

STUDENT AGENCY IN A CULTURALLY DIVERSE
SECONDARY SCHOOL MUSIC CLASSROOM

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May 2018

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Chapter 1: Introduction

In my homeland of the Basque Country, tradition and cultural identity play a fundamental role in daily life; due in no small part to our difficult relationship with the Spanish State. With such a desire for the preservation of our culture, folk music is the only form of music practiced in schools. For instance, the traditional Basque instrument ‘txistu’ is compulsory learning for students in primary and secondary school, where the content is exclusively folk repertoire. I have experienced classmates struggle with this musical instrument, with songs selected by the teacher, and even with the teaching methods applied to learning the music. In my class, the vast majority was Basque, but I also had classmates from Chile and Morocco. I often wondered whether they were able to participate fully during these musical activities given that the music being studied was not ‘their own’. This ability to participate may be understood through the concept of musical agency. ‘Musical agency’ is the ability to “act in and through music” (Karlsen, 2014, p. 425), and when this practice is equally distributed, enabling interaction and equal participation it becomes democratic.

In Finland, this is particularly interesting due to the high rate of immigration (In 2016, 6.5% of the population in Finland was foreign, according to ‘Statistics Finland’, 2017). Furthermore, Finland has been noted to be one of the most developed countries pedagogically and educationally, with a solid base in musical practice.

The research reported in this paper aims to investigate how teachers foster student agency in culturally diverse secondary school music classrooms. For that, it covers the background literature on Karlsen’s *Exploring democracy: Nordic music teachers’ approaches to the development of immigrant students’ musical agency* (2014) and Cain’s *Musics of ‘The Other’: Creating musical identities and overcoming cultural boundaries in Australian music education*, (2015) in chapter 2. In chapter 3, concepts of *musical agency* (Karlsen, 2014) and *democracy* (Dewey, 1916) are covered in clarifying the theoretical lens of the study. Chapter 4 outlines the methodology and methods used; in chapter 5, the main findings are presented and divided into three themes: a) disconnection with cultural music, b) teacher’s will of choosing simple repertoire, and c) pedagogically (un)suitable repertoire. Chapter 6 discusses

the relationship between repertoire and activities with musical agency and democracy; and the last chapter summarises the main contributions this research offers, as well as ideas for future research.

Chapter 2: Background Literature

Many studies have been focused on secondary school music teaching, as this 'issue' affects many roles, for example; secondary school music students, secondary school music teachers, headmasters of those schools, future secondary school teachers, and so on. This means that there are many possibilities when focusing on this topic, as it could be focused on each affected one's view; in addition, it could be placed in one country or in more than one. I have decided to base my study in Finland because the Finnish education system is amongst the most developed globally; it is my opinion that not many studies have covered the topic of Finnish secondary school music classes.

In her research *Exploring democracy: Nordic music teachers' approaches to the development of immigrant students' musical agency* (2014), Sidsel Karlsen has explored in great depth the concept of student agency in culturally diverse music classrooms of the Nordic countries. Karlsen focused on Helsinki (Finland), Stockholm (Sweden) and Oslo (Norway) and designed a multi-sited ethnography study, not making any comparisons between them, but exploring them as three independent cases. Her aim was to find out how three music teachers from those Nordic countries fostered their students' musical agency. According to Karlsen (2014), the key conclusion of this study is that;

"The teachers' knowledge and experiences of music as a vehicle for negotiating identity and frames for action, as well as their ability to realise this knowledge in their teaching, become assets in their efforts to create tolerant and inclusive practices within pluralist school environments" (Karlsen, 2014, p. 433).

These assets are later explained deeply in the theoretical framework under the concepts of Musical Agency and Democracy. To me, the strongest points of this study were that Karlsen focused on one specific concept from many different perspectives: using music as a tool for inclusion, democracy, as identity-shaper as well as music as a subject. The meeting point between theory and practice is very deductive and justified in this research and connections between those concepts make the reader understand perfectly the conclusions that Karlsen comes to.

