



## REPORT

### **EMU Capacity Building Seminar "Many students, many pedagogies"**



In Vaasa, Finland 24 – 26 October 2013



**KUULA-OPISTO  
KUULA-INSTITUTET**

Report by Anu Hakkarainen  
Photos by Anu Hakkarainen and Timo Knuuttila



**The participants of the seminar at restaurant Kalle's Inn. In the first row on the left: the host of the seminar Rolf Nordman, the president of EMU Helena Maffli, and members of the EMU board Timo Klemettinen and Urvi Haasma.**



**Participants working on the group assignments**

## The locations



**Kuula institute of Music at Vaasa**



**Kvarken Archipelago, a UNESCO World Heritage Site**

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## Music for all - EMU's seminar in Vaasa examined how music education can serve different learners

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The European Music Union (EMU)'s Capacity Building Seminar "Different learners, different pedagogies" took place in western Finland's Vaasa and surroundings, on 24–26 October 2013. The theme of the seminar – different learners and different pedagogies – was addressed in numerous ways, including through interesting presentations, discussions and group assignments. The presentations for instance discussed students with special needs, net pedagogy and education for especially talented children.

The strong message repeated in many contexts was that music belongs to everyone, and that it should be made as accessible as possible for as many as possible. High-quality music education has a lot to offer to a broader and even more heterogeneous group of people than at present. By widening the perspective and the pedagogical field, music can have a deeper impact on the lives of individuals and on society at large.

On the first evening of Thursday 24, we enjoyed a delicious welcoming dinner at restaurant Il Banco in Vaasa. Next day the programme began at Kuula Music Institute. The president of EMU, Helena Maffli, and the director of Kuula Music Institute, Rolf Nordman, welcomed the participants most warmly. On Friday the day consisted of intriguing presentations, discussions and group assignments. Parallel to the programme, we also heard music performances prepared by the students and their teachers of Kuula Music Institute. We enjoyed music performed by a guitar ensemble, a trumpet-piano duo and a full concert with various ensembles and soloists in the evening when visiting the Kuntsi Museum of Modern Art. Friday was concluded with a dinner at Restaurant Strampen.

On Saturday we travelled to the countryside along the coast of Kvarken Archipelago, which has been designated a UNESCO World Heritage Site for its dynamically rising land. We spent the day at restaurant Kalle's Inn, located in the special landscape of Kvarken. We heard three interesting presentations and had lunch in a Laplander's hut. Soon it was time to close the seminar, with the participants very satisfied with the experience and the ideas that they picked up during the seminar. After the closing, a group of the participants stayed to enjoy a traditional Finnish smoke sauna.

**Anu Hakkarainen**, reporter of the seminar

# Music, brain and learning– How can literacy studies help music pedagogy, by Michael Schlyter (Stockholm University College of Music Education)



Michael Schlyter's opening lecture presented possibilities of developing instrument pedagogy by means of research into reading and writing.

## **Understanding the individual as a goal in instrument pedagogy**

In his speech, Schlyter stated that there are actually very few people who would fit the definition of a normal individual. Therefore he questioned the necessity of the dichotomy between normal and abnormal. Every person should be recognised as a unique individual, who has his or her own weaknesses and strengths, though the levels of understanding can be very different.

The variability in the levels of understanding can be explained as a combination of biology (age, physical characteristics, temperament, neurocognition and gender) and environment. Nevertheless, the brain's learning capacities are uncountable, and there are many ways of searching for learning solutions for different learners. It is important to identify the level of understanding and the situation of the individual, and to try to find the best learning solution.

Often the key to learning lies in the amount of repetition. The amount of repetition that is needed to get the information automatized varies significantly among individuals. This is because of the differences in the speed of storing information. For example, a person with dyslexia might need to read a text 40 times before it is automatized. Others may need just four times to get the same text automatized.

## **Chunking helps memorizing**

Schlyter presented a method called "chunking", which helps connect the information to the long-term memory. Chunking is about combining elements and making associations in learning. Chunking can be used as a method in instrument pedagogy, for example by combining pulse/rhythm, pitch and phrase together. Chunking relieves the working memory and eases the transformation of knowledge to the long-term memory.

