

Lehdelle lähetetty versio artikkelista:

- Juntunen, M.-L. (2024). Ellen Urho's Vision: Reforming Music Teacher Education in Finland and Shaping Global Music Education through ISME. *Finnish Journal of Music Education* 27(2), 103–108.

Ellen Urho's Vision: Reforming Music Teacher Education in Finland and Shaping Global Music Education through ISME

In this paper, I will discuss the renewal of the music teacher education programme at the Sibelius Academy in the 1970s, focusing on the changes and developments driven by Professor Ellen Urho (1920–2018). My primary source is a book describing Urho's professional life, based on interviews conducted with her in 2008 (Juntunen 2013). I will start with a short view of the history of music teacher qualifications and education in Finland, and end with a description of Urho's role in the International Society for Music Education (ISME).

Short History of Music Teacher Education in Finland

Before 1872, there were no qualification requirements for music teachers in schools. From that time onwards, teachers had to present a certificate of qualification to the University of Helsinki. The training of music teachers (specialists), then called singing teachers, began at the Sibelius Academy in 1921, which was known as the Helsinki Music Institute at the time. It was founded in 1882 and changed names in 1924 to the Helsinki Conservatory of Music, and in 1939 to the Sibelius Academy. Music teacher training was integrated as part of other music studies at the Institute. The core pedagogical area of study was voice pedagogy, as singing was the main content of music lessons in schools until the 1950s (Muukkonen 2010; Vesioja 2006). Voice pedagogy was introduced only during the third and final year of the studies, when teacher candidates also completed a one-year teaching practice period in a school.

The need to reform music teacher education emerged as international influences began to flow into Finland after the Second World War (Dahlström 1982; Juntunen 2013; Muukkonen

2010; Pajamo 2007). The initiative came from the Association of School Music Teachers in the mid-1950s. As a result, the Sibelius Academy Board set up a teacher education working group. Its proposal was approved, and music teacher training became an independent unit, the School Music Department, in 1957 (Pajamo 2007).

Music Teacher Education 1957–1970

The music teacher education programme, known as the School Music Department until 1981, began under the leadership of Matti Rautio, a man of many merits. He served in this role until 1968 (Dahlström 1982), after which Egil Cederlöf held the post temporarily until 1970. Concurrently, Rautio taught music in a school to grades 1–9, emphasising hands-on musical experiences through diverse and effective teaching methods. He worked towards diversifying music education in schools, drawing on the pedagogical models of Dalcroze and Orff approaches (Juntunen & Kaikkonen 2019; Tikkanen & Väkevä 2009).

Under Rautio, the pedagogy studies in the music teacher education programme were extended to include music psychology, music didactics, the teaching of rhythm and instrumental music, school orchestra conducting, and seminar exercises with group discussion and presentations. Also, music studies expanded to include, for example, accompaniment and arrangement studies (Dahlström 1982). The curriculum of the entire School Music Department was also changed at Rautio's suggestion, extending the duration of studies to five years. Gradually, more attention was paid to the general quality of music education in primary and secondary schools. The new music education methods that arrived in Finland from abroad through seminars and conferences created pressure for further expanding teacher education and competence, both musically and pedagogically (Juntunen 2013).

Reform of Music Teacher Education in the 1970s

In the spring of 1970, Taneli Kuusisto, the rector of Sibelius Academy at the time, contacted Ellen Urho who was then a music teacher (grades 5–12) at a school where students from the Sibelius Academy did their teaching practice. By training, Urho was both a primary school teacher and a music teacher. She had also completed a Bachelor of Arts degree in philosophy at the University of Helsinki. By then, Urho had experience of teaching in various schools and as a music lecturer at the Helsinki Teachers' College (Pajamo 2007). Kuusisto

encouraged Urho to apply for a lecturer position in the School Music Department, including the position of the head of the department. Urho had previously worked for a few weeks as a substitute in the department, and the students' experiences of good teaching had caught the rector's attention. Urho applied for the post and was selected (Juntunen 2013).

The rector Kuusisto wanted Urho to renew the music teacher education program completely. It was a big challenge, but Urho's experience of teaching in both teacher training colleges and comprehensive schools was an important asset. She also had a clear picture of the skills and shortcomings of music teachers graduating from the Sibelius Academy. Urho herself had received further training at Nordic and international conferences (ISME) and summer courses. The ISME conference in Moscow in the summer of 1970 had provided a particularly strong stimulus to her pedagogical thinking.