Another study that explores a similar phenomenon is Melissa Cain's *Musics of 'The Other': Creating musical identities and overcoming cultural boundaries in Australian music education*, (2015). This study's aim was to investigate how music teachers' practice could be affected by Australia's colonial, educational and multicultural history, focusing mainly on the issues of hegemony. For that, she chose seven music teachers from five different primary schools in Brisbane. This study was very useful for my research, as my aim was to collect data from semi-structured interviews. The results that Cain shows in her study are presented as three themes: a) music teachers practiced diverse music education only if there was plurality in their class, b) Australian curriculum doesn't fully support diversity and c) hierarchies in music styles made it difficult to implement a musically diverse environment. Those conclusions helped me find direction in the interviews I held and made the process of deduction easier in the data analysis section; moreover, Cain's inclusion of Australian curriculum made me think about the Finnish curriculum for my study (OPS).

Both studies above gave much importance to concepts such as identity and inclusion whilst reporting the reality of countries they based their study on. Nevertheless, Karlsen focused her research on Musical Agency, deducting her study from this concept. Cain on the other hand, used the concept of hegemony as her principal theory. In the same way, *Exploring democracy: Nordic music teachers' approaches to the development of immigrant students' musical agency* (2014) plunged deeply into a certain topic, whereas, *Musics of 'The Other': Creating musical identities and overcoming cultural boundaries in Australian music education*, (2015) covered a wider variety of topics such as; musical hierarchies, curriculum or hegemony.

Chapter 3: Theoretical Framework

The theoretical frame for this research draws upon the conceptualisation of '*student agency*' as discussed in the following; 'Student engagement in Europe: society, higher education and student governance (Klemenčič, 2015), and '*Nordic music teachers' approaches to the development of immigrant students*' (Karlsen, 2014). In order to explore the role of *democracy* in explaining the need for and use of musical agency I peer through the lens offered in the following; '*Immigrant students' development of musical agency – exploring democracy in music education*, (Karlsen & Westerlund, 2010) and '*Democracy and Education*' (Dewey, 1916).

3.1 Student Agency

According to Klemenčič, student agency is a "process of student actions and interactions during studentship", in the way that they relate to the past, the present, and the future in "making choices of action and interactions"; and their perceived power to achieve the intended outcomes. This provides the perfect connection between "will" and "power" (Klemenčič, 2015, p. 16).

3.2 Musical Agency in culturally diverse education settings

It appears that agency is the effect that a certain action or intervention produces, but if we had to apply this to music, we would say that the "capacity to act in and through music" would be called musical agency (Karlsen, 2014, p. 425).

According to Karlsen (2014) in all, there are eleven types of *musical use* and are divided into two levels: individual and collective. Within the individual level, Karlsen includes the use of music for self-regulation: both psychological and physical body *regulate* with music practice; the creation and shaping of *identity*; *protection* in the sense of creating room for concentration and safety; the ability for independent *criteria*: the subjectivity in music opens

lots of doors for opinions and reasons that lead to self-thinking; fulfillment of *spiritual* needs, fostering sensibility and imagination; and evidently the development of *musical skills*. In addition, the musical agencies included in the collective dimensions are: *coordination* of bodily actions; regulation and structure in *social encounters*. Affirmation and exploration of *collective identity*; "*knowing the world*": by exploring different human relationships; and clearly establishing a solid and collaborative musical action (Karlsen, 2014, p. 425).

Educators also need to facilitate students' skills to negotiate agency, where music comes to play a very important role, because it provides many opportunities for "perception, action, feeling and corporeality" (DeNora, 2000, p. 153), "and hence is a resource that allows individuals and groups of people to substantiate themselves as social agents and also to expand their capacities for action" (p. 47).

3.3 Democracy in Music Education

Different types of Musical Agencies were listed above, but what is Musical Agency for? In this section, I will explore different reasons why this phenomenon should be included in any classroom, based on *John Dewey's Democracy and Education*, (1916) and *Immigrant students' development of musical agency – exploring democracy in music education* by S. Karlsen and H. Westerlund (2010).

Dewey defined education as a social process wherein the two points that measure the worth of a social life are the "extent of interests that are shared by all its members" and the "freedom with which it interacts with other groups" (Dewey, 1916). According to him, a democratic society enables equal participation for each one of the members and has adjustable institutions that provide interaction. Dewey also states that this democratic society must have an education that gives individuals criteria and interest in social relationships and the habits of mind that secure social changes.