“There is a great amount of research in reading and writing that music education can borrow ideas from.”

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### **Breaking the code**

In reading and writing research, the connection between catching the abstract phonemes (sound of speech) and reading and writing has been observed. In the Bornholm study (Lundberg 1994), Danish kindergarten students were invited to participate in a study of phonological awareness training. The language activities were arranged every day for 20 minutes, for an 8-month period. The activities included general listening tasks, and language tasks involving gradually smaller units from whole words to single phonemes. The children’s progress in phoneme awareness was outstanding. All in all, it affected their reading and writing skills later in a remarkably positive way.

There is a great amount of research in reading and writing that music education can borrow ideas from, and the Bornholm study is one of the studies whose results can be adapted to instrument pedagogy. Just like reading, music is for everyone. The key challenge is to transpose the results and methods to music education: it’s about breaking the code.

Adapting Lundberg’s (2004) schema of understanding based on psychological tests of reading to teaching music, dividing musical elements and rehearsing them is a useful tool for teaching.

### **Make the process comprehensible**

- to hear and recognise the beat (awareness of pulse, period, rhythm)
- to hear pitch and tonality (hearing differences in pitch, differing bass and treble, differing scale going up or down etc.)

### **Start the learning process**

- move to music, tap and play rhythm with help (walking, walking to drum, walking to music, tapping to music etc.)
- decode the melody pitches (recognising whether the melody is descending/ascending etc.)

### **Automatise the process**

- tap and play rhythm with ease (automatically finding the tempo, tapping with the beat, tapping off the beat)
- finding the melody pitches and singing with ease (singing glissando up/down, singing simple melody, singing well in pitch)

### **Self-efficacy**

- feeling for timing alone and with others (moving to music)
- ability to play with flow and expression

### **Interest in making music**

- playing with pulse, rhythm and timing (appreciation for music, interest in the beat)
- seeking new music and the musical satisfaction to play with others (appreciation for music, wanting to hear melodies, interest in melodies etc.)

## CONCLUSION

- In group methodology, it is important to identify the level of understanding of every individual
- This system gives the possibility to understand the level, direction and the speed of pupil's learning
- This model is meant to help in the learning process of the teacher or both teacher and student



**Michael Schlyter**



**Leevi Alahäivälä, piano, and Lassi Alahäivälä, trumpet**

## Music education for students with special needs by Annukka Knuuttila and her team from Kuopio Conservatory



Knuuttila's presentation introduced the background of individualised tuition, "IVT", which was implemented in the curriculum of the Finnish music school system in 2002. Knuuttila also presented video clips of teaching students with special needs at Kuopio conservatory.

Before 2002, Finnish law on equality was not implemented in the basic education of arts. At the request of Anna-Elina Lavaste, the director of Kuopio conservatory, the definition of a possible student in a music school was broadened during the preparation of the new curriculum. In the new curriculum, students with special needs are also catered to: the possibility of individualised tuition, "IVT", was added to the basic education of arts. Music schools in Finland were suddenly faced with a new challenge: what does IVT tuition mean in practise? Individualised tuition requires incorporating novel ideas into the education of music teachers as well. With funding from the Board of Education, the Kuopio Conservatory was given the task to create pedagogical and administrative guidelines for IVT. Annukka Knuuttila was one of those taking part in creating the guidelines.

According to the new regulations, if the student is not able to study according to the general curriculum because of a disability, an individual curriculum can be created to serve the student's needs. The individual curriculum contains the information about the study goals, the amount of study time, how the tuition is arranged, possible special support arrangements for the student, possible performances/examinations, and the principles for evaluating the student.

"According to the new regulations, if the student is not able to study according to the general curriculum because of a disability, an individual curriculum can be created to serve the student's needs."

