions reflecting values might be censored.

In the field of vocal pedagogy, a somewhat common topic of debate that has to do with personal values, is whether or not everyone can sing or should be taught. When the topic was discussed in Brown's class, the conclusion was that the teacher should be entitled to choose who to teach or not, and that not everyone has the ability to sing. The Finnish music education scheme has, however, in the past decade, at least theoretically, begun to proceed with the research-based knowledge that generally everyone is capable of singing (see Numminen 2005) and due to this should be given a chance to improve their instrument. Puurtinen also agrees with the view that the instrument can be developed, but also reminds that the level of musicality differs

among people and “not everyone becomes a whitneyhouston.” In contrast, one might be extremely musical, but does not know how to sing, because he has not gotten familiar with his instrument and the proper muscle work combined with diction. Puurtinen thinks a vocal teacher should acknowledge these things and also know how to approach them. She specifies this thought:

For me it's not enough that the pedagogy student teacher says that [gives an example] my tongue trill is so lousy that I can't teach it, so that because I can't do it, I don't teach it. A teacher must learn, at least to a certain point, the thing so that it can be taught to a student. And at least know the means, how to get the student's, --, tongue muscle to strengthen and relax with certain exercises. (Puurtinen, 10)

Another point Puurtinen makes about choosing one's students, is that if one works as a teacher in an adult education center or a folk high school, both of which are quite common in Finland, there are no requirements for the entering student to be on a certain level as a singer. Because the high education level teacher positions are really rare, voice teachers have to teach all kinds of people, setting the goals according to the level of the person taught. She gives an example on her job teaching at a Finnish theater, where she sometimes has regular actors come in, who have a great speech technique, but do not have a clue about singing.

The goals are completely different. Then I'm never like 'oops out of tune,' of course not. But we'll do things according to the level and what would be our quality criterion, what are we aiming at, what could be expected, so that the student would always get a satisfaction. (Puurtinen, 11)

Teaching children has also been a subject of debate among voice teachers for a long time. Children have not been taught singing due to old beliefs that children's use of voice should not be interfered with before the vocal mechanism has grown to its full size. Many teachers still refuse to teach children and youth before they are past their critical stage of puberty that causes changes in the voices of both boys and girls. Puurtinen is at the moment writing her post-doctoral thesis based on teaching CCM singing for 14 children for a year and a half.

This is specifically the core of early childhood education and music education, never having taught how children should be taught to sing. We just sing songs, but not that why we do these keys, what should be listened to. Through my vocal pedagogy course, this is the first time when these matters have been even brought up. (Puurtinen, 12)

The subject was also discussed during Brown's course since one of the student teacher's pupil happened to be a 11-year-old boy. The conclusion in that case was to use minimal amount of effort teaching vocal technique, but rather, find age-appropriate repertoire that will inspire the boy to sing naturally in a healthy manner.

Experiencing success is also an indicator of values. Both interviewees view their courses as having been successful. Part of the reason for this lies in the positive feedback they have received from students who have taken the courses. In Brown's case, the feeling of success has also to do with getting more comfortable with the subject during the years of teaching it. She feels her ability to guide students better has improved. In Puurtinen's case, the feeling of succeeding seems to be related to her personal ability to "keep a finger on the pulse" of the field. This means that she is able to remain flexible in terms of annual changes. Part of the feeling of success is thus related to the newness of the courses.

6.6 Future Prospects, Dreams & Personal Development

Both of the interviewees have made efforts trying to develop the courses further and get a more solid footing in the institutional environment. In Brown's case the most obvious limiting factor in terms of the course content is the lack of time. Instead of a whole year, she only has one semester of fourteen weeks to "squeeze" everything in leaving the course to be an introduction.

I would love to have this be vocal pedagogy one and vocal pedagogy two. Vocal pedagogy one would be structure, function, techniques, just talking about teaching, and then vocal pedagogy two would be kind of like the practicum. (Brown)

Brown tells about having had meetings with a few other Berklee voice faculty members where they have talked about developing a minor in vocal pedagogy. The minor would include working in conjunction with a movement class and a science class, when talking about physiology, for example. It would also include bringing in a speech and vocal therapist to act as a kind of consultant. Further actions in realizing the minor have not yet been taken since "there are other important things on the docket." Because the Berklee curriculum has over the last few years changed

considerably, so that a number of new minors have appeared, Brown does not see a reason why eventually there could not be a minor in vocal pedagogy too, especially considering the growing need for CCM vocal teachers.

There's certainly more people are getting used to teaching it, because there's so many young people who want to sing that way. (Brown)

Puurтинен also wishes that students could start more easily specializing in CCM vocal pedagogy. Due to the process of writing her post-doctoral thesis on teaching children, she is also hoping to get a level A course through in CCM vocal pedagogy, which would focus on the subject. The course would enable specializing in teaching singing for children. Due the lessening of teaching singing at the Finnish schools, children are a growing employer in the field of private instruction of singing. Another growing demand is voice pedagogues for seniors. At the moment, due to the lack of lecture time, the subject of teaching different age groups is only touched on.

Puurтинен calls out for more collaboration among all the CCM voice teachers teaching at the Sibelius Academy Music Education Department. Although a student studying music education would not be able to take the vocal pedagogy courses, he should have the possibility to get guidance and tools for also teaching singing from his own private teacher. This would mean that the Sibelius Academy voice teachers should have an understanding on what the pedagogy course consists of and including some of that to the lessons. Another way of improving the private instruction of CCM singing could be adding group instruction to support the stylistic knowledge in such fields as improvisation or musical theater. This is something Berklee's core music studies already offer. According to Puurтинен, it would unify the perceptions of how to teach different genres, provide peer support, and make it possible to specialize in certain genres. This however has not yet been carried out because Puurтинен is afraid that it would decrease the already limited lesson time in private instruction.

Teaching is possible without any professional education and a lot of educated people who teach do not follow the development of their discipline. To maintain one's professional validity, it is crucial to keep developing oneself. Puurтинен is clearly very ambitious about keeping herself informed and in the know of the latest discoveries.

This is indicated by the constant development of the course content. She also brings many technological aspects up, being one of the few voice teachers in Finland to use equipment for electroglottogram measurement.