In the 1960s, Urho had been involved in several committees of the Ministry of Education. She had been part of both the working group building the curriculum for the new comprehensive school system, which was gradually phased in during the 1970s (for more about the Finnish comprehensive school system, see Ahonen 2013; Kansanen & Meri 2006; Välijärvi 2004) and the committee preparing the university degree reform, including teacher education (Jalava 2012; Juntunen 2013; Pajamo 2007). The traditional teacher seminaries and teacher colleges were to be transformed into university faculties of education, and the training of subject teachers was to be adapted to the new system (Dahlström 1982). Drawing on international influences, the aims included broadening the scope of teacher education and applying disciplinary and educational knowledge to teaching (FYTT 1972).

Urho felt that the music teacher's degree should be brought into line with that of other subject teachers. Urho examined music teacher training programmes by visiting music universities in different countries and considered the model of the Hamburg Music Academy to be the most suitable for Finland: there, the music education of the music academy worked in close cooperation with the local university. This model influenced her in many ways in implementing reform at the Sibelius Academy during the 1970s. In the reform of the School Music Department, Urho sought to follow the university degree reform in which university degrees were to become unified and university studies were to be organised in a new way. In line with this renewal, studies in music teacher education were divided into general studies, subject studies, and advanced studies (Juntunen 2013).

The general studies included an approbatur in education (completed at a university) and subjects closely related to education, such as educational psychology, the psychology of learning and aesthetics, and the integration of music and visual arts.

The subject studies included studies in music, such as instrumental studies.

Compulsory subjects included piano, singing, recitation, an orchestral instrument and recorder, choir, and orchestra. The studies, including music repertoires, were reformed to better serve the teaching practices at school. New subjects included music-and-movement, Finnish folk music, early childhood education, music therapy, pop/jazz music, improvisation, free accompaniment (piano), of which at least introductory courses were compulsory.

On Urho's initiative, *specialisation studies* were added to the School Music Department curriculum, corresponding to the advanced studies of the coming university degree. Specialisation courses were offered in music-and-movement, early music education, music therapy, folk music, pop/jazz, music technology, instrumental pedagogy, radio, television and criticism, and musicology. Additionally, Urho wanted to include an introduction to research methods and scientific writing, in anticipation of the reform (in 1981) in which the scientific thesis became an obligatory part of all university education, including classroom teacher education (nowadays the Master's degree). Initially, the scope of the thesis was similar to that of the current Bachelor's thesis.

Following the Hamburg model, music didactic studies and teaching practices in schools formed an important part and were spread throughout the five years of training (Tenkku & Urho 1971). The content and objectives of pedagogical studies were formulated in a written document for the first time. The aim was to establish a balance between subject knowledge and pedagogical skills. The focus of studies became practical, which implied, for example, that students gave small group lessons to their peers, followed by discussions. The new approaches of music education – Orff, Kodály, Dalcroze and her own method (with Liisa Tenkku), *The Twittering-Machine Project* (see Kankkunen 2008) – were considered central, but primarily for the development of the students' own pedagogical thinking. On the other hand, the ideological basis of the new curriculum for the comprehensive school created opportunities for diversification and broadening of studies to cover new subject areas

alongside traditional ones (Dahlström 1982; see also Pajamo 2007; Tikkanen & Väkevä 2009). As Urho felt that music teachers needed to have a broad understanding of the field of music education, pedagogical studies covered music education from early childhood to high school.

Urho developed teaching methods and prepared teaching materials for schools to provide students with concrete support for their future teaching practice. In 1981, as a follow-up to earlier textbooks for primary school music education, Urho published a book titled *Music Didactics* along with Liisa Tenkku and Marja Linnankivi (see Linnankivi, Tenkku & Urho 1981). The book contained the history and theory of music education as well as practical guidelines and teaching methods. It is unique in the history of Finnish music education and served as the most important textbook in music teacher education for several decades.

The reform of the School Music Department paved the way for degree reform across the Sibelius Academy in 1981. The reform also attracted international interest, for example, in the context of ISME conferences. Copies of the plans were requested by universities in several countries. Reform concerning postgraduate degrees were the subject of particular interest.

Urho was always concerned about fostering a sense of community among teachers. When working in the School Music Department, meetings were organised at least once a year at the home of one of the teachers, involving both spouses and musical instruments (Juntunen 2013). Urho was known as an energetic, clear-thinking, accomplished, and warm-hearted person who maintained good relationships with everyone. She understood the importance of good relationships for and in her work, especially during times of challenging changes at the Sibelius Academy. She recalls,

I had a table in my room and there were always cups of coffee on the table and coffee in a thermos. My secretary Pirkko [Bister] already knew that if I had a difficult customer, she would come and offer us coffee (Juntunen 2013, 117, trans. by the author).