# The path of studying music for a student with special needs at Kuopio Conservatory

## Individualised music education in groups

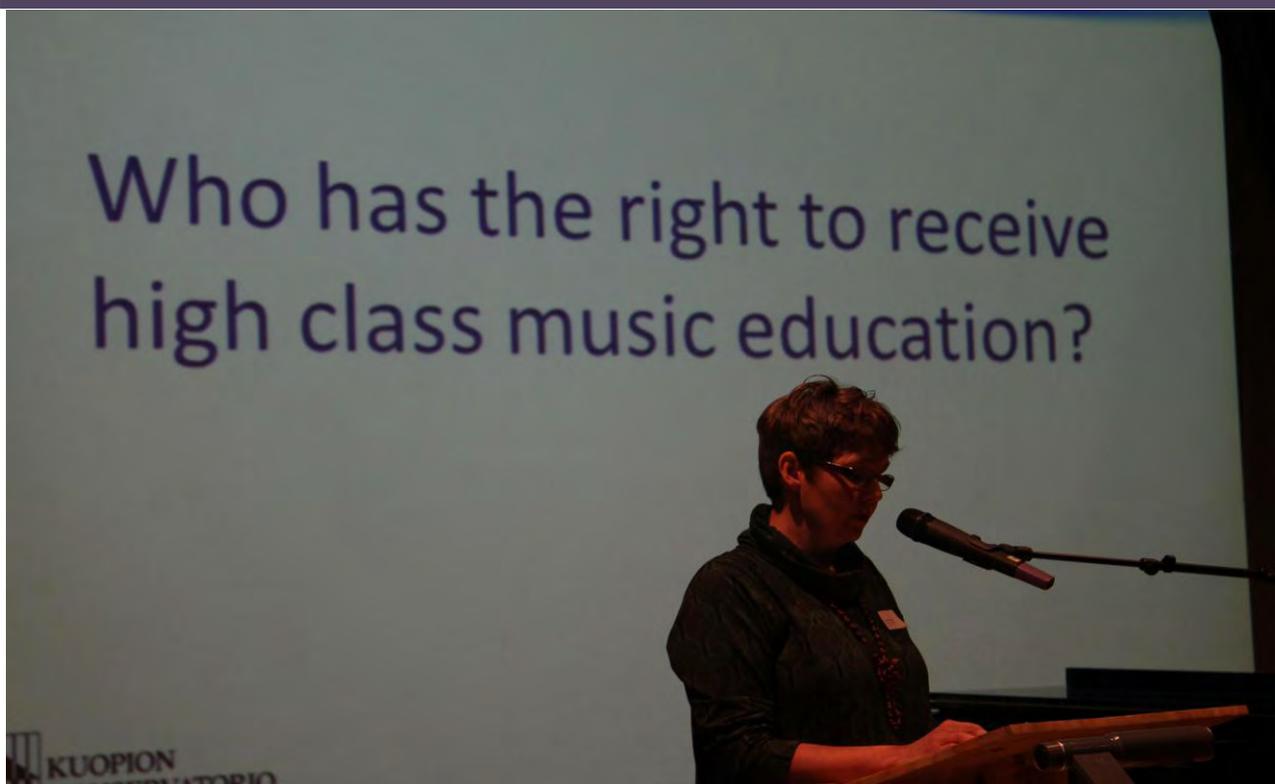
- 0-6 years in music playschool groups. Children are integrated in general groups.
- 7+ years in dedicated music workshops, music and dance education combined, workshops in other schools
- Prepares for further instrument studies

## IVT instrument studies

- Specialised selection process (music playschool teacher can propose the selection of the student, also test lessons can be held)
- Methods chosen by the teacher
- Learning curve is individual
- Music theory is a part of the lessons
- Doing homework and making progress is required

## Conclusion

- Everyone is entitled to high-quality music education
- The teachers are required to have versatile skills
- Adapting the teaching to personal learning styles benefits every student
- Equality is achieved when general students and IVT students make music together



**Annuikka Knuuttila**

## Music education for especially talented children, by Dr. Katarina Nummi-Kuisma (Sibelius Academy, Espoo Music Institute)



Dr. Katarina Nummi-Kuisma's aim in her speech was to raise questions about what kind of teachers we need, what kind of education systems are beneficial, and what is talent. She emphasised the teacher's and the parents' ethical responsibility when supporting a talented child.