It's [teaching] not like it would be an altogether year-long course, I'm still studying it. And it also involves many other things than for instance 15 years ago. (Puurтинен, 13)

Brown admits that she has not quite “gotten on that bandwagon yet to really understand” the technology side of the field. On the other hand, she keeps up by reading the *Journal of Singing* and attending vocal pedagogy related conventions. The curriculum of her course has settled and been the same for several years, partly because the course is based on reading the textbook and talking about the students. The class discussion, however, mostly based on the textbook and *Journal of Singing* reading assignments reveals Brown's devotion to the field.

6.7 Cultural Considerations

The multicultural point of view does not come up during Brown's interview. However, in Brown's case, teaching in a highly multicultural school such as Berklee, where half of the students in a class might, or did at least in our case, come from outside the U.S., the subject should be examined. The curriculum does not include any consideration of cultural differences, nor does the course content. In practice, though, the class discussion was most of the time experience-oriented meaning that the students' different cultural backgrounds were always in some way present. The students in that particular class also seemed to have different kinds of musical backgrounds aiming to do different things in life. Everyone was naturally encouraged to share and build upon their own cultural views.

Since most of CCM has its roots in America and because generally in Finland at least half of the repertoire sung in CCM voice lessons is in English, the topic of cultural differences felt natural to be brought up. Puurтинен, however, in general seems to think that although the roots of a certain music genre and the influences would come from America, what people outside of America do is not American music. To her

talking about the history of jazz, for example, is important in order to make one understand the rhythmic thinking and get tools on how to approach the genre. In other words, the extramusical features serve the understanding of the intramusical features. Since there is no time for going over more Nordic subgenres, such as Scandinavian jazz, a student should have the tools to do it herself. Teaching students from other cultures is not discussed much during the course, but that is included in the compulsory pedagogical studies of the major.

6.8 The Play of Formal and Informal

When dealing with CCM in higher education, the theme of informal learning methods versus the formal is inevitable (see, e.g., Green 2002, Karlsen & Väkevä 2012). The theme was not overtly talked about during the interviews, partly because the purpose was to omit the pressure of seeming pedagogically legit and not to get too theoretical drawing the focus away from the experienced side. The nature of certain thinking processes and philosophies considering the theme still became evident through discussion, even though the actual terms of formal or informal were not mentioned.

First of all, both interviewees have been informally self-taught in terms of CCM singing, a common, and for some the only, practice among most of musicians working with contemporary commercial styles. Brown has a degree in classical singing and has not received any tuition in CCM during her years of studying. Her process of learning CCM for the most part started after beginning to teach at Berklee. Listening, observing, learning from her colleagues, reading about the discipline, attending workshops and conferences, and teaching it for many years have served as the source for her learning.

Having a degree in music education, Puurtinen specialized in CCM playing a variety of band instruments and taking performance examinations. Her Sibelius Academy vocal studies were classical and during that time she did not receive any tuition in CCM vocal technique. She did an exchange year in the Royal Music Academy of London in musical theater. Also outside her studies, she has taken tuition from several

CCM artists, singers and instrumentalists, to support her stylistic understanding. Afterwards Puurtinen has explored many contemporary methods, also taking pedagogic studies in the Speech-Level Singing, for instance. Her musical learning past seems formally structured, and in addition to learning the basics informally, she has supplemented her studies with formal tuition.

It seems that the interviewees' own background in learning CCM affects their way of teaching the subject to a great degree. Brown emphasizes the importance of the students being able to independently explore the field and find things out by themselves, just like she did. Her role as the vocal pedagogy teacher, thus, is to guide the students on their path for becoming conscious voice teachers pointing out some resources, which she perhaps has found useful. The same goes for the student teacher experiences; by providing literature and information on the 'structure and function' of the vocal mechanism, it is basically left for the student to find out the rest about what and how to teach. Through this kind of process of finding out themselves and talking with peers, the students spend a lot of time pondering all aspects of being a vocal teacher informally. The formal part of the course is using the textbook and proceeding according to the subjects in the book's chapters.

Puurtinen, having had a more formal approach in the past than an average contemporary commercial musician also tends to formalize her own teaching. Although she does not use a certain textbook, her subject material is formally organized. A lot of the information she passes down is informally acquired. She mentions about using her own experience as the basis for her teaching. The knowledge on useful vocal exercises are partly informally acquired through experience, partly formally adopted from a certain method, but shared formally in the form of a presentation. The part of teaching a private student is both formal and informal for the student teacher. Puurtinen trusts the students to develop their own vocal exercises using the knowledge she has provided, but she also assigns certain songs to teach with certain aims. In the stylistic guidance that she provides, the aim is to make the student learn how to listen to different genres, recognize features, and think about how to teach the features typical for the style.

Considering that both interviewees use such a vast array of informal methods in their teaching, in terms of building the curricula it still seems that neither Brown or Puurtinen take the roles of informal and formal methods consciously into consideration.

7 Discussion

“A society without music has never been discovered” (Green 2003, 263). Doubtfully a society without singing has not been discovered either; Potter & Sorrell (2012, 240) write that people have always sung for fun, be it on the fields, bath, or pub. Singing is a common practice for a human being to express himself. Nevertheless, Green (2003) writes that although music is a universal feature, it is not universally practiced by individuals. The more specialized the nature of labor in a society, the more specialized is the field of music making, too. Pihkanen (2011, 45) states that we are all singers and can develop our instruments. Because the myth of people either being able to sing or not has long ago repealed (Pihkanen 2011, 41; see also Numminen 2005), the beneficial physical and psychological effects of singing should be talked about more.

Ware (1999, 12) summarizes the good reasons for studying singing by quoting a handout published by AATS in New York City: “Singing fortifies health, widens culture, refines the intelligence, enriches the imagination, makes for happiness and endows life with an added zest.” It also improves concentration and thus also learning, enhances linguistic development, advances musicality, helps in dealing with own and shared emotions, boosts self-esteem and self-confidence and develops the persona (see, e.g., Gadzikowski 2011; Pihkanen 2011, 45; Potter & Sorrell 2012, 16). “The social aspects of singing lie at the heart of why it is so fundamental to human experience,” (Potter 2012, 16) as singing in a group in fact releases oxytocin, a pleasure hormone (Grape et al. 2003).