How does democracy work in music education and musical agency? First of all, music is an extraordinary tool for staging our identities to the public, and therefore, the shaping of our

identities comes implicit (Karlsen & Westerlund, 2010), in a way, due to the subjectivity of music as a concept. That would mean that we create very different characters, which, of course, is very enriching and because of this, I strongly recommend any kind of musical performance in a classroom, as it is the *ideal place* to share this knowledge. I call it *ideal* because I believe that a classroom is, or should be at least, a place where pupils feel trust and safety, and also because it should help them to prepare for the 'real world'.

Musical Agencies help to balance different characters and identities a class could have (Karlsen & Westerlund, 2010). This is one step further than the reason explained before, as this would mean that a certain self could explore other entities or personalities. A very simple example that Karlsen presents is that a shy immigrant could experiment with the role of a heavy metal singer. This situation would place this shy identity in a position that a leader would be in, fostering and broadening one's view or mentality. The connection that is created between each agent in these practices creates empathy and shows that everyone is enriching and useful, both individually and collectively.

Furthermore, phenomena like recognition and inclusion take place in classrooms with existing Musical Agency (Karlsen & Westerlund, 2010). This happens when making music together with the classmates, arising a sense of collectiveness; to me, this demonstrates not only that each agent is useful and enriching, but it also gives a clear understanding of sharing and explores certain aspects of communality. For example, if we took two songs from two different cultures that have nothing to do with each other, we would always find some aspect that would complement the other: similar chord sequences, the meaning of the lyrics, information about the background of the piece, and so on.

Finally, as S. Karlsen and H. Westerlund state, "by being involved with diverse musical practices both immigrant and non-immigrant students become part of shared practices, goals and ideals" (2010, p. 234). In my opinion, as music educators, we should aim to shape and sharpen as many identities as there are in the classroom, independent from their nationalities, religion or beliefs; inclusion should be so interiorised that the division immigrant/non-immigrant should be erased. These acknowledgements lead unavoidably to the basis of democracy, as they embrace pluralism and create, share, negotiate and discuss musical agencies.

Chapter 4: Methods

4.1 Research Aim and Questions

The research task of this study was to investigate how teachers foster student agency in culturally diverse secondary school music classrooms. This was addressed through the following research questions:

- What repertoire do music teachers select to enhance student agency in culturally diverse classes?
- What class activities do music teachers use to enhance student agency in culturally diverse classes?

4.2 Methodology

Due to the high level of expertise of the participants, this study was based on a case study, in order to gain a great understanding of teaching music at this level or institution. I am certainly aware of the inductive approach I gave to this research, as the number of research participants was limited; nevertheless, their high knowledge and experience were better expressed this way; my aim was always purely exploratory and observational. Qualitative methods can be more useful for characterising one's own experience, and that is why I decided to focus in depth on those three testimonies.

