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Power and responsibility in higher music education. Issues of bullying and harassment



This article is based on the four-year project *Conservatory Cultures*, and was written by all five researchers in the project, based in four different European countries. The aim of the article is to review higher music education (HME) institutions' actions in handling power and taking responsibility regarding issues of bullying and harassment in Estonia, Finland, and Hungary. All of the institutions discussed in the article had procedures and organisational bodies for handling such cases.

The article presents and analyses four cases with experiences of incidents related to bullying and harassment and macro structures aimed at preventing such issues. The research questions asked are: What are the challenges for HME in becoming a genuinely supportive and safe environment? And how can these challenges be met?

The article is based on a collaborative feminist method where the authors investigated their own experiences. Previous studies of bullying and harassment in music education, and Ahmed's (2021) work on complaint, are the theoretical starting points. It concludes with providing recommendations to HME institutions on how to develop their work in handling bullying and harassment.

Keywords: bullying, harassment, Higher Music Education, classical music

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AVA IMOGEN GRAYSON & LEENA JULIN



Two approaches to relationality in experimental notation

Written by artist-researchers whose musical upbringing is in Western classical music, this article contributes to the ongoing discourse reflecting on norms of music creation and performance, specifically in terms of authenticity, agency, and ways of knowing. We approach these challenges through the discussion of our respective research projects addressing experimental notation practices. These projects answer similar needs and challenges through differing practical approaches.

Our approaches to experimental notation challenge common attitudes within institutionalised classical music by emphasising sound and listening as inherently relational in terms of time and space. Through our compositional processes, we show two possible paths forward: modifying pre-existing conventional musical notation through a strong emphasis on listening-based music performance, and reframing composing and performing as an ongoing negotiation between materials and agents.

We wish to redress disparities in our tradition's practice by rejecting the monistic, authoritarian perspective, which we find ethically and creatively harmful to our field. Instead, we argue for plural, simultaneous approaches and knowledges that hold conventional or experimental ways of music-making as valuable in their own rights. We thus provide more points of access to engaging with works in our canon, and enrich the possibilities of contributing to both the preservation and development of Western classical music.

Keywords: relationality, temporality, materiality, composing, conventions, reimagining

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JENNI LAPPALAINEN



Ilmari Hannikainen's experiences on a domestic concert tour in 1921

This article explores the concert tour of composer-pianist Ilmari Hannikainen (1892–1955) in Finland in February and March 1921, examining the content, themes, and effects of Hannikainen's tour and placing it in the cultural and social context of his time. The primary research material is Hannikainen's surviving diaries and letters, the content of which is analysed thematically.

The diary entries and letters from the tour period are used to reconstruct Hannikainen's experience of the tour. By complementing the life-writing material with newspaper accounts, concert programmes, composition manuscripts, and salary records the entirety of the tour is reconstructed. The central question of the article is what the tour was like as experienced by Hannikainen himself.

The results show that analysing the tour diary provides valuable insights into Hannikainen's experiences as a performer, audience encounters, and musical perceptions, which deepens our understanding of his career and the development of Finnish musical life in the 1920s.

Keywords: cultural history of music, Ilmari Hannikainen, concert tour, experience, diary, history of piano playing, Finland 1921

About the author: Jenni Lappalainen is a pianist and doctoral researcher at the Sibelius Academy of the University of the Arts Helsinki. Her artistic and historical research focuses on Finnish composer-pianist Ilmari Hannikainen. The research is funded by the Finnish Cultural Foundation.

LECTIONES PRAECURSORIAE

MINNA LEINONEN

Composer, notation, and dialogic interaction

Through artistic research, I examined what kind of notation in contemporary music is communicative and how to achieve constructive communication. As this doctoral work shows, the study of communicative notation is much more than just looking at the notes. When building communicative notation, the process inherently involves a collaboration between the composer and performer.

Keywords: artistic research, composing, contemporary music, dialogic interaction, notation

About the author: DMus Minna Leinonen is a composer and music instructor. She likes to work with many kinds of people in versatile projects.

ANNA PULLI-HUOMO

Music in worship as a means of strengthening the experience of inclusion

This artistic doctoral research centred on organ music in the liturgical context. The topic of the degree was “*Venez Esprit-Saint, et envoyez-nous du ciel un rayon de votre lumière* – French liturgical organ music in the Finnish liturgical service”. Its artistic element comprised two main parish Masses, two evening Masses, and one vespers service, which were conducted between 2017 and 2022. The thesis focused on the perspective of the organist of the Mass.

Keywords: Lutheranism, worship, church music, liturgical music, organists, inclusion, dialogue

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NAIARA DE LA PUENTE VADILLO

Artistry of the concert accordion in contemporary chamber music. A performer’s journey through shaping artistic identity

In my doctoral research, I examined the role of the accordion in contemporary chamber music performance practices through a process of observation, exploration, examination, and reflection as an accordionist.

The project comprised four concerts and an artistic doctoral thesis, which delved into the artistic possibilities of the concert accordion in contemporary chamber music repertoire and the accordionist’s artistic identity formation. It also provided a personal perspective on the evolving identity of concert accordion players and their potential needs within the field, proposing steps for their continued growth and development in the future.

Keywords: artistic research, embodiment, classical contemporary music, chamber music, accordion, artistic identity

About the author: DMus Naiara De La Puente Vadillo is a concert accordionist and researcher with a primary focus on contemporary accordion music. She is dedicated to promoting and advancing classical and contemporary music through close collaboration with composers.

MARIA PUUSAARI

“Leading” in contemporary music performance-practice

This artistic doctoral project explored leading as a mode of communication and interaction in contemporary music performance-practice. Leading was approached as a multi-directional, multimodal and crossmodal interactive process in three different contexts: leading in a chamber ensemble, leading in a solo violin performance and leading in a multimedia performance. The doctoral degree work included five concerts, two peer-review articles and a summary.

Keywords: chamber ensemble, contemporary music, embodied interaction, focus-of-attention, leading, leadership, solo performance

About the author: Violinist, DMus Maria Puusaari is a member of the Finnish Radio Symphony Orchestra and the Uusinta Ensemble. Her artistic research focuses on the performance-practice of contemporary music.