Classical singing, and music in general, has long ruled formal music education. Therefore CCM in education still generates mixed feelings. Potter & Sorrell (2012, 196) write that every culture has “a popular song tradition,” which has developed as a form of “domestic entertainment.” When the composer-centered classical music extendedly began to ignore the listener, it created a gap to be filled by innovative popular song (ibid., 256). Also a phenomenon still familiar to us today is that, starting from the 18th century until the 20th century, the trained singers and pedagogues have widely ignored the music of the present day and recent composers and focused on

maintaining a tradition “legitimized by a glorious past” (Potter & Sorrell 2012, 143–144). Representing the internet based fast paced present, CCM singing has grown in popularity and, according to the interviewees of this research, more and more especially young people want to sing that way.

Formal tuition in singing has been mostly provided for adults in the form of classical singing. Resulting in a “trained” operatic sound, it is unfavorable for singing CCM. The speech related technique has been practiced mostly informally, available in the form of karaoke, for example. The popularity of singing as a hobby has increased through singing competition television formats. Since singing is not taught much in the basic music education in schools, people seek to study it in the form of private lessons. The young age of the field materializes as strong methodological schools, which are suitable, for the most part, for singers, who have already gained a lot of previous training in singing. In addition to this, music schools more or less only accept students who are musically talented. The rest are left outside. This discrimination is also true with senior population; music schools have a tendency to only foster children and young adults. This is an issue, which is likely to get more real along with the retirement of the “baby boomer” generation, who grew up with the Beatles.

Not only are the seniors neglected. Because of old schools of thought about the development of children’s voice, singing technique has not been taught for children before they have reached puberty. Probably because of this, it has not been included in the music teacher education either. Scientific research has proved this to be an outdated practice, but the music education curricula have remained the same. In Finland, music as a school subject was originally called Song [‘laulu’] describing the content of the class (Sidoroff 2008, 7–8). With the proliferation of CCM in school education, including band instruments in the tuition has become more common. Unfortunately, this has partially displaced singing in the music lessons. It would be important to bring singing back to schools since it has many beneficial effects on children and young people. (Pihkanen 2011, 45; Louhivuori 2011, 5) Singing is the least expensive instrumental study, since it is easy to teach for a group of people and the instrument is inbuilt in all of us (Pihkanen 2011, 42).

Considering the facts, a question remains: Why is CCM vocal pedagogy taking such a long time to find its way to the curricula of music universities and colleges worldwide? Based on this study, various reasons may be suggested. The most obvious reasons seem to be (1) the lack of experienced enough pedagogues who do not represent only a certain voice method, (2) the difficulty of changing the informally acquired knowledge and tacit knowledge into a formal form, (3) the lack of all-inclusive teaching material, (4) old prejudices and values on different music genres' level of universality, (5) financial issues and bureaucracy, and (6) ignorance. In this study, the researcher has attempted to shed light on the development of two higher education vocal pedagogy disciplines involved in the contemporary commercial styles of music through description of the courses and summarizing the course developers' and teachers' experiences.

7.1 Conclusion

The aim of this study was to draw the outlines of altogether three contemporary commercial music vocal pedagogy courses and examine how they are built. A mere master's thesis cannot provide exhaustive answers to anything and that is not the intention here either. Qualitative research does not attempt to generalize universally (Taylor-Powell & Renner 2003, 9) but bring insight to both the common and the particular about a case (Stake 2005, 447). In this study, I have attempted to find out the common and the particular about the vocal pedagogy teachers' approaches and, based on the findings, examine the state of the field. Reflections on the teachers' experiences working in the field were acquired through interviews. The aim was to find out how the interviewees see the field and its future. The research questions were formulated to answer questions what, why, and how (see 5.1). Many of the questions about the field are already investigated in the theoretical frame of this thesis. This was a necessary task increasing the researcher's understanding.

CCM vocal pedagogy has flourished mostly outside of higher education as private, highly methodological, schools. It has fairly recently begun to get footage in higher education. According to the interviewees in this study, there is a growing need for

higher education vocal pedagogy because of the growing demand for legit CCM vocal teachers. The interviewees have founded their courses specifically to address this need.

Sharon Brown founded the Berklee College of Music's semester-long vocal pedagogy course already around 1999. The course acts as an introduction to the field of vocal pedagogy in general. Her process of preparing the curriculum and choosing material were the result of studying the subject independently and reading through textbooks. She had previously studied classical vocal pedagogy in college, but the Berklee course has not been based on her previous studies. She has acquired her knowledge in CCM informally by examining the field, learning by doing, and learning from her colleagues along the way (see Dewey 1916; Vygotsky 1978; Green 2002). Although her education and own performance activities are completely classical, she has taught CCM singing at Berklee since 1986, and does not take sides on the genre issue. She says that whatever the genre, the psychology of teaching still remains the same. Her former career as a schoolteacher, also teaching music, may be the cause for this neutrality. Also, as a voice teacher, Brown is mainly focused on musical theater, which vocally falls into the gap between classical and popular singing.

Puurтинен first suggested the CCM vocal pedagogy courses to be realized around 2002, but not until 2009 did the first C level vocal pedagogy course begin at the Department of Music Education in Sibelius Academy. Although the program has pioneered in higher education CCM pedagogy (see Väkevä 2006; Westerlund 2006), it took a long time for CCM vocal pedagogy to enter the program. Nowadays there are two CCM vocal pedagogy courses available. The courses take two semesters each, and are compatible with an undergraduate degree in vocal pedagogy. The competency may be received by completing both of the courses and taking singing level examination. Puurтинен, a doctor of CCM singing, has studied a variety of different CCM vocal pedagogy methods and classical vocal pedagogy. Her CCM vocal pedagogy courses are based on the models of equivalent courses abroad, international conferences, and master classes. Puurтинен's courses are partly based on lectures given by visitors, who talk about teaching and private students, analyzing the voice and finding out what kind of vocal exercises to use for different kinds of singers, CCM genres for singers, comparing methodologies, and teaching samples or

practicum depending on the level of the course. Including visiting lecturers in the course of lectures is a typical course-model in Finnish universities; the tuition is research based. There are also similarities to the classical vocal pedagogy courses at the Sibelius Academy.

The Berklee course is offered for upper-semester voice principle students who need Brown's approval to take the course. The goal of the course is to prepare students for independent examination of the field. It provides the basis for what to investigate and where to find material. The main topics include learning the physiological and acoustic basics of singing, talking about teaching a private lesson, and a practicum. According to Brown, compared with to other CCM oriented high education institutions in the United States, the Berklee course is not as well equipped for teaching the vocal science aspect or involved in the field in general as other places. One reason for this is the lack of class time. Another reason is the lack of Brown's time to really get into the science part. The course is based on McCoy's (2004) textbook, the NATS Journal of Singing, teaching a private student in the form of a practicum, and group discussion about the field.