In 1975, Urho was first elected to the post of vice-rector (1975–1981) and later to that of rector (1981–1987) of the Sibelius Academy.

In conclusion, under Urho's leadership, music teacher education became more diverse, with

new subjects and musical styles being integrated into the curriculum. The music teacher was seen as a skilfully versatile and open-minded musician, proficient in a range of instruments and musical styles, pedagogically able to teach learners of different ages and levels. In the course of training, the everyday life of the school was brought closer to the student throughout the studies. With the reform of the degree system, music teachers gained a qualification comparable to that of other subject teachers, nowadays equivalent to a master's degree. The doctoral programme in music education was launched with the degree reform in 1981. For more information about music teacher preparation in Finland, see Westerlund and Juntunen (2016) and Väkevä in this publication.

Ellen Urho's Work in the ISME Organisation

In 1980, Urho became a member of the ISME board (until 1984). Before that she had been a frequent participant in ISME world conference since the 1960s. In 1984, she was elected to be the next president of ISME. Also in ISME, Urho promoted several reforms: During her tenure as President-elect (1984–1986), ISME was undergoing major administrative and organisational changes: new laws and regulations were being prepared. During her presidency (1986-88), new laws and regulations were implemented. As President, Urho sought to make ISME more inclusive. For example, the 1988 conference in Canberra, Australia, focused on the music of the indigenous people of northern Australia (of the Aboriginal); and during the Cold War, Urho acted as a kind of liaison with the countries of the Eastern Bloc, particularly the Soviet Union. Urho reflects back on those years:

The Executive Committee [of ISME], where I worked for six years, prepared the issues for the Board, the next conferences and so on. The Executive Committee met mostly in London, and there were many meetings. During my vice-presidency, new laws and regulations were prepared. There were quite a lot of changes to the laws, so there was a lot of work. The five-person Executive Group meetings were held at the home of the Secretary General, Ronald Smith, in London. In between, the Secretary General's wife, Mrs Smith, would cook and then we would carry on. It was in a way a very family affair. I even slept at Smith's house, in full care. They were usually weekend meetings, two to three days... As President, I had to put the new laws and regulations into practice, just as I did as Rector of the Sibelius Academy. The laws

that came into force included big reforms. (Juntunen 2013, 213–214, trans. by the author).

As a past president (1988–90), Urho hosted and organized the XIX ISME World Conference in 1990 in Helsinki very successfully. After the conference, she continued as a board member (1990–92), reporting on the preparation and organisation of conferences in form of a book (*Report on the preparation and organisation of the XIX ISME World Conference*), which has since been used by many conference organisers (Juntunen 2013; see also McCarthy 2004). The overall organisation of the conference and Ellen's work in ISME has been internationally acclaimed, and Ellen was awarded an honorary life membership of ISME in 1992.

Urho herself considered her work in ISME very important:

If I look back on my life, my activities have been just as important as my work at the Sibelius Academy, 12 years on the Board and 6 years on the Executive Board. It was a real vantage point. What was important was not only what I had to do, but what I could do for Finland to promote Finnish music education.

There were no models for the work; we always had to think creatively about how to go forward and how to get things done. In that sense, it has been the most demanding and challenging work. It has also enriched my life enormously and has been one of the great highlights of my life. (Juntunen 2013, 219, 235, trans. by the author)

References

- Ahonen, S. 2014. A School for All in Finland. In U. Blossing, G. Imsen & L. Moos (eds.) *The Nordic Education Model: 'A School for ALL' Encounters Neo-Liberal Polic.* (Policy Implications of Research in Education; Vol. 1). Dordrecht: Springer, 77–94. <https://doi.org/10.1007/978-94-007-7125-3>
- Dahlström, F. 1982. *Sibelius-Akatemia 1882–1982 [Sibelius Academy 1882–1982]* (trans. from Swedish by R. Ekholm]. *Sibelius-Akatemian julkaisuja* 1. Helsinki: Sibelius-Akatemia.

FYTT 1972. Filosofisten ja yhteiskuntatieteellisten tutkintojen toimikunnan mietintö (FYTT) [The Commission for Philosophical and Social Sciences Degrees report]. Komiteanmietintö 1972: A 17. Helsinki: Valtion painatuskeskus.

