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**LEARNING IN A COMMUNITY OF PRACTICE**

Case study of the competence development of professional classical musicians

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Case study of the competence development of professional classical musicians

Oulu University of Applied Sciences

Petteri Pitko  
Master's Thesis  
Spring 2020  
Master's Degree  
in Education Entrepreneurship

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Title of thesis: Learning in a community of practice - Case study of the competence development of professional classical musicians

Supervisor: Blair Stevenson

Term and year: Spring 2020

Number of pages: 67

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This research is a qualitative case study that describes the pedagogical practices of the Baroque music degree program of the Novia University of Applied Sciences (in Swedish Yrkeshögskolan Novia). It examines adult students' experiences on the Baroque music studies and the value the studies created to the students. The value creation process is analyzed by applying the conceptual framework for assessing value creation in communities developed by Wenger, Trayner & de Laat (2011).

The adult students who all were professional orchestra musicians or instrument teachers applied for the studies to develop their competencies. The studies included instrumental tuition in a one-to-one setting and joint group teaching sessions in a social setting that formed a community of practice. The studies produced a wide variety of value types for the students. The learning community was a source of inspiration and meaningful interactions, and the studies created an abundance of knowledge capital (instrumental skills, knowledge on repertoire and performance practice, and tools for learning) that could be applied in students' professional context. Studying also led to changes on a personal level and in the perception of identity as a musician. The value created by the Baroque music studies was both instrumental, emancipatory, and transformational.

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Keywords: higher music education, Baroque music, adult education, community of practice

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## INTRODUCTION

In the rapidly changing world, the field of classical music faces multiple challenges. The economic problems and instability, and at the same time, the changing consumer behavior while the internet transforms the traditional modes of cultural consumption, force the cultural organizations to rethink their operating and business models. Aging audience segments and difficulties in reaching younger concert-goers challenge the reason d'être of the traditional institutions. While the number of permanent positions and regular employment reduces, the market saturation with highly qualified musicians leads to a precarious existence for many musicians. (López-Íñiguez & Bennet, 2019; Gembris, 2011; Tröndle, 2011)

Although educational institutions often react slowly to the outside world, the changing operational environment has forced the conservatories and institutions of higher music education to rethink their practices. How will the future working life for young aspiring music students be? What kind of needs do professional musicians already working in the field have for further education as the operational environment and market change?

The conservatories and institutions of higher music education should critically examine their pedagogical models and educational approaches to face future challenges. These practices often carry a burden of traditions inherited from a culture that is very different from ours and the emerging future world. One-to-one tuition as the prevailing pedagogical setting in conservatories might not be the only reasonable way to teach music nor foster critical thinking and reflexive practices, which are essential for developing future skills (OECD 2030 Learning Compass). Furthermore, learning is critical not only for young students but also for professionals already working in the field (Sitra: Towards Lifelong Learning, 2019).

The OECD reports on future education define three types of essential skills: cognitive & metacognitive, social & emotional, and physical & practical skills (OECD 2030 Learning Compass; OECD Trends Shaping Education 2019). Several reports state the importance of continuous learning as the technologies replace old professions and new, still unknown emerge (OECD 2030 Learning Compass; OECD Trends Shaping Education 2019; Sitra:

Towards Lifelong Learning, 2019). As the technologies accelerate the societal change, learning new competencies and renewing the old ones becomes crucial. From the societal and community perspective, lifelong learning contributes to the economic sustainability, competitiveness, and agency of citizens in an active civil society. On the individual level, lifelong learning can be a key to new career opportunities and better employability but also a source of renewal and personal growth, and a way to engage in the democratic society. The traditional life-cycle model – studies, working career, retirement – is not anymore valid, and in the present and future, studies and work overlap and alternate according to the needs of the individuals and their employment situation. (Sitra, 2019, 8-10)

The present research is a qualitative case study that focuses on a small specialized degree program in a Swedish-speaking Finnish university of applied sciences. The study is positioned in the fields of higher music education and adult education, and it examines the socio-cultural learning setting of the Baroque music degree program at the Novia UAS. The study describes the pedagogical model of the degree program. Furthermore, it examines adult students' experiences of the study program and the value the studies created to them.

The Baroque music degree program at the Novia University of Applied Sciences (in Swedish Yrkeshögskolan Novia) was founded in 2009. In the Finnish field of higher education, it is a unique study program for professional orchestra musicians and instrument teachers who want to learn to play a Baroque instrument and deepen their knowledge of the Baroque repertoire (music composed approximately between 1600-1750) and its performance practice. I have been working as a teacher at the program from the very beginning, and therefore, have an insider's perspective on the development of the degree program. This study originated from an article (Pitko, 2015) that I wrote about the program's pedagogical model and teaching practices. However, it took some years to realize the idea to conduct broader research, which in the end took a form of the present study.