If music speaks to a child, and she/he is interested in interacting with music, there is a basis to teach, stated Nummi-Kuisma. The teacher can provide fruitful circumstances for learning, but cannot force learning to happen. It is the student's own ambitions that define and set the goals for the teaching: the teacher should be sincerely interested in the child's own way of experiencing music and should support those interests. A successful musician needs versatile skills, which should be considered in the teaching.

### A successful musician needs:

- Good social skills
- An interest to work with others
- A strong personality to cope with criticism and loneliness
- Creativity
- A need to communicate
- A solid general education

### **Holistic approach as a healthy basis for studying music**

The teacher should encourage a healthy, balanced relationship with music by supporting a holistic approach to making and learning music. A holistic learner first observes the totality, the big picture, and then studies the details. Holistic learners do better in performances, memorise faster and learn faster.

Learning is emotional, and the effect of emotions in learning shouldn't be underestimated. It is important to understand the sensibility of a child: some children may seem mature, but they are still children inside. Emphasising emotions and mental images while learning music strengthens neural connections and helps information to reach the long-term memory. Instead of memorising through sheet music, the actual goal should be to understand music with the whole body. Encouraging children to create their own material (by improvising, composing) and integrating theory with instrument lessons furthermore support emotional learning.

Gross motor training is very important to achieve a balanced physical relationship when playing an instrument: weak gross motor skills can cause mental and physical tension. Sports and play support the gross motor system and it helps the body to find its balance and relaxation. It is also important to encourage the children to have other interests besides music.

### **Positive thinking affects learning**

Positive emotions and a positive frame of mind help people feel good and to develop a stronger connection to their inner potential. Strengthening positive thinking while making music helps the mind psychologically to reach the goals. Gratitude is the strongest positive force: cultivating gratitude is essential for learning more profoundly. Cultivating gratitude can be encouraged, for example by emphasising the importance of the peer, teachers and musicians.



**Guitar ensemble “The longnails” performing in the seminar**

## Early childhood music education in Espoo Music institute, Finland, by Ulla Piispanen (Espoo Music Institute)



Ulla Piispanen introduced the early childhood music education system in Finland and in her work as a music playschool teacher at Espoo Music Institute.

### **Music playschool is the heart of the Finnish music education system**

Early childhood music education is for children aged 0–6. Approximately 50,000 children go to music playschool every week in Finland: the music playschool could be called “the heart” of the music education in Finland. Music Playschool is open for all – there are no entrance tests for the students.

The principles of early childhood music education are joy, easiness, repetition, opposite contrasts (dynamics, tempo, harmony, melody, shape) and different kinds of musical elements (singing, rhyming, playing, improvising, moving, dancing and listening). The lessons support the children’s cognitive, emotional and social development: the approach is very holistic. The connection with the music school facilitates cooperation with musical instrument teachers. Often music playschool is a path to further instrument studies.

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”Music playschool is often a path to further instrument studies.”

## **Different age groups in early childhood music education at Espoo Music Institute**

### **Babies with parents**

- Music is a way to soothe and entertain the baby
- Developing a secure interaction between parents and the child
- Main activities are singing, dancing, baby massaging, listening, relaxing

### **1 year old**

- The teaching supports different types of personality/temperament
- Flexibility of the teacher is important
- Repetition and short periods are important
- The structure of the lesson is the same every time

### **2 years old**

- Motoric and linguistic abilities have developed considerably
- The ability to concentrate is longer
- The structure of the lesson is similar as in the group for 1 year old children

### **3-4 years old**

- Encouraging the child to play familiar games
- Creating and expanding the storage of songs and rhymes
- Singing together and alone

### **5 years old**

- Singing, playing games, listening and making music with rhythmic and melodic instruments
- Starting to play 5-string kantele
- Singing with the help of solfeggio-symbols

### **6 years old**

- Motoric abilities have developed, but they need a lot of exercise
- Improvising
- Composing
- Children continue playing 5-string kantele accompanying familiar songs and melodies

## Music education for elderly people by Prof. Dr. Theo Hartogh (University of Vechta, Germany)



Prof. Theo Hartogh presented aspects of the growing phenomenon of adults and especially elderly people learning music. He also presented some institutions and projects in Germany offering music tuition for adults.