As for the self-made curricula, Brown leans more on the textbook, whereas Puurtinen uses her own experience as the basis. Although the Berklee course is a subject-oriented course referring to a Lehrplan model (see Muukkonen 2010) its main focus is still on the student's learning experience making it a traditional curriculum-based course. The Sibelius Academy courses are also aiming for developing the students' learning, but they also have Lehrplan features because of the strong teacher centrality. In both cases, the curricula have changed along the way. The Sibelius Academy courses have only been taught for a few years and it seems that the framed has been kept open for acknowledging changes in the field. The Berklee course seems to have undergone changes during the first few years of existing, but have then settled to repeat the same course outline. Because both interviewees are self-taught in CCM singing, a lot of the information passed along the course is more or less tacit (see Elliott et al 2011). Both courses include a lot of discussion in the group, which generates situations for informal learning experiences and group expertise (see Westerlund 2006).

According to both interviewees, the disciplines of CCM singing and vocal pedagogy are strengthening. Although Brown has encountered some prejudice towards CCM singing, she thinks the atmosphere even among classical voice pedagogues is changing. This is partly because the associations for singing have taken an openly approving attitude towards CCM vocal pedagogy. Both interviewees attend singing conventions: Puurtinen both on the behalf of her post as an international affairs manager in FINATS and her IVTOM membership, Brown as a member of NATS and representing Berklee College of Music. Scientific findings keep adding to the discipline; Puurtinen is certain, that a major scientific break-through will happen and change our beliefs in the near future. In the future both interviewees hope to get more additional courses. The teachers have been happy with the existing courses and have received good feedback. At Berklee, there has been discussion about developing a minor in vocal pedagogy, which would include several courses. Puurtinen hopes that a third vocal pedagogy course would be founded. The course would focus on teaching children and seniors.

To answer the question how to build a CCM vocal pedagogy course, many aspects need to be reviewed. This study does not give a single solution, but offers reflections on two pedagogues experiences. The first thing that needs clarifying is what to teach. Every pedagogue has personal opinions on the level importance of teachable subjects (see LoVetri & Weekly 2003 & 2009). Following is a summarizing list of course content and material that the two teachers used in their courses. It could generally be called the core of the discipline and may be of assistance in determining what to include in the course content.

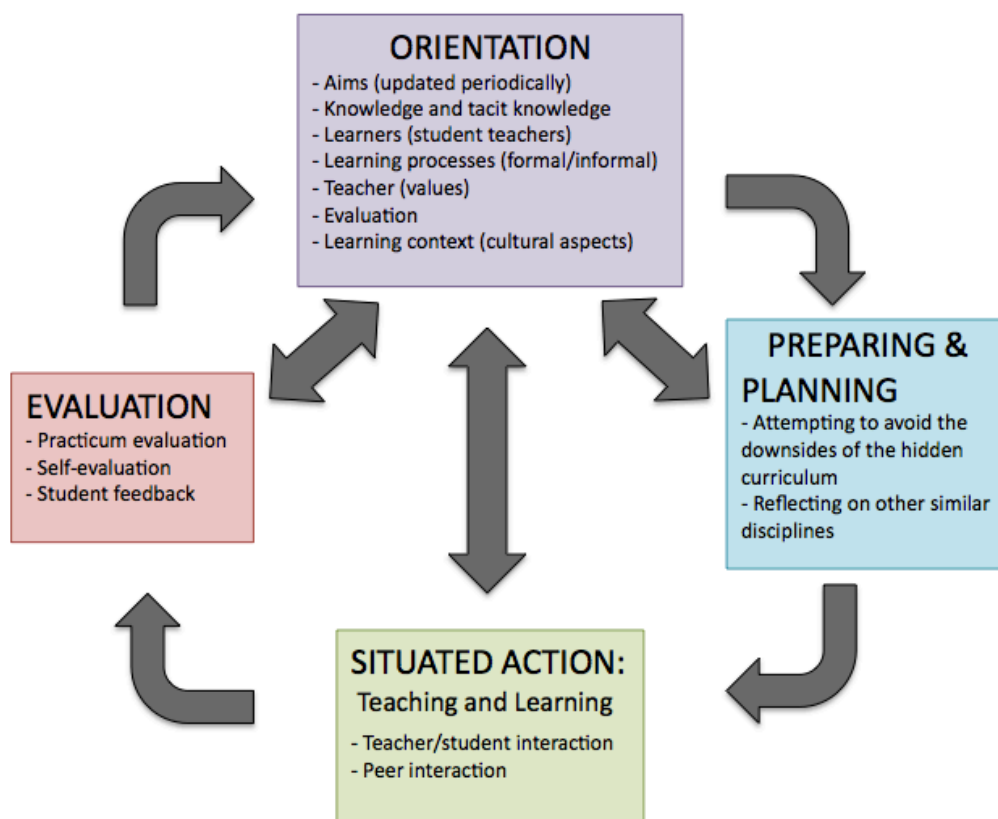
1. Physiology of singing & structure and function
 - Breathing
 - Phonation
 - Resonance
 - Registration
2. Audio kinesthetic skills & analyzing the voice
 - Acoustics
 - Spectral analysis
 - Formants

3. Vocal exercises and their meaning
4. Teaching & practicum
 - The first lesson
 - The psychology of teaching
 - Structuring the lesson
 - Piano skills
5. Research & journals
6. Genres & repertoire
7. Personal development
 - Teacher observation
 - Exploring the field online
8. Methodology
9. Vocal effects
10. Teaching different kinds of singers
 - Gender
 - Children
 - Seniors

Constructing and reviewing the curriculum is the core of building and teaching a course. Elliott's (1995, 255) table on curriculum making has been used as the basis for the table on the next page. Special factors on teaching CCM and vocal pedagogy are included in the figure. In a discipline, which is strongly based on the interplay of formal and informal, the teacher should be aware of their effects during orientation and the preparation of classes. Singing is a personal matter to people and this must be noted when preparing the course. The teacher must also make sure that the teaching is not only aimed at certain people within a group, but find a way to include everybody equally (see Meri 2008). Because teachers need interactional skills in their work, it is important that they are practiced during the course both between the teacher and students and as peer interaction (see Mans 2009; Folkestad 2006). This interaction between students can possibly result as group expertise that the students build on together. As the discipline keeps developing, the course teacher's role resembles that of an expert learner. The teacher should be alert and open to learn new things about the field along with the students (see Westerlund 2006). Bonds made in this class will

hopefully last after graduation; it should enable the students to keep in touch and have a basis for networking, upon which it is easier to start adding connections. To be able to develop in one's work, the teacher must be able to self-reflection and –evaluation (see Järvinen 1999). Through constant evaluation of the students and their development as voice teachers, the course instructor is able to reflect her own teaching.