I acknowledge the potential bias of me being the researcher and, at the same time, a practitioner in the subject of this case study. However, my aim is not to be an objective "outsider" but to provide the insight of a practitioner researching his own work. In that

sense, the methodology of this study also contains elements from the action research and practitioner inquiry. I aim to articulate my practice as a teacher developing innovative approaches to music education and to present the research results to other educators and education providers as an inspiration for their practice.

This study consists of three parts. The first part begins with the theoretical framework. A particular focus is on the theory of symbolic interactionism and the concept of the community of practice introduced by Etienne Wenger (1998), which explains the conceptual framework for assessing value creation in communities developed by Wenger, Trainer and de Laat (2011). I apply the framework in the research to integrate various data sources and create a compelling picture of value creation in the learning community of the Baroque music degree program of the Novia UAS. The accounts on the development of the conservatory institution and the description of the so-called Early Music movement illustrate the historical and ideological background of the study.

The second part describes the Baroque music degree program of the Novia University of Applied Sciences, its history, development, and pedagogical practices. Practical examples illustrate the teaching methods and the organization of teaching. The second part strives to paint a comprehensive picture of the everyday practice of the degree program, and it forms the background for the case study presented in the final part.

The third part is a qualitative case study on the Baroque music degree program of Novia UAS. It contains the research report with the account on the data collection and analysis methods and presents the research findings. The concluding discussion aims to synthesize the three parts of the study.



## I PART

### 1 THEORETICAL FRAMEWORK

The first part of this study focuses on the theoretical framework that sets the context for the pedagogical practices described in part 2 and the research report in part 3.

This study is grounded in the naturalistic and interpretive approach, which means it aims to understand the social world from the individual's standpoint, as an interpretation and construction of the people living in it. The interpretive approach sees the social reality as fluid and evolving, multilayered, and complex containing multiple interpretations and perspectives. Therefore, it is of utmost necessity to study the phenomena in their authentic context. (Cohen, Manion & Morrison, 2007, 19-21)

The interpretive approach focuses on individuals and their actions that are intentional and future-oriented (Cohen, Manion & Morrison, 2007, 21). A significant tradition of the interpretive approach is the symbolic interactionism, which explains the relation the human beings have to the social world around them.

#### 1.1 SYMBOLIC INTERACTIONISM

Individuals relate to the world by giving meaning to it and using symbols, like language, for attributing meanings (Cohen, Manion & Morrison, 2007, 24). The meaning is not inherent to the things but arises from the process of interaction between human beings. The use of meanings is a process of interpretation. Thus, the meanings are social, constantly negotiated, evolving products. (Blumer, 1969, 4-5)

Blumer (1969) argues that the central mechanism of how human beings deal with the world is their ability to act toward themselves. This mechanism enables individuals to make indications to themselves of the surrounding world and guide their actions according to these indications (Blumer, 1969, 80). This mechanism is also involved in the interaction with other human beings. It enables the individuals to make indications of the actions of others, and to make them into objects that can be acted upon, or interpreted,

not merely reacted on. The process of constructing objects is the mechanism of interpreting the world with symbols. (Blumer, 1969, 79-80)

The self-indication is a central notion in explaining human activity. It is a process in which the individual takes notes, assesses them, attributes meanings to them, and acts on the basis of the given meanings. Collective action is an alignment of individuals' actions: each individual interpreting or taking into account each other's actions and acting upon those interpretations. (ibid, 81-82)

The human capability for intentional acting lies in the symbolic activity. Bandura (1991) argues that human actions are regulated by forethought: the cognitive capability to represent the future in the present. Humans are capable of imagining possible future scenarios and their causes and converting them into motivators and regulators of behavior in the present. (Bandura 1991, 248-249). Human beings actively regulate their actions by systematically orienting toward attaining self-set goals (Boekaerts & Niemivirta 2000, 418). These goals can be seen as knowledge structures guiding individuals' behavior toward desirable future states (Boekaerts & Niemivirta 2000, 422, 425-6).

The notion of human beings acting on the basis of their active interpretation of the world and not merely reacting to external stimuli has significant consequences on education and learning. In the following, I discuss the socio-constructivist theory of learning.

## 1.2 SOCIO-CONSTRUCTIVISM

Constructivism is a theory of learning that describes human beings actively constructing knowledge on the basis of their existing cognitive structures in a complex process that involves not only information but also emotions and motivations (Vygotsky, 1978; López-Íñiguez 2018). The theory of social constructivism was developed by Soviet psychologist Lev Vygotsky (1896-1934). He emphasized the social nature and the interpersonal mechanism of learning, "the internalization of socially rooted and historically developed activities" (Vygotsky 1978, 57).