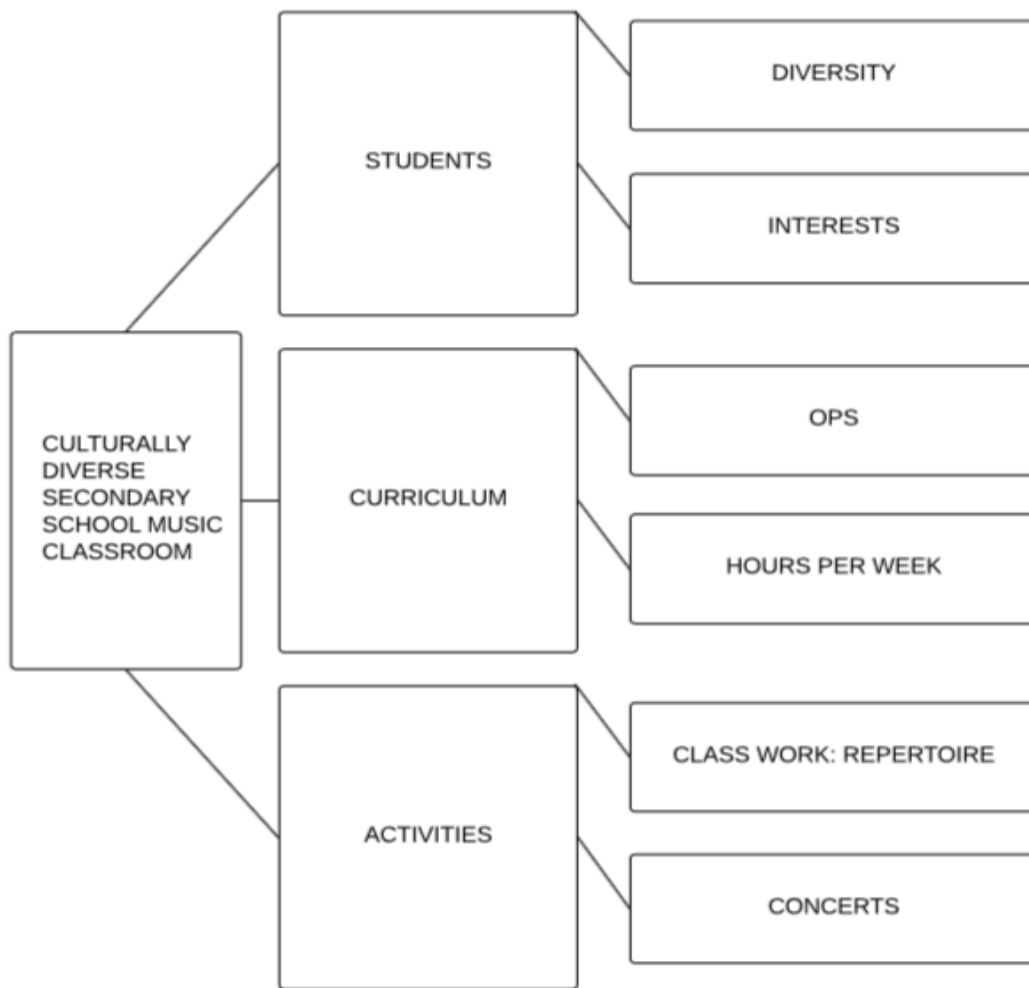
4.3 Data collection

As cultural diversity is a key point in this study, I decided to select three secondary schools from large urban areas, those being Helsinki, Espoo, and Vantaa; my thinking was that immigration would be more prevalent there than in smaller rural schools. Before making contact with the interviewees, I made sure that these schools were rich in different cultural characters, and then sent an email to three secondary school music teachers asking them if they wanted to be part of this study. Interviews were held in each one's working place.

Semi-structured interviews of thirty minutes were organised and I made sure to visit several key questions that helped to define the areas to be explored. I did not restrict the interviewee if they wished to "diverge in order to pursue an idea or response in more detail" (British Dental Journal, 2008, pp. 204, 291 – 295). I recorded these interviews to facilitate data collection.

4.4 Data analysis

Data obtained in the interviews was transcribed from audio to typed text, as the information was visually clearer for the next step of the analysis: coding. I took an exploratory perspective, "allowing for new impressions to direct my interpretation in certain ways" (Attride-Stirling, 2001, p. 385). The specificity of this study's topic made it easy to identify those ideas the interviewees expressed, and even if each case took a different path from others (after all, it was my aim to get a clear understanding of each one's working process) the information was coded with no further difficulty. This is the coding-method I used:



4.5 Research participants

The interviewees that took part in this research were *Juha*, *Aleksi*, and *Emilia*. *Juha* is a 5th grade music teacher in a music-oriented school in Helsinki; *Aleksi* teaches music in eight different classes between fifth to ninth grades in Vantaa; this school is very rich culturally and is music-oriented. Finally, *Emilia* is also a music teacher in a music-oriented school in Espoo. I find it important to mention that according to the Finnish national curriculum (OPS), these schools have four hours of music per week, while non-music oriented schools have only one or two.

4.6 Researcher's position

I am a Master's Pedagogy student at the University of the Arts in Helsinki, and was, in the past, a student of an *Ikastola* in the Basque Country. *Ikastola* is a system of schooling that focuses on Basque language, culture and social values. As to the participants, they were Finnish secondary school music teachers. Power relations that might have been at play were connected to the nationality and age-difference, as I was a twenty-two-year-old foreign student compared to a much older Finnish citizen with much working experience. Besides this power relation, I tried to conduct this research ethically by showing my full interest in their knowledge and overall understanding of Finnish culture.