Table 4: Curriculum Making in CCM Vocal Pedagogy



7.2 Credibility

When dealing with objectivity in qualitative research, Tuomi & Sarajärvi (2011, 135–136) suggest separating the credibility and the impartiality of the observations. The latter is detected through the question, whether or not the researcher's attempt to

understand the source is affected by his background. Because the researcher is the creator and the interpreter of the research, it is impossible to remain completely objective. In this study, which is based on the researcher's understanding and presence in the courses, remaining completely objective cannot be seen as a realistic goal. Due to the researcher's awareness on this particular fact, though, a great effort has been put forward to stay as objective as possible. To increase the validity of the research, it is common to use some kind of triangulation (Tuomi & Sarajärvi 2011, 143). This particular study is based on data triangulation, which gives several different aspects to the data. According to Denzin (1970, 308), triangulation acts as a plan of action and enables the researcher to overcome any personal prejudices. This is the cause of dealing with more than one point of view. Denzin uses the term across-method triangulation to mean a situation where the data has been acquired through several different methods, such as interviewing, observing, taping, or analyzing documents. According to Tynjälä (1991, 392), methodological triangulation comes with the assumption that different methods have their strengths and weaknesses. If the only material used in this study would have been the interviews, a good picture on the courses may not have been received.

Tynjälä (1991, 393) remarks that a close relationship between the researcher and the target of study might not result as truthful. Especially in a study where the researcher observes, it might be difficult for the researcher to separate own experiences from those of the object of the research. Because of this, the researcher's self-reflection is emphasized. Also, the interaction between the researcher and the object, and acquiring a certain level of intersubjectivity has been paid attention to. For example, in an interview the interviewer and interviewee must understand the subject in the same way.

Tynjälä (1991, 395) points out that in order for the reader to understand and be able to evaluate the course of the research, the phases of the research must be described in detail and there must also be information about the researcher. The objects of the research can also be asked to evaluate the research's conclusions; this is called member checking. Asking for the interviewees to proofread the results proved as useful.

7.3 Further Research

After choosing the subject, focus, and interviewees, and proceeding as planned, a feeling that the two interviews are not going to be enough after all interrupted the process. Emailing music universities and colleges all around the world about their possible vocal pedagogy programs, the result was quite surprising. Although there are a lot of CCM vocal teachers, there are not many institutions that offer CCM vocal pedagogy, as in teaching what, why, and how to teach. The researcher ended up exchanging emails with a person who taught singing at a music university, but had decided to found a CCM methodology academy of his own outside the university. He said it to be a reaction to the lack of pure “rhythmic” vocal pedagogy method that does not include classical singing. Although this sounded very interesting, in the end his story was decided not to be included in this study. Reasons for this were that the researcher had not studied the method, the method was not taught on a higher education level, and the aim was to avoid courses representing only one vocal method. It would be important, however, to start surveying the different types of actors, existing alongside higher education, in the field worldwide.

CCM vocal pedagogy could also be examined from the students’ point of view. Opinions on what a CCM vocal pedagogy course should include could also be asked from teachers, who do not teach vocal pedagogy, but who act in the field. The subject of informality in teaching CCM vocal pedagogy could also be examined closer. This could be done analyzing what kind of informal learning situations could be useful to generate during a course. Based on Brown’s insecurity about the technological aspects, a study on how to adapt to the constant changes of the field might prove useful. The subject is constantly present at the vocal periodicals (see e.g. McCoy 2012) but detailed studies on how to include the science, preferably cost-effectively, in the vocal pedagogy classroom has not been truly examined yet. This is closely linked to the topic of teaching material, which to a degree, both in general CCM education and vocal pedagogy, define the pedagogy of the fields. In terms of these constantly changing fields, one could investigate, how long it takes for teaching material to get old. The effect of the material should be further examined.

Referring to Puurtinen's wish for a level A CCM vocal pedagogy course, which would include both teaching children and seniors, an equivalent research to this should be conducted on what the course should include. There has already been research on how music and especially singing affects seniors and people suffering from memory loss. In singing, for example Sataloff (2000) and Titze (1994, 185–207) have studied the physiological changes in the voice that voice teachers should know, while Edwin (2012) shares his experiences teaching older students. The demand for knowledgeable teachers, for both choral and private tuition, keeps growing as the older generations grow older and retire. How to teach CCM singing for older people who have grown up along with the music's development is a question worth pondering on. On the flipside, how to teach CCM singing to children who do not have much life experience yet, is another good question that vocal pedagogues should overtly discuss about more.

Another covert question starting this whole thesis and raised by Abramo (2011, 36) is whether or not the findings in popular music pedagogy research really are gender-sensitive. Most of the CCM voice students both at Berklee and Sibelius Academy are females. This is reflected in the vocal pedagogy classes as well. Do female students choose to study vocal pedagogy because, in the courses, one gets to "sit and talk like adults" (see Brown in this study)? Abramo (2011, 37) calls out for more research on CCM subgenres where females are "more equally represented" than in the present popular music practices. Considering CCM vocal pedagogy, though, where females are more than well represented, a reversed research should be conducted: how have male students experienced studying CCM vocal pedagogy?