This study examines the processes of learning music in social a social setting, and it draws on the concept of the zone of proximal development (ZPD) when explaining the

pedagogical model of the degree program. The concept, introduced by Vygotsky, describes the difference between the actual developmental level of skills of the learner and the potential level of skills that can be attained with the assistance of an adult or a teacher or in collaboration with a more capable peer (Vygotsky 1978, 85-86). That is an important aspect of learning in a community: learning does not only take place with the assistance of a teacher but also with peer students (Symeonidis & Schwarz, 2016, 38). Learning is not (merely) an internal individual activity but takes place in an interpersonal, collaborative process. An example may be an expert helping a learner in problem-solving on the learner's zone of proximate development. This process is called scaffolding, which "enables a child or novice to solve a problem, carry out a task, or achieve a goal which would be beyond his unassisted efforts" (Wood, Bruner & Ross 1976, 90).

It is of utmost importance to notice that learning and teaching are not equivalent. "Teaching does not cause learning" (Wenger, 1998, 175). School institutions, classroom settings, and instruction create a context where learning might (or not) take place, but learning can happen in many other contexts as well. Learning is an ongoing process that uses teaching as one of its many resources. (Wenger 1998, 175) Therefore, it is critical to examine the educational institutions' pedagogical practices and question whether they are purposeful resources for learning in the present and the future.

The following section discusses the concept of the community of practice, which can be applied to various social and collaborative learning practices. It is a central notion in this study since it forms the conceptual framework for understanding the nature of learning as a social process. It is also an essential concept in the value assessment model that I apply in the third part of the study.

### 1.3 COMMUNITY OF PRACTICE

The concept of the community of practice introduced by Etienne Wenger (1998) bridges the individual and social aspects of learning. In short, "communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly" (Wenger-Trayner & Wenger-Trayner, 2015, 1). Practice

means doing in a historically and socially formed context that structures the action and gives meaning to it. The concept implies both the explicit and tacit sides of the practice, the visible and tangible, as well as the unsaid, conventional, and intuitive. (Wenger, 1998, 38)

The practice is a process of experiencing the world and our engagement in it as meaningful (Wenger, 1998, 41). Wenger argues, echoing the symbolic interactionism, that meaning is located in the process of negotiation of meaning (ibid, 41). This process constitutes of two elements: participation in social communities and reification of experiences by giving a form to the understanding (ibid, 44-45). We live in the world and participate in various social communities and enterprises. This participation is being reified through abstract concepts and tangible objects that give a meaningful form to our experience of the world where we live in. Participation and reification are continuous, and they refer both to the process and its product. (ibid, 45-46)

Three dimensions define a community of practice (ibid, 54-55):

**1) MUTUAL ENGAGEMENT**

- Membership
- Community maintenance
- Complementary contributions
- Diverse and complex relationships

**2) JOINT ENTERPRISE**

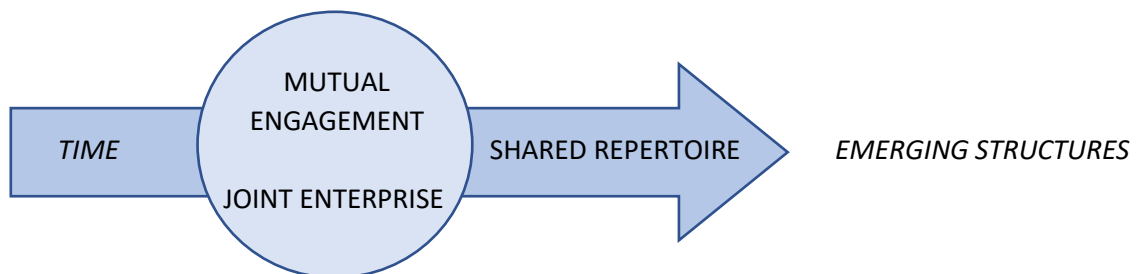
- Commonly negotiated meaning
- Production of practice
- Mutual accountability

**3) SHARED REPERTOIRE**

- Common history
- Routines and ways of doing
- Tools and artifacts
- Language: common vocabulary, discourse, styles

In the course of their history, communities develop their shared repertoire that can be passed on to newcomers and the next generations entering the community. This process also entails the element of learning, and the three dimensions defining communities of practices combined with learning produce practice as emerging structures. (ibid, 63) Thus, communities are evolving and dynamic.

A community of practice can be visualized in the following way (figure 1): the mutual engagement and the joint enterprise form a shared space in which a shared repertoire may develop over time. In combination with the element of learning, new structures emerge.