4.7 Ethical considerations

With regard to the interview and research process, I included an obligation to do no harm and I was aware of the participants' Finnish culture and history (Few, Stephens, & Rouse-Arnett, 2003). I also provided information about the purpose of the study and the study procedures; as well as the risks and benefits that the interviewees may get from this paper. Due to the continuity of this process, after the research, I checked and rechecked all the issues I wanted to cover at the start of the study. Likewise, I used the participants' own language in writing, to reflect exactly what they wanted to express (Forbat & Henderson, 2005). I also provided information about their right to refuse, withdraw, ask questions or report concerns. These points were substantiated in the Consent to Participate in a Research Study-Form.

Chapter 5: Findings

In this chapter, I present the thematic analysis of Juha, Alekski and Emilia's interviews. Three themes were highlighted as important for how teachers foster student agency in culturally diverse secondary school music classrooms. These were: a) Feeling unidentified with cultural music, b) Will of choosing simple repertoire from teachers and c) Student's tendency to choose pedagogically (un)suitable repertoire.

5.1 'That's not their music'

Every interviewee supported the theme of feeling unidentified with culturally diverse music. For example, Alekski explained that: *"Many of them (students) are not really interested in their own cultural music, sometimes I have met students that are not proud of their culture, they want to be Western, in school, at least"*.

Working in a very culturally diverse school environment, Alekski finds it hard to include 'cultural music' in their repertoire because he doesn't necessarily get a positive response from his pupils:

Alekski: "We listen to a bit of Russian music, but we don't play it. A few years ago, I tried it, but it was always like a joke, I didn't understand what the problem was, but Finnish students have some kind of a defence, they don't take it seriously. [...] Nowadays, working with Swedish music is not easy; even though we have two languages in Finland, pupils are not kin of Swedish language at all"

Alekski was very aware that he was generalising concepts, but he assured me that he spoke from his experience of teaching music for ten years at the same school.

Likewise, Juha explained that his current class in Helsinki was made up of Finnish students only. He claimed that in the past they have had students from many countries such as; Russia,

Syria, Thailand, Somalia, USA... And many different religions like Islam, Hinduism, Catholicism, Protestantism... This year, however, he didn't find it necessary to include culturally diverse music, as every student was Finnish.

Juha: "It depends every year, we start to do the 'cultural thing' in 5th grade, in 6th there's nothing (diversity), so I don't teach it at all. [...] If we are speaking about African music, not many people know about it, so I have to be in charge of teaching. But if we are talking about cultures that are familiar with, I can give them freedom. This year, as I have all Finnish students, we don't do any other cultural music."

Emilia also stated that pop songs took up the majority of the time in her music class, as she believed that she had to follow her pupils' interests.

Emilia: "I always try to ask my students what kind of pieces they want to play, as I believe that otherwise they wouldn't be interested in doing anything, believe me, I speak from experience! [...] We always end up doing some pop songs, but I think that every song has something educational about it, immigrant students are very keen on this music too, because I think it's a tool for them for inclusion"

"That's not their music" is an apt title, due to its different connotations: 'that's not their music because immigrant students don't feel identified with music from their culture', 'that's not their music because as all my students are Finnish, we don't work with music from different cultures' and 'that's not their music because pop songs are the best option for inclusion'.

5.2 'It's too complicated'

This theme of easiness of pieces is based on Aleksis' and Juha's will of making the content of their class as feasible as possible for their pupils:

Aleksi: *It's very difficult for them to play music, I always choose songs with 3-4 chords, always-open chords (referring to guitar playing). They usually are pop songs. This neighbourhood is not familiar with classical music at all, I don't see why to try to teach them this music, because it's not familiar at all, it's like 'hitting your head to the wall', because they have so strong suspicion with this music, so I can't do anything.*

This statement was related to fourteen to fifteen-year-old pupils, who, as he explained, weren't "mature enough to understand which pieces were feasible, and which were not". According to him, students did not know how to perform complicated chords or rhythms.