### **New demands for music education**

The number of adults learning music is increasing everywhere. According to Hartogh, the age group of students aged 25-60 is increasing most in German music schools. Among older people, there is a demand for artistic and creative self-expression. The new phenomenon can be explained as a result of the population structure: the number of active and healthy elderly people is increasing more and more. The trend of life-long learning, an active life as an adult, the pluralisation of lifestyles and the trend of breaking up the old role models among the elderly can be seen as contributing to a greater demand for music tuition. Music is a great hobby for a person at any age: it improves the quality of life and strengthens the individual self-image.

Studying music is different in adulthood, as it is for a child. The optimal ways and strategies of learning differ from each other depending on age. Though the motoric learning among adults may not be as fast as before, on the other hand adults have more know-how to apply to studying music.

Music geragotics studies music education for elderly people: it studies the relationship between music and the elderly; the geragogic-methodical aspects of music education concerning the development of musical skills and competences in old age; the required conditions and structures for music education in old age; and the impact of music-aesthetical experiences on the elderly.

**“Music is a great hobby for a person at any age: it improves the quality of life and strengthens the individual self-image.”**

## Music institutions for the elderly

- Music schools
- Music clubs, amateur choirs and orchestras
- Inpatient and day-care facilities for the elderly
- Parishes
- Community Colleges
- Academies for the elderly
- Universities
- etc.

There is a wide variety of institutions where adults can study music. Nevertheless, there is still demand for developing more musical activities for this special age group, for example by organising musical activities in nursing homes. Making music as accessible as possible for as many as possible unquestionably has positive effects. Musical activities are a social platform for meeting people and socialising. It increases well-being, challenges the development of one's skills musically, and improves the overall quality of life. As anyone else, elderly people have the right to high-quality musical training.



Theo Hartogh

## Net pedagogy and distance learning by Otto Romanowski (composer, computer artist and performer, Finland)



Otto Romanowski presented interesting possibilities of web-based music teaching and learning.

### **Learning is in transformation**

The nature of studying has changed and is changing all the time, side by side with the development of technology. The roles and channels of studying and searching information are under a continuous transformation. This may bring both new possibilities and, on the other hand, challenges to a teacher's work: there are many possibilities to pass on information, from teaching face to face to teaching via telepresence. Also the nature of learning is developing in a more collaborative direction: sharing and exchanging information and creations is only natural for the modern youth called the Generation D (digital). The Generation D has grown up surrounded by technology. The challenge for the teacher is that the students often have more experience with using technology and web-based tools than the teachers. The question is, are the teachers trained to use new possibilities, and what will the teacher's role eventually be in this new kind of learning?

### **The possibilities of studying via web-based technologies**

There are also many possibilities to teach traditionally via web-based technologies. Video conferencing, HTML tools (for instance Skype and FaceTime) and platform specific tools (for ex. Apple Remote Control) can all be used for distance teaching. Videoconferencing offers the best quality for teaching music, as its audio and visual qualities are the strongest. Videoconferencing is more suitable for teaching musical aspects and musical performance than teaching technical aspects, which preferably requires physical presence and contact. This is why videoconferencing better suits students studying at an advanced level, for example for arranging master classes.

## **The challenges of distance teaching**

Universities are developing these kinds of new possibilities in their teaching: at the Sibelius-Academy, video conferencing is conducted in a classroom specifically built for distance teaching and learning. Though the technology for distance teaching is excellent, there are still challenges in using it. The communication doesn't feel as real as it would feel communicating face to face. Virtual communication lacks the messages of small gestures and facial expressions: two-dimensional communication is incomplete in this sense. The challenge in developing distance teaching is therefore to make the experience feel more real.

Also, it is clear that not everything can be taught via technology: physical presence and face to face communication cannot be totally replaced. It is important to recognise the core pedagogy that needs the presence of the teacher: not everything must follow the development of technology.

“The challenge in developing distance teaching is to make the experience feel more real.”



