

III UskoMus Symposium: "Music and Multiculturalism"

Music Archive JAPA/Library of Labour Movement (Sörnäisten rantatie 25)

Helsinki 7 December 2015, 10am–7pm

Programme

- 10:00 Opening words by Antti-Ville Kärjä
Keynote address by Thomas Solomon:
The Play of Colors: Staging Multiculturalism in Norway
- 11:15 Session I: Postcolonial dynamics
Elina Seye (& Anna Rastas): *Music as a site for Africanness and diaspora cultures*
Clara Petruzzi: *Aurinko: Latin American chamber music group based in Finland*
Thomas Hilder: *Sápmi Sessions, Musical Collaboration, Nordic Multiculturalisms*
- 12:45 Lunch
- 13:45 Session II: Modes of migration
Esa Lilja: *A Rhythmic Pattern which Skipped Central Europe*
Giacomo Bottà: *Intercultural practices in German Popular Music*
- 15:00 Session III: Education
Laura Miettinen: *Religious identities intersecting higher music education*
Alexis Kallio: *Whose culture counts? Conflict and uncertainty in a post-ethical, multicultural music education*
- 16:00 Coffee
- 16:30 Session IV: Practical approaches
Lari Aaltonen (Cultural Co-operative Uulu)
Jaana-Maria Jukkara (Global Music Centre)
Menard Mponda (FESTafrica)
et al.

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Abstracts

Keynote address

Thomas Solomon (University of Bergen)

The Play of Colors: Staging Multiculturalism in Norway

Fargespill (lit. “play of colors”) is a series of periodic musical performances in Norway that have been staged from 2004 to the present. Each performance consists of a sequence of musical and dance numbers performed by children from different minority and immigrant groups, many of whom came to Norway as refugees, together with white Norwegian children. The songs and choreographies represent the home countries of the children who perform, and have included for example music and dance from Somalia, Myanmar (Burma), Rwanda, Kurdistan, and Eritrea, combined together with Norwegian folk music in often elaborate production numbers with complex musical arrangements. While the specific musical numbers used and cast members change from performance to performance, the concept remains the same – a representation of ethnic, racial and cultural diversity in Norway staged through the voices and bodies of the children on stage. From its beginnings as an cultural initiative in the city of Bergen, *Fargespill* has gained increasing national attention within Norway, leading to performances in other cities such as Oslo and Trondheim.

Using as starting points recent theorizations of multiculturalism and critical discussions of race and racism in Norway, this paper will analyze the *Fargespill* performances. The paper also uses Deleuze and Guattari’s twin concepts of *majoritarian/minoritarian* to analyze *Fargespill*’s representations. While the public face of *Fargespill* is that of children of various minority groups, behind the scenes the performances are actually conceptualized, scripted, and extensively stage-managed primarily by majority (white) Norwegian adult arts professionals. The paper especially explores the question of whether the representations of *Fargespill* constitute a positive contribution to creating a climate for embracing difference in Norway, or whether *Fargespill* is better understood as a reassuring story white Norwegians tell themselves about multicultural Norway that, at best, naively sidesteps ongoing problems of racism and intolerance toward minorities and immigrants endemic in contemporary Norwegian society.

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Session I: Postcolonial dynamics

Elina Seye (Global Music Centre, Helsinki; co-writer **Anna Rastas**, University of Tampere)

Music as a site for Africanness and diaspora cultures: African musicians in the white landscape of Finland

This paper looks at African musicians in Finland and the ways that they negotiate ideas of ‘Africanness’ in their professional activities. The specific environment of Finland with a

relatively low number of people of African descent inevitably shapes the activities of these musicians. Our analysis, based on our many years of fieldwork among African diaspora communities, makes visible the multiplicity of sites where African music is played and performed in Finland, and the various contexts that influence the ways in which Africanness is articulated. In a predominantly white society, African musicians' roles extend from artists and 'cultural ambassadors' to active change agents in the fields of identity politics and anti-racism struggles.

Clara Petrozzi (University of Helsinki)

Aurinko: Latin American chamber music group based in Finland

Aurinko was founded in Helsinki in 2009 to perform exclusively Latin American art music. It has given many first performances in Finland and also premiered works by its members and other Latin American composers. In 2015 Aurinko toured in Manizales, Colombia, giving first performances of several new Colombian works. The music performed by this group is many times marginal, since art music from Latin America is very little known and performed even in the region itself, this varying certainly from country to country.

Multiculturalism is present in the work of this group in many ways. The players are from different countries: Peru, Finland, Mexico and Argentina. Latin American culture and art music are intrinsically multicultural; and its rehearsal process means diving into the diversity music presents. Finally, Aurinko challenges the cultural identity of Latin Americans living in Finland and also of Finnish public, by challenging the stereotypes usually attached to Latin American music. Its own challenge consists in breaking the silence with music that represents nationally a minority and internationally the colonized, both ways standing outside art music's power circuits.