Moreover, to Juha, the inclusion of technology provided a great improvement for his music class, due to its ease:

Juha: *"We are using Ipads and focusing on composing music, it took a very big part of music classes. There is this Garage Band, so it's very easy to create music with Ipads, they also record some audios or vocals. As absolutely everyone can do this, they really like it, it's so simple!"*

5.3 'They tend to choose (un)interesting music'

Aleksi and Juha were the only party that supported the last theme of a student's tendency of choosing pedagogically unsuitable repertoire; Emilia had the opposite opinion. For instance, Aleksi stated that he mostly decided the chosen repertoire:

"I mostly decide the repertoire that we do, but I also ask; when they are older, I ask more. With 7th and 8th graders, I decide what to do, because for them I teach the principals of music, but with 9th graders, working is different in music classes. Now with 9th music class, they are planning to do a musical where they can decide the songs; if I think that they are suitable, it's okay.

With 7th and 8th graders, when I decide, we concentrate on principals of music, what is rhythm, pulse, melody, very basics of instruments. With this, the most important is that the songs I choose have nice melodies, with easy chords".

As to the school located in Helsinki, when asking Juha about the concerts or activities related to music, he explained that the teachers were the ones taking care of the content of those activities:

Juha: "In our school, we have a school orchestra and choir, and when we have concerts at Christmas and spring, they are performing for the whole school and parents. It happens every year. They are massive productions; it takes time to build the songs they are performing. At Christmas we don't do carols at all, they are songs that fit for the orchestra and choir, every year we change. Songs are chosen by teachers. There is big variety, pop, and traditional (Finnish), not different cultures".

On the other hand, Emilia had a different opinion about this topic; to her, every single piece could be taken from a pedagogical point of view. No matter which piece the students chose, she accepted it and used it to reap its benefits:

Emilia: "This year we spend playing and analysing songs they like, those being Taylor Swift, Camila Cabello or Ed Sheeran (she laughs). Usually there are different small groups wanting to work with a song, so between everyone, we try to make an order for those pieces, so no one is left whose pieces wasn't chosen... [...] For example, we worked on Ed Sheeran's song called "Perfect", and I used its bass' rhythm to teach them a rhythmic pattern, or there is a bit that the melody has a fifth interval jump, so we worked on that... See? We can work with every little detail!"

In summary, we see two main opinions arise that are very much in conflict with one another, those being, 'students' choices of repertoire are mainly unsuitable in pedagogical practices' and 'students' choices of repertoire are always pedagogical'.

Chapter 6: Discussion

In this chapter, I discuss the concepts of Student Agency and Democracy being related to my two research questions: What repertoires do music teachers select to enhance student agency in culturally diverse classes? What class activities do music teachers use to enhance student agency in culturally diverse classes?

6.1 Repertoire and Student Agency

As mentioned in the chapter on my Theoretical Framework, *student agency* is a process of interaction between students and the process of their actions (Klemenčič, 2015), perceiving, this way, the power they have at that moment. It comes implicit that education is focused on the students, and Finland is an example of a country whose National Curriculum (OPS) supports it. Nevertheless, findings show that this might not coincide fully with reality.

In my opinion, the keyword of the definition Klemenčič gave to *student agency* is *perception*; it is a teacher's role to make students believe they have the full power of agency. This could be easily misunderstood with *manipulating* the students, but as I am aware of its negative connotation, I would rather connect it with constant negotiations between everyone. My belief is that *student agency* goes beyond freedom for students to choose songs they like; it is linked with allowing the students realise by themselves what they could learn from every piece, to make them notice the richness in variety. It is the teacher's role to provide tools that allow students to shape and influence their own pedagogical framework.

Age is a crucial factor in this topic too, as the students that were 'involved' in this study were all teenagers, between the ages twelve to sixteen. At this complicated stage of life, often it happens that '*different*' is something negative. Because of that, I think it is essential to investigate how to ask students about their musical interests, as traditional practices would

not work in this case. As pedagogues, we need to make the *'alternative'* or *'strange'* something positive, unique and valuable.