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APPENDIX 1: Introducing the Institutions

Berklee College of Music

The world's largest college of contemporary commercial music, situated in the heart of Boston Massachusetts, was founded by a Massachusetts Institute of Technology graduate Lawrence Berk in 1945. He was an arranger, who wanted to provide practical career preparation for working musicians. The teaching studio grew into a college in a few decades and remains current by updating its core curriculum along with the development of not only musical genres and technology, but also music education and music therapy. Senior Berk's son, Lee Eliot Berk joined the administration in 1966 and in 1979 he became the president for the next 25 years. Cultural diversity being integral to music itself, the college has a wide international outreach as 25% of its students represent more than 80 countries – Berklee has one of the largest percentages of international undergraduates of all American colleges and universities. (The Bulletin of Berklee College of Music 2012–2013, 1)

Berklee's four-year undergraduate studies lead to a Bachelor of Music degree or a professional diploma. The degree program consists of music studies combined with liberal arts studies whereas the diploma program focuses more on the music studies. The academic year consists of three semesters; 14- to 15-week fall and spring semesters, and a 12-week summer semester. The curriculum has been built on Berklee's mission to educate, train, and develop students to excel in music as a career. Students' musicianship is developed through "scholarly and practical learning experiences" and the curriculum covers "the variety of influential styles, relevant technologies, and career opportunities open to today's music professionals" balancing traditional music education with the newest contemporary music studies (The Bulletin of Berklee College of Music 2012–2013, 2). The core of the curriculum, compulsory for all students regardless of one's major field of study, is designed to create "a firm foundation of skills and knowledge" (ibid., 71). There are twelve undergraduate majors and fifteen minors, and students are also able to conduct a dual major.

Sibelius Academy

The largest music university in Scandinavia is the only institution to provide the highest level of education in music in Finland, apart from a few other universities providing pedagogically oriented studies in music education. Founded as the Helsinki Music Institute in 1882 on a private initiative, it is responsible for developing Finnish music culture and fostering music tradition. The first director was Martin Wegelius, “the father of Finnish music education,” whose educational emphasis was on composition. After years of expansion initiated by the director of that time Erkki Melartin, in 1924 the name of the Institute was changed to the Helsinki Conservatory, and in 1939 the next director Ernst Linko changed it to Sibelius Academy. Sibelius Academy became a public body in 1980 and a university in 1998.

The university of an approximate of 1400 student admits annually around 150-170 new bachelor and master level students out of more than a thousand applicants. Sibelius Academy is divided into two faculties: the faculty of classical music and the faculty of music education, jazz and folk music. Sibelius Academy also provides youth and adult education and one can also complete a licentiate or a doctoral degree. The first doctoral studies were completed only in 1990. Along with moving to a new home in 2011, The Music Centre in the center of Helsinki, the Sibelius Academy has gone through various changes in the past few years and a recent major change came in January 2013 as the Academy was merged with two other art universities, the Finnish Academy of Fine Arts and Theater Academy, to form the University of the Arts Helsinki. (Sibelius Academy website 2012)

APPENDIX 2: Course Descriptions and Curricula

Berklee College of Music:

ILVC-321

Vocal Pedagogy

2 credits

Course Chair: Anne Peckham

Offered: Fall, Spring

Required of: None

Electable by: Voice principals or MUED majors

Prerequisites: ILVC-110 and written approval of instructor and course chair

This course is an introductory class designed to guide advanced upper-semester voice students interested in learning effective teaching skills as a private voice teacher. Students will be directed in vocal technique and how to structure a lesson. As part of the class, students will work individually with a private student under the direction of the course instructor. Basic keyboard skills are recommended.

Sibelius Academy:

4v28

VOICE PEDAGOGY, AFRO-AMERICAN MUSIC C

(10 ECTS credits, 267 hrs)

Learning outcomes

Students will:

- demonstrate knowledge and understanding of the basics of vocal technique: anatomy and physiology
- be able to teach according to the level and characteristics of the pupil; interaction between teacher and student
- acquire the skills required for teaching basic vocal technique to children, teenagers, and adults
- become familiar with voice technique-related teaching methods
- acquire the skills necessary for teaching rhythms, phrasing, and improvisation for different styles
- become familiar with current teaching materials
- be able to produce teaching materials and apply their skills creatively in teaching
- learn to provide constructive feedback
- qualify for Voice Pedagogy, African-American Music B

Recommended year of completion:

Not before the 3rd year

Evaluation: On a scale of 0-5

Preceding courses Popjazz vocal music Level C or a recommendation by the teacher

Learning outcome, spring semester

Students will:

- become familiar with the different styles and vocal repertoires of African-American and/or popular music

4v33

VOICE PEDAGOGY, AFRO-AMERICAN MUSIC B

(10 ECTS credit, 267 hours)

Learning outcomes

Students will:

- demonstrate knowledge and understanding of different vocal schools and international voice terminology
- acquire the skills necessary for teaching pop/jazz voice (also to the opposite sex)
- have the skills to coach a voice student on the basic and D levels.
- learn to choose teaching methods and materials according to the level and characteristics of the pupil

- be able to demonstrate and teach the key styles of African-American music
- learn to apply their creative skills in teaching
- learn to provide the pupils with tools for individual practice and reflection
- learn to provide constructive feedback to pupils

Recommended year of study:

4th year or later

Evaluation: On a scale of 0–5

Preceding courses

Voice Pedagogy, Afro-American Music
C

APPENDIX 3: Course Content and Material

Sharon Brown, Berklee College of Music:

Topics/Course Content:

- Introducing the class. An overview on the field of vocal pedagogy.
- Analyzing voices and tone qualities.
- Discussion about the first lesson-to-be with the private student
- Discussion on vocal warm-ups and exercises.
- Discussion on breathing, mechanics and structures involved, and breathing exercises.
- Discussion on piano skills.
- “The Nature of Sound”
- Resonance
- Formants, vowels
- Phonation and structure of the larynx, quiz on larynx
- Registration
- Vocal health

Homework/Tasks:

- Reading chapters in the McCoy’s textbook and doing listening exercises on the CD-rom.
- Finding at least 10 vocal sites online.
- Singing a traditional piece in class.
- Write 4 summary on articles chosen from the Journal of Singing (NATS)
- Writing lesson plans and descriptions afterward on the private lessons.

- Making and notating a set of 10 vocal exercises and demonstrating in class.
- Berklee voice faculty member observation
- Final project
- Teaching 7 x 30min lessons for a private student
- Quizzes and a midterm exam to be taken in class.