Thomas R. Hilder (Grieg Academy, University of Bergen)

Sápmi Sessions, Musical Collaboration, Nordic Multiculturalisms

Sámi popular music has since its emergence in the late 1960s forged a broad and diverse cultural space within and across the Nordic states. Often appealing for the recognition of indigenous rights, Sámi musicians have attempted to build on specific Sámi traditions (languages, cosmologies, *joik*) thereby challenging cultural homogeneities in Norway, Sweden and Finland. At the same time, a Sámi popular music scene has also relied upon many fruitful collaborations with non-Sámi musicians from the Nordic countries as well as from national and international minority groups. Based on ethnographic research and media analysis, this paper focuses on the Sámi-produced programme *Sápmi Sessions*, which presents musical collaborations between famous Sámi and Sweden-based artists. Broadcast over two series on SVT and NRK in 2011 and 2014, the show gained popular and critical acclaim and offered wider audiences for Sámi music. How does *Sápmi Sessions* nurture reflection on diverse musicalities, politics and spiritualities? In what ways does musical collaboration in the programme nurture forms of musical cosmopolitanisms? How does *Sápmi Sessions* articulate new Nordic multiculturalism? Drawing on media studies and postcolonial theory, I thereby interrogate the conflicting and overlapping politics of multiculturalism and indigeneity and reflect upon notions of Nordic cultural diversity in the early 21st century.

Session II: Modes of migration

Esa Lilja (University of Helsinki)

A Rhythmic Pattern which Skipped Central Europe

[abstract TBA]

Giacomo Bottà (independent scholar, Helsinki)

Intercultural practices in German Popular Music

This paper focuses on the role that popular music has played as instrument of intercultural dialogue in Germany. It first examines the interaction of popular music, everyday and urban space, in the context of migration. It also analyses the individual and collective functions that music can take especially for young people with an immigrant background in urban contexts. Interculturalism is used in this paper to overcome two reductionisms: one, which sees the relation between music and migration as something sealed within enclosed national spheres, the other which only understands this relation as a bicultural experience.

Understanding the work of some artists as intercultural practice is not an instrument to measure their identity and background, but an attempt to reformulate the relation among space, popular music and migration background.

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Session III: Education

Laura Miettinen (Sibelius Academy, University of the Arts Helsinki)

Religious identities intersecting higher music education: An Israeli teacher educator as boundary worker in an all female ultra-orthodox Jewish context

Although it plays an essential part in the canon of Western art music, religion is seldom addressed as a topic in music education research. However, a culturally diverse classroom sets demands for music teachers in terms of how to take into account different religious backgrounds in teaching.

The presented study explores intersectionality of religious identities and higher music education through a case of an Israeli music teacher educator working with ultra-orthodox Jewish female teacher students in Jerusalem. In the ultra-orthodox Jewish educational context, religious values and norms define the starting points for what is taught and how. This potentially requires a considerable amount of work and self-reflection from the non-ultra-orthodox music teacher educator in negotiating and reshaping her own ideals of the content and purpose of music teacher education. The study discusses the implications of religion-related boundary crossing, when the teacher may have to modify her worldview and values or transcend her beliefs in acting as a 'boundary worker' (Akkerman & Bakker 2011).

The findings of this case study suggest that religion, among other cultural traits, should be actively included into the areas of critical and culturally sensitive reflection in the study programmes of higher music teacher education.

Alexis Kallio (Sibelius Academy, University of the Arts Helsinki)

Who's culture counts? Conflict and uncertainty in a post-ethical, multicultural music education

The task of school music education was once to introduce young people to a shared reservoir of the greatest cultural knowledge (notably a narrow canon of western art musics). However, as classrooms have diversified as the result of increasing immigration and recognition of national diversity, the idea that we all share common ideas of what *good* music is, and which of these *good* musics should be taught to young people as part of public education, has been called into question.

In reaction to reductionist approaches to music education, many Finnish teachers include popular musics as the bases for lessons – seen as students' *own* music, and thus more accessible and relevant for young learners. However, recent research has argued that not *all* popular musics are welcomed to classrooms, and the valuations of cultural knowledge and values still exist, yet are drawn along new dividing lines. If music is seen not only as an artefact to consume, but a sociocultural practice that both reflects and constructs who we are, excluding particular musics from school activities may in turn, exclude the students who listen to, enjoy and identify with those musics.

In this presentation I draw upon sociologist Colin Sumner's theory of social censure in explaining how it is that certain popular musics come to be seen as inappropriate or problematic in school contexts, potentially leading to their marginalization or exclusion from teaching curricula. Social censure is here seen as the interactions between competing ideological agendas that result in the denunciation of particular musics as inappropriate or problematic for school. These complex processes of stigmatization are part of broader, contextual moral debates that are an important part of defining the *school community*.

If Finnish schools are to hold inclusion and participatory democracy as ideals, I suggest that the conflicts and uncertainties that are inherently part of repertoire selection – making decisions regarding which, or rather *whose*, music is *good* music, may be regarded as resources rather than hindrances to overcome. Without a stable ethical framework to rely upon, this requires teachers to make situational, moral deliberations that may create new opportunities for student participation yet to be imagined.