6.2 Activities and Student Agency

In regard to the idea of students' perception of being in charge and their realisation of being the centre of education, I think that if secondary school students don't have a solid basis in music, it is the teacher's role to facilitate that. Furthermore, finishing secondary school with the basic musical knowledge doesn't seem, in my view, pedagogically successful. In this research, I didn't have the opportunity to study deeply what the OPS offered in the field of music, but I am aware that sometimes the goals and requirements are vague and lead to ambiguity. Consequently, the justification of ease in a music class' content could only be used at the very beginning of a students' learning process but not throughout the entirety of their education. The role of a pedagogue is to facilitate the growth of a student's musical knowledge at the expense of the teacher and not the student.

The inclusion of technology would be a very good tool for pupils in the twenty-first-century, as it is something which is part of their daily life. In this study, the only use of technology was a certain music making program, which brought very positive feedback from the pupils; composing is something that students are skeptical of and breaking this barrier is fundamental, everyone can compose. Nevertheless, composing a certain type of music in a computer program covers only a small part of what music teaching should encapsulate.

Culturally diverse practices were worked on independently lacking any connection between them. These practices lacked perspective and thus failed to place these practices in context. If a class was undertaking the study of the music of Japan, students could for example, watch "Madam Butterfly" by Puccini, and in this way understand the music by its historical and cultural context. The teacher could go on to introduce the pentatonic scale as well as other theoretical aspects of Japanese music, ensuring that there are connections made to create a better understanding of the music of Japan. In addition, the content of the music class could

be related to the content of another subject that the students are studying and by doing so, the subject of music is not taken independently.

6.3 Democracy

In Chapter 3.3 *democracy in music education* was discussed. From this three main points arise: a) music provides pupils shaping their identities and staging them to the public; b) personalities or characters are balanced when using democracy in music; and c) a democratic music classroom is a great tool for recognition and inclusion (Karlsen & Westerlund, 2010).

Using pedagogically democratic music, students get a chance to create musical criteria and consequently, their identities are shaped, however, as pedagogues, we need to present musical repertoire without hierarchy: findings show that different levels of importance is given to music depending on where it is from. When speaking of importance given to cultural music, we should relate it to time spent working with this music, amount of repertoire and amount of class activities. If they are not equally divided, the phenomenon of creating and shaping identities does not happen.

Balancing students' identities could be considered utopian according to findings, as, to me, students' identities were not shown to the public at any moment. How can we balance pupils' identities, if we don't give them the opportunity to show their identity? In addition, I think that everyone should feel safe inside the classroom and feel safe with each member of that class.

Finally, Emilia's idea of inclusion (chapter 5.3) made me think about how unknown music is introduced to the class. Because of the hierarchy that exists when working with culturally different music, the way teachers present new material is essential; if the unpopular music is presented as unpopular, normalisation of it would be complicated. In addition, it is very positive to use pop songs as a tool for inclusion, but we should also consider the diversity of our repertoire. Culturally diverse music can be a useful tool for inclusion as pop songs.

Chapter 7: Conclusion

The overarching aim of this research was to investigate how students' agency was fostered in a culturally diverse secondary school music classroom; at the end of this process, I got very clear and solid ideas that could be analysed in more depth in the future. The main reason for this might be that various factors had to be studied for a larger amount of time, due to their complexity; these concepts include, identity, safety and inclusion.

During this research process I came to the realisation that the theory is very advanced whilst the practice is far behind. There are extremely advanced theories and writings that have a solid basis, but I feel that the practice does not follow suit; I am aware that this happens in other fields as well, but I believe that in music, the gap is major. Taking into account that Finland is one of the most developed countries in education, and seeing that music practices are not ideal, it makes me wonder how it would be in other countries.

I mentioned *safety* in the previous chapter, but I wanted to develop that concept at this point because it could be a starting point for future research studies. The teenage years are very complex, and the issue I wanted to cover turned out to be quite 'superficial' because of that. How can we speak about shaping students' identities or balancing them, without taking teenagers' state of mind or behaviours into account? Because of their vulnerability and sensitivity, pupils need to feel safe, comfortable and respected with other pupils and the teacher; if this is not provided, the other factors discussed in this paper would be in vain.

For future research tasks I would like to add students' psychology to the factors I studied in this project; as well as agency in a culturally diverse *primary* school music classroom, as one of the major issues in this matter was students' low music level when entering secondary school. Clearly, this topic requires time and work that hopefully will be provided in the future.

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