Course Material:

- McCoy, S. 2004. Your Voice: An Inside View: Multimedia Voice Science and Pedagogy. Princeton, NJ: Inside View Press
- Peckham, A. 2006. Vocal Workouts for the Contemporary Singers. Boston: Berklee Press
- Vocal Parts, support card vers. 2.0. Blue Tree Publishing
- Journal of Singing

Aija Puurtinen, Sibelius Academy:

C Level Vocal Pedagogy Course:

Topics/Course Content:

- Physiology of voice. Kähkönen
- Vocal effects generally. Eerola
- Teacher profile and encountering the student
- Building a lesson, lesson plan
- Working as a voice teacher in different kinds of institutions
- The functioning of voice
- The meaning of vocal exercises, vocals and consonants
- Jazz singing and how to teach it. Robson
- Blues & R&B and how to teach it.
- Pop/rock.
- Musicals. Kiuru
- Children's Singing. Pihkanen
- Teaching singing to beginners. Tenni

Homework/Tasks:

- Turning a Beatles song into R'n'B and notating it
- Lesson and vocal level exam observation 15h
- Preparing teaching samples
- Listening exam
- Written exam

Course Material:

- Voice physiology. Kähkönen
- Vocal effects. Eerola
- Children's Singing. Pihkanen
- Laukkanen, A-M. & Leino, T. 1999. Ihmeellinen ihmisääni: Äänenkäytön ja puhetekniikan perusteet, arviointi, mittaaminen ja kehittäminen. Tampere: Tammer-Paino Oy.

B Level CCM Vocal Pedagogy Course:

Topics/Course Content:

- Using the Body During Singing.
- SLS & IVTOM
- CVT
- Estill
- LoVetri
- Spectrogram/Spectral analysis
- Talking about the lessons and watching videotaped material.

Homework/Tasks:

- Lesson and level exam observation 15h
- Sample lesson exam at the end of the course
- Written exam after the first semester
- Listening exam at the end of the course
- Being a part of a D level exam jury
- Videotaping and recording private lessons and editing a video to show in class
- Teaching two (male & female) students 20 x 45min during the two semesters.
- Writing summaries on two assigned articles from the Journal of Voice and Journal of Singing.
- Searching for and listing interesting websites.

Course Material:

- Titze, I. 1994. Voice Classification and Life-Span Changes. Principles of Voice Production. Englewood Cliffs, N.J.: Prentice Hall. 185–207.
- Miller, R. 2008. Resonance in Singing: Voice Building through Acoustic Feedback. Princeton, NJ: Inside View Press, 13–43.
- Maragos, N. E. 2008. Anatomy of the Vocal Mechanism: Structure of the Voice. The Singer's Voice, Benninger, M. S. & Murry, T. (eds.). San Diego, CA: Plural Publishing, Inc., 7–14.
- Jiang, J. 2008. Physiology of Voice Production: How Does the Voice Work? The Singer's Voice, Benninger, M. S. & Murry, T. (eds.). San Diego, CA: Plural Publishing, Inc., 15–24.
- Eerola, R. 2012. Kehon käyttö laulaessa (Using the body during singing).
- Salokoski, E. 2012. CVT:n pääpointit (The Basics of Complete Vocal Technique).
- Kähkönen, O. 2012. Estill Voice Training.
- Puurtinen, A. 2012. Speech Level Singing – SLS.
- Popeil, L. 2012. Ingredients of American Vocal Styles.
- Sundberg, J., Thalen M., & Popeil, L. 2012. Substyles of Belting: Phonatory and Resonatory Characteristics. Journal of Voice, 26, 1, 44–50.
- Popeil, L. 2007. The Multiplicity of Belting and Differences Between Belting and Classical Voice Production, Journal of Singing, 64, 77–80.

APPENDIX 4: Interview Questions

Sharon Brown, Berklee College of Music

Basic info:

Who are you? What's your educational background? What's your background as a singer? What's your history with pedagogy?
How long have you taught?

Berklee:

How long have you taught at Berklee?
When did Berklee start offering this class? Who started it and why? How important is this class for the vocal department of Berklee?
How long have you taught the Vocal Pedagogy class and how did that come about?
Only one course?

Berklee is more focused on contemporary commercial music than classical. Would you say the vocal pedagogy course is also more focused on contemporary styles than classical? Do you have experience on how "traditional" vocal pedagogy differs from the CCM vocal pedagogy?

What's the situation for CCM vocal pedagogy in America?
Approximately, how many schools do you think offer the CCM voc ped in some form? On the top of your head, can you name a uni that has a voc ped class that you admire? Based on your experience of CCM vocal pedagogy in America, if you think of the equivalent courses offered in other colleges and universities, how can Berklee's course be seen? Is there something that makes Berklee's class unique?

Course and curriculum:

What's the goal of this class and has it changed over the years? Do you feel like the goals are achieved?
What is the curriculum like and how is the course structured? Does the curriculum change periodically? Has it changed after you started teaching the class? How?
Describe a typical class.

Are there future plans for this class?
Is there anything about the course you would like to improve?

Anything else?

Aija Puurtinen, Sibelius Academy

Perustiedot:

Kuka olet? Minkälainen koulutustausta sinulla on?
Laulusta ja pedagoginen tausta?

Sibelius-Akatemia:

Milloin olet tullut Sibelius-Akatemiaan opettajaksi?
Miten Sibelius-Akatemian ura kehittynyt?
Vertaa silloinen rytmimusiikin laulun opetus tähän päivään.

Kuka aloitti rytmimusiikin laulun pedagogiikan Sibassa? Miksi? Milloin? Mitä ovat pedagogiikka C ja B?
Miten kurssisiin on suhtauduttu? Muka, muut osastot? Muiden suhtautuminen kurssia kohtaan muuttunut?
Sibelius-Akatemian pedikurssit verrattuna muihin Suomen pedeihin? Maailman?

Kurssit, opetussuunnitelmat ja sisällöt:

Miten kurssisisältö on koottu? Mallia muualta? Esikuva?
Kuinka paljon opetusta? Kuinka monta opiskelijaa? Miten kurssille pääsee?

Mikä kurssin sisältö? Kurssin tavoite?
Onko muuttunut matkan varrella?
Parannettavaa? Mitä?
Haasteet?
Tulevaisuus?

Onko jotain joka tekee Siban kurssista ainutlaatuisen?
Opetusmateriaali?

Amerikkalainen musiikki suomalaisessa kontekstissa? Miten koet opettamisen?

APPENDIX 5: Original Finnish Quotes

1: ”Eli mä halusin myöskin niinkun tällä muistuttaa esimerkiksi Mukan tosi korkeesta taiteellisesta tasosta, siis sekä opettajien että opiskelijoiden kesken, joka valitettavan usein unohdetaan. Et se oli myöskin niinkun kannanotto. Ja mä oon kyllä mainostanu sitä sillon sitä tehdessänikin ja ylipäättänsä halunnu Sibelius-Akatemiassa nostaa tämmösen popjazzlaulun, tai yleensä popjazz-musiikin ja crossover-musiikin niinkun tota asemaa.”