We spent the second day at restaurant Kalle's Inn, situated in Kvarken Archipelago

# Towards new challenges - the results of the group assignments

**The participants were divided into groups to work with assignments concerning the future of music education. The outcome of the discussion is presented below.**

## **1. What kind of skills and competencies do music school teachers need in the future?**

- Social skills, co-operative and interactive skills
- Ability to read children's competence
- Skills of primary school teachers
- Teachers have to love children more than they love to play music
- Managing different teaching methods
- Transformation from teacher to coach: connecting with students in different ways
- Humour, positive energy
- Teachers have to be competent musicians
- Ethical values
- A greater pedagogical and professional perspective on music
- Expert in dialogue and partner relationship
- Openness to the creativity of the children
- Know-how of new technologies
- Capacity to meet changes in the society
- Ability to co-operate with other creative groups, for instance dancers and drama actors
- Flexible and more specialised methods in pedagogy and didactics
- Ability to communicate with pupils, parents, colleagues, society
- Ability to teach groups
- Understanding what we do as a part of a wider context
- Remembering our basic, or "core" of existence, i.e. playing music

## **2. What kind of research do we need in order to develop music education?**

- Connecting with brain research and medical research
- Benefits and impacts of music
- Music pedagogy as a main research topic
- Social aspects
- El sistema –research
- Educational, neuro-psychological and social research
- To emphasise the connection with other institutions, for instance general education
- The value for society
- We must not forget the value of music itself

### **3. What kind of co-operation do we need between music schools and institutions of higher music education?**

- Discussion; activating both sides
- More developed programmes for student traineeship in music schools as a part of their curriculum
- More direct and formalised dialogue between music academies and music schools (music academies should see music schools as a primary field)
- We need more resources to co-operate

### **4. What is your message to music universities and conservatoires?**

- Please, meet the reality of the basic art education!
- For new teachers: be proud of your profession
- Be aware of the complex working place in music schools
- Awareness of where the students come from
- We have to build together some more room for education
- We need You and we know that You need us



## Programme

### EMU Capacity Building Seminar – Many students, Many Pedagogies Vaasa, Finland 24 - 26 October 2013

#### Thursday 24 October

14.00 - 18.00 Arrival of participants and registration in **Hotel Astor**

19.00 Reception in **Hotel Astor**

20.00 Dinner in **Restaurant Il Banco**

#### Friday 25 October

09.30 Transfer by bus to the **Kuula Institute of Music**

10.00 - 12.30 **Meeting part I**

10.00 Opening and welcome in the **Kuula Institute of Music**

10.15 **Conference opening by *Michael Schlyter*  
Music, Brain and Learning  
How Can Literacy Studies Help Music Pedagogy?**  
(Stockholm University College of Music Education)

11.30 Discussion

12.30 - 13.15 Lunch

13.15 - 17.30 **Meeting part II**

13.15 **Specialised music education for children and students  
with special needs, by *Annukka Knuuttila***  
and her team from Kuopio Conservatoire

14.15 **Music education for especially talented children, by  
*Dr. Katarina Nummi-Kuisma***  
(Sibelius Academy, Espoo Music Institute)

15.15 Discussion

15.30 Coffee break

16.00 Working groups

\* **What kind of teachers do we need?**

\* **Renewal of teachers' training and cooperation with  
Institutions of higher music education**

17.30 Transfer to **Hotel Astor**

19.00 Visit to **Kuntsi Museum for Modern Art**

20.00 Dinner in **Restaurant Strampen**

### **Saturday 26 October**

09.00 Bus to meeting place **Restaurant Kalle's Inn**

10.00 - 12.00 **Meeting part III**

10.00 **Early childhood music education by *Ulla Piispanen***  
(Espoo Music Institute)

11.00 **Music education for elderly people by *Prof. Dr.Theo Hartogh***  
(University of Vechta, Germany)

12.00 - 13.30 Lunch

13.30 - 14.30 **Meeting part IV**

13.30 **Net pedagogy and distance learning by *Otto Romanowski***  
(composer, computer artist and performer / Finland)

14.30 **Closing**

14.45 Bus to **Hotel Astor**

Optional programme for the afternoon:

- **Smoke sauna**

## Biographies

### EMU Capacity Building Seminar – Many students, Many Pedagogies

Vaasa, Finland 24 - 26 October 2013



#### **Michael Schlyter**

Michael Schlyter is a Lecturer in Woodwind Methodology at Stockholm University College of Music Education and at The Royal College of Music in Stockholm. Worked as a freelance clarinet player after graduating from the Royal College of Music. Now teaches clarinet and chamber music at all levels. His current research compares methodology in reading and writing and methodology in music teaching.