ISME 2010. Honorary life members.

http://www.isme.org/index.php?option=com_content&view=article&id=109:honorary-life-members&catid=45:honorary&Itemid=20#urho. Read 3.4.2012.

ISME 2018. ISME's Tribute to Ellen Urho. <https://www.isme.org/news/tribute-ellen-urho-music-education-leader-finland-and-past-isme-president>. Read 10.8.2024.

Jalava, M. 2012. The University in the Making of the Welfare State: The 1970s Degree Reform in Finland. Frankfurt am Main: Peter Lang.

Juntunen, M.-L. 2013. Kaiken lisäksi nainen. Ellen Urhon ammatillinen elämäkerta [Moreover a woman. Professional life story of Ellen Urho]. DocMus tutkimusjulkaisuja 5. Helsinki: Sibelius-Akatemia. <https://urn.fi/URN:ISBN:978-952-5959-53-6>

Juntunen, M.-L. & Kaikkonen, M. 2019. Matti Rautio (1922–1986). Musiikkikasvatuksen pioneeri, säveltäjä ja pianisti [Music education pioneer, composer and pianist]. In M. Leskelä-Kärki, M.-L. Juntunen & R. Kauranen (eds.) National Biography II: Children's Culture (in Finnish). Helsinki: SKS Biografiakeskus. <https://kansallisbiografia.fi/kansallisbiografia/henkilo/9048>. Read 10.8.2024.

Kankkunen, O.-T. 2008. The pioneers of soundscape in Finnish music education: Listening to Liisa Tenkku and Ellen Urho. *Soundscape* 8, 20–23.

Kansanen, P. & Meri, M. 2006. Finland. In W. Hörner, H. Döbert, B. von Kopp & W. Mitter (eds.) *The education systems of Europe*. Dordrecht: Springer, 251–262.

Linnankivi, M., Tenkku, L. & Urho, E. 1981. *Musiikin didaktiikka* [Music didactics]. Jyväskylä: Gummerus.

McCarthy, M. 2004. Toward a global community: The International Society for Music Education 1953–2003. ISME.

Muukkonen, M. 2010. Monipuolisuuden eetos. Musiikin aineenopettajat artikuloimassa työnsä käytäntöjä [The ethos of diversity. Music teachers articulating their working practices]. Väitöskirja. Studia Musica 42. Helsinki: Sibelius-Akatemia.

Pajamo, R. 2007. Musiikkiopistosta musiikkiyliopistoksi. Sibelius-Akatemia 125 vuotta [From music school to music university. Sibelius Academy 125 years]. Helsinki: Sibelius-Akatemia.

Rajamaa, L. 1980. Sibelius-Akatemian tutkinnonuudistus [Sibelius Academy degree reform]. In H. Hiilivirta (ed.) Sibelius-Akatemia 100 vuotta. Helsinki: Sibelius-Akatemian tukisäätiö, 23–28.

Tenkku, L. & Urho, E. 1971. Uudistuva musiikinopettajakoulutus [Reformig music teacher education]. Rondo 6, 23–26.

Tikkanen, R. & Väkevä, L. 2009. Musiikkikasvatuksen osasto eilen ja tänään [The music education department yesterday and today]. In J. Louhivuori, P. Paananen & L. Väkevä (eds.) Musiikkikasvatus: Näkökulmia kasvatukseen, opetukseen ja tutkimukseen. Suomen musiikkikasvatusseura - FiSME ry, 423–438. <https://fisme.fi/wp-content/uploads/2022/09/Musiikkikasvatuksen-osasto-eilen-ja-tanaan.pdf>. Read 10.8.2024.

Vesioja, T. 2006. Luokanopettaja musiikkikasvattajana [The classroom teacher as a music educator]. Väitöskirja. Joensuun yliopisto.

Väljärvi, J. 2004. The system and how does it work: Some curricular and pedagogical characteristics of the Finnish comprehensive school. Education Journal 32, 1, 31–55.

Westerlund, H. & Juntunen, M.-L. 2016. Music teacher preparation in Finland: Facing plurality of musics and needs. In S. Figueiredo, J. Soares & R. Finck Schambeck (eds.) The preparation of music teachers: A global perspective. Porto Alegre: ANPPOM, 195–218. <https://www.scribd.com/doc/302557049/The-Preparation-of-Music-Teachers-A-Global->

Perspective. Read 15.8.2024.