2: ”Jos joku mun oppilas on tehny C- ja B-pedagogiikan ja mä oon päässy seuraamaan kaks vuotta hänen työskentelyänsä ja arvioinu ja ollu kannustamassa ja kehittämässä sitä semmosta opettamisen sisältöä, niin mä voin hyvällä omallatunnolla sen jälkeen niinkun suositella häntä virkaan. Mä katson et tää on ollu sillä lailla aika niinkun hieno kokonaisuus.”

3: ”Tää ala on niinku niin kehittyvä ensinnäkin äänen tutkimuksen kannalta. Et metodit on muuttunu ja kehittyny tässä. Ja sithän on niinku tulossa tää magneettitutkimus, jota on niinku Saksassa vasta tehdään, joka tulee. Mä oon aivan varma että vielä *mä* saan kokea sen, että se tulee mullistamaan meidän käsityksiä ylipäättänsä koko äänifysiologiasta.”

4: ”Et vuosikymmeniä on tehty asioita, vaan mikä on tuntunu hyvältä, et mihin on tiettyjen kulttuureiden ilmaisu liittynyt ja koko, koko niinku historiakäsitys. Et jos aattelee vaikka eurooppalaisten siirtolaisten siirtymistä Amerikkaan ja sitten siel on niinku yhdistyny monta eri kulttuuria, josta on tullu sit tää afroamerikkalainen perinne, joka sit taas on tullu takasin tänne Eurooppaan, josta me taas ammennetaan ja tehdään sitten omaa suomalaista musiikkia. Oli se sitten kieli mikä tahansa, mut jonkinlaiseen perinteeseen. Et enää ei oo, tosi vähän semmosta niinku puhdasta jotakin tyyliä, et kyl ne on aikalailla sekottuneita.”

5: ”Jos kuuntelee vaikka Little Richardin äänenkäyttöä... Halleluja! Siinä on kaikki... Tai Ray Charlesin. Siinä ei paljoo opeteltu ja ajateltu et minkälaisen soundin mä haluaisin tehdä tähän, vaan että se on vaan semmonen niinkun luontainen ilmaisutahto ja se yhdistyy siihen niinku persoonaan ja aikakauteen. Taikka sitten et miten niinku kuunnella oikeesti et miten musiikki svengaa. Miten pitäis saada niinku tämän päivän musiikkikin svengaamaan. Et löytää tavallaa siitä tämän päivän popista tai mitä se olikin ni, et mikä se on se pulssi siellä. Kun nykyään tehdään paljon koneella ja tasotetaan asioita.”

6: ”Et mä ajattelen niinkun myöskin sitä kautta et mitä yllätyksiä mulle on tullu elämässä vastaan niin, tarjota sitten tota mahdollisuuden et okei, joutuu tutkii aika monia asioita. Vaikkei kiinnostais se musiikki itseään yhtään, mutta sit ku tulee oppilas niin opettaja ei voi sanoo niinku et ei tätä voi, tämmöst ei voi laulaa, tää on huonoa musiikkia.”

7: ”...oppis niinku arvioimaan että okei, mul on tää uus oppilas, kuuntele jonkun harjotuksen kautta. --. Okei, ai tämmönen ääni, hän tekee niinkun nyt tällä tavalla. Et minkä takia mä valitsen seuraavan harjotuksen? Et mitä mä pyrin niinkun vahvistamaan ja ja kehittämään tässä oppilaassa?”

8: ”Monet kyllästyy tekee ääniharjoituksia, kun ne ei ymmärrä mitä ne tarkoittaa. Ne ei oo saanu sitä kokemusta siitä et mihin tällä pyritään. ’No et kaikkia hassuja tavuja vaan’, siitähän ei oo kyse, vaan että niillä kaikilla vahvistetaan tiettyä lihastasoja ja haetaan vaikka tota vokaaliviritystä. --. Eli se on mulla oikeestaan, mä voisin sanoo et se suurin asia.”

9: ”...se on ihan parasta ja se on maailman laajuisesti äärimmäisen harvinaislaatuista että et tällasta tehdään. Se on, jos mä nyt, se palaute mitä mä ite sain viime [toissa?] vuonna niin kaikki oppi siitä *eniten*. Me katottiin kimpassa, ei niin että no teitpä huonosti ton, vaan et no hei miks, miks tossa tapahtuu noin. Jokainen huomaa siinä omassa, et mimmonen niinku opettaja on, et mimmosia tavallaan hassuja tapoja saattaa olla. Sekä hyvässä että pahassa.”

10: ”Et mulle ei riitä, jos mun pedagogiikkaopettajakokelas sanoo että [huonon kielitärn demo] mulla tärisee niin huonosti nii en mä voi tätä opettaa, että sen takia et mä en ite osaa nii mä en opeta sitä. Opettajan täytyy opiskella ainakin tiettyyn pisteeseen saakka se asia että voi opettaa sitä oppilaalle. Ja ainakin tietää keinot, miten oppilaan, --, kielilihas saadaan vahvistumaan ja rentoutumaan tietyillä harjoituksilla.”

11: ”Siin on ihan erilainen tavote. Sillon mä en koskaan niinku et ’oho, onpas epäpuhdasta’, ei tietenkään. Vaan sit me niinku mennään sen tason mukaan ja mikä täs olis tavallaan se laatukriteeri, et mihin me pyritään, mitä vois odottaa, että aina se opiskelija saisi tyydytyksen.”

12: ”Tää on niinku nimenomaan varhaiskasvatuksen ja musiikkikasvatuksen niinku pääkallopaikka, ni ei oo koskaan opetettu sitä et miten lapsia pitäis opettaa laulaan. Me vaa lauletaan lauluja, mut ei sitä et miks me tehään nää sävellajit, mitä täs pitäis kuunnella. Tää on mun laulupedin kautta eka kerta kun näitä asioita on tuotu edes esille.”

13: ”Sehän [opettaminen] ei ole semmonen vuoden kurssi ylipäätänsä mikään, vaan että mä opiskelen sitä edelleenkin. Ja siihen liittyy sit tietenkin monia muitakin asioita kuin mitä vaikka 15 vuotta sitten.”