#### **Annukka Knuuttila**

Annukka Knuuttila is a teacher of early childhood music education and special education in music at three institutes: Kuopio Conservatoire, Savonia University of Applied Sciences and Sibelius Academy. She is also a visiting lecturer at the University of Eastern Finland. Her special interest is the integration of early childhood music and dance pedagogies and its rehabilitative effect.



#### **Katarina Nummi-Kuisma**

Katarina Nummi-Kuisma has worked as piano and chamber music teacher at the Espoo Music Institute, which is one of the leading music schools in Finland. She has trained many nationally and internationally known pianists and prize winners, such as Mr. Paavali Jumppanen. She has also specialised in pedagogical training, giving regularly seminars in continuing education for teachers and master classes for students in Finland and other European countries. She has also lectured for dancers, visual artists, sport coaches and psychoanalysts.

Her doctoral dissertation, *The attunement of a Pianist in Performance*, was published 2010 at the DocMus Unit at the Sibelius Academy. The topic of her research is the psychophysiological attunement of a professional pianist in a performance situation. It is a detailed case study that has interesting implications for pedagogical thinking on how to integrate performance issues effectively with rehearsal and learning. Her approach stems from dynamic systems thinking in the field of infant research, and psychoanalysis.

Mrs. Nummi-Kuisma has developed innovative teaching and training methods especially for instrumental learning at all levels through her extensive studies in mental imagery techniques. She is currently engaged in postdoctoral research at the Sibelius Academy.



### **Ulla Piispanen**

Ulla Piispanen was born in Haukipudas, Finland 1963. She entered the Sibelius Academy Folk Music Department in 1987 and graduated as a Master of Music (MMus) in 1995. Since 1998 she has been working as a teacher of early childhood music education and kantele\* music and as director of the early childhood music teachers group in Espoo Music

Institute. After graduating she specialised in early childhood dance education at Jyväskylä Polytechnics during 2001-2002, and in rhythmic studies at the Sibelius-Academy in 2004-2005.

She has been teaching pedagogy for early childhood music students at Helsinki Polytechnics and for folk music students at Sibelius-Academy. Ulla Piispanen worked at the Finnish National Broadcasting Company YLE Radio 1 as a musician, radio journalist and radio host of the "Little One" children programme from 2007 to 2012.

She has been doing children concerts with Finnish Symphony Orchestras as a singer and has published study books and pedagogical material.

\*Finnish National Instrument



### **Theo Hartogh**

Theo Hartogh (\* 1957) studied music, piano, biology and educational science at the conservatories and universities of Hanover and Hamburg. After the clerkship in the academic seminar at Wilhelmshaven, he worked as a music and biology teacher from 1986 to 1993. From 1993 to 2005 he was Professor of Music / Music Education at the Catholic University of Applied Sciences in Northern Germany and the conductor of an oratorio choir. In 1998 he earned

his PhD on the topic of "The Promotion of Music by mentally disabled people" at the Technical University of Chemnitz. In 2005 he completed his habilitation at the University of Leipzig on the topic of "Music geragogics". During the same year he became professor of music education at the University of Vechta. His research and publications focus on music in social work and music geragogics. Since 2009 he is the 2nd President of the "Deutsche Gesellschaft für Musikgeragogik" and editor of the book series "Musikgeragogik", jointly with Hans Hermann Wickel.



### **Otto Romanowski**

Otto Romanowski (1952) studied the theory of music, computer music and composing at the Sibelius Academy, in addition to musicology at the Helsinki University. Romanowski is one of the leading Finnish authorities in computer music. His works are essentially interdisciplinary and inter-artistic, and during recent years he has also concentrated on creating computer graphics and multimedia. Romanowski is a renowned lecturer in music

technology and is currently employed as a researcher at the Department of Music Technology of the Sibelius Academy.

**EMU Capacity Building Seminar – Many Students, Many Pedagogies****Vaasa, Finland 24 - 26 October 2013****Participants**

<b>Country</b>	<b>Name</b>	<b>Family name</b>	<b>School</b>	<b>City</b>
CROATIA	Vesna	ALEBIC	Glazbena škola Josipa Hatzea	SPLIT
CROATIA	Magda	POKLEPOVIC SLUGAN	Glazbena škola Josipa Hatzea	SPLIT
DENMARK	Elin	LUNDBYE	Aalborg Kulturskole	AALBORG
DENMARK	Kristian	DALGAARD	Aalborg Kulturskole	AALBORG
DENMARK	Jan	JACOBSEN	Aalborg Kulturskole	AALBORG
DENMARK	Asbjørn	KEIDING	Køge Musikskole	KØGE
DENMARK	Lene	SIMONSEN	Køge Musikskole	KØGE
DENMARK	Søren	DAHL- PEDERSEN	Stevns Musikskole	KØGE
DENMARK	Jane	WIND-HANSEN	Skive Musicschool	SKIVE
DENMARK	Mette	DAHL KRISTENSEN	Skive Musicschool	SKIVE
DENMARK	Peter	BÆK	Skive Musicschool	SKIVE
ESTONIA	Silja	AAVIK	Türi Music School	TÜRI
ESTONIA	Rita	KIKAJON	Rapla Music School	RAPLA
ESTONIA	Kristiina	LIIVIK	Saue Music School	SAUE
ESTONIA	Lauri	METUS	Loksa Music School	LOKSA
ESTONIA	Urvi	HAASMA	Estonian Union of Music Schools	
FINLAND	Ilmo	POKKINEN	Music School of Mikkeli	MIKKELI
FINLAND	Paula	JORDAN	Espoo Music Institute	ESPOO
FINLAND	Kirsimarja	KIVIRUUSU	Valkeakosken musiikkiopisto	VALKEAKOSKI
FINLAND	Sanna	SAARINEN	Valkeakosken musiikkiopisto	VALKEAKOSKI
FINLAND	Sampsa	KONTTINEN	Savonlinna Music Institute	SAVONLINNA
FINLAND	Anna-Elina	LAVASTE	Kuopion konservatorio	KUOPIO
FRANCE	Philippe	DALARUN	FFEM	CHANTILLY
FRANCE	Agnes	DALARUN	Conservatoire	CHANTILLY
FRANCE	France- Pascale	CHEVALIER	Conservatoire	CHANTILLY / LAON
FRANCE	Rachel	SAYOUS	Conservatoire de musique	TAVERNY
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NETHERLANDS	Jan	PARDON	Utrechts Centrum voor de Kunsten	UTRECHT
NETHERLANDS	Gertjan	ENDEDIJK	Stichting Nieuwe Veste	BREDA
NETHERLANDS	Wilco	WITTE	SKVR Muziekschool West	ROTTERDAM
SPAIN	Montse	FAURA	Escola Municipal de Música de Torroella de	TORROELLA DE MONTGRÍ

SWITZERLAND	Felix	BAMERT	Montgrí Hochschule der Künste Bern HKB	BERN
SWITZERLAND	Helga	LOOSLI	Conservatoire de musique neuchâtelois	LA CHAUX-DE- FONDS
SWITZERLAND	Anastase	DÉMÉTRIADÈS	Conservatoire de l'Ouest Vaudois	MORGES

#### **SPEAKERS**

FINLAND	Annukka	KNUUTTILA	Kuopio Conservatoire	KUOPIO
FINLAND	Katarina	NUMMI-KUISMA	Sibelius Academy, Espoo Music Institute	ESPOO
FINLAND	Ulla	PIISPANEN	Espoo Music Institute	ESPOO
FINLAND	Otto	ROMANOWSKI		
GERMANY	Theo	HARTOGH	University of Vechta	VECHTA
SWEDEN	Michael	SCHLYTER	Stockholm University College of Music Education	STOCKHOLM

#### **ORGANISATION**

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#### **REPORT**

FINLAND	Anu	HAKKARAINEN		VAASA
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