**Figure 1: Community of practice**

Memberships in communities and participation in their activities constitute an essential part of our identity. In this context, the concept of identity is understood as the intersection of the social and the individual, as we use socially shared language and concepts to think and to view the world from our individual perspective. (ibid, 99)

Communities of practice can be loci for acquiring and creating knowledge: they can offer newcomers access to resources, help their members in problem-solving, be spaces for learning from the experimentation, and function as a fertile ground for developing new ideas (Wenger-Trayner & Wenger-Trayner, 2015, 3). A defining feature of a community of practice is learning. However, learning is not merely an acquisition of skills and knowledge. It transforms what we can do, and therefore, our experience of identity (Wenger, 1998, 143).

## 1.4 CONCEPTUAL FRAMEWORK FOR ASSESSING VALUE CREATION IN COMMUNITIES AND NETWORKS

In my research, I apply the conceptual framework for assessing value creation in communities and networks developed by Etienne Wenger, Beverly Trayner & Marten de Laat (2011). The term “value” refers to importance, worth, or usefulness (Wenger-Trayner et al., 2019, 323), and the value creation is defined as the value of the learning enabled by involvement in a specific community or network (Wenger, Trayner & de Laat, 2011, 7). For instance, social communities create value when they are used for sharing information, learning from the other members, collective knowledge creation, or offering opportunities for professional development (Wenger et al., 2011, 7).

In the framework, the term “community” is used in the meaning “community of practice”, which is defined as a learning partnership among people, their shared interest in a particular area of learning, and their shared identity as learners emerging during the process (Wenger et al., 2011, 9). When the participants build up a community for discovery and learning, they create a social space, which in itself becomes a resource for learning (ibid, 10).

The term “network” is used in the meaning of “social network”, and it is seen the other side of social learning. The network aspect sets the focus on relationships, interactions, and connections among the participants. (ibid, 9) Networks allow information flow and exchange, but unlike participation in communities, networks do not necessarily require mutual engagement or commitment to a shared project. The value of networks is in the access they allow to rich information sources and multiple perspectives. (ibid, 11) Social learning is a dynamic interplay of both community and network processes (ibid, 13). Communities act as spaces for learning, but they can themselves be useful learning resources, for instance, through the repertoire or networks created in the communities over time (Wenger et al., 2011, 15).

Multiple sources of data can indicate the value creation in a community, for instance, the number of active participants, frequency of interactions, or feedback and self-report forms. This data can provide plenty of information, but most indicators only act as proxies for assumptions about causal relations and correlations. (ibid, 31) In order to create a

more reliable picture of value creation in a community, it is necessary to study the processes of value creation through the narratives of the community members.

Narratives are the depictions of past events as they appear in the present to the narrator. They are stories, anecdotes, and interpretations of the events, and instead of being objective accounts, they capture the significance of the past events to the teller (Matthews & Ross, 2010, 265-266). People involved in communities have stories - how things began, what happened, what the members did together, what they tried to reach. These narratives contain valuable information on how and what kind of learning takes place in the community. The so-called value-creation stories contain information on the value of the community, and they are collected from the people involved in it (Wenger et al., 2011, 33-34). These narratives contain both personal and collective perspectives since the collective identity developed over time necessarily becomes part of each member's identity. On the other hand, each individual member forms the communal identity and the community's collective stories. (ibid, 15-16)

Narratives can be accounts of what happened in the community (for example, events, interactions, experiences), or tell about the aspirations of the community members (ibid, 16-17). These stories are called “ground narratives” and “aspirational narratives”, and it is in the dynamic space between the two types where learning takes place. The intersection between the individual and the collective, the everyday life and aspirations towards something new is the locus of value creation through social learning (ibid, 16-17). By participating in the interaction with other community members, individuals gain access to information, insights, and resources that might change and improve their practice. This process results in new information with transformational potential that can be a resource for learning for other community members, and this way, social learning becomes a loop. (Wenger-Trayner et al., 323, 2019)

The value creation process is divided into five stages that are called the value cycles (Wenger et al., 2011, 19-21).

- 1) **Immediate value**
- 2) **Potential value**
- 3) **Applied value**

#### 4) Realized value

#### 5) Reframing value

The content of the different cycles and the application of the framework are explained in detail in part 3 of this study where I apply the model to analyze the research data.

### 1.5 SOCIAL LEARNING IN HIGHER MUSIC EDUCATION AND MUSICIANS' PROFESSIONAL LIFESPAN

This study is situated in the fields of higher music education and adult education. In higher music education, one-to-one tuition is the prevailing teaching model (Gaunt, 2007), and the social aspects of learning music have been less examined until recent years. Luce (2001) noticed that, even if collaborative practices have been generally discussed in the educational literature, they have been absent in the field of music. The anthology of research articles and case studies, *Collaborative Learning in Higher Music Education*, edited by Gaunt and Westerlund (2016) was a ground-breaking work in the field of higher music education.

At present, a paradigmatic change can be seen, and the body of research on learning music in a social setting is expanding. Virkkula (2015) studied the sociocultural learning of jazz music in communities of practice as a part of vocational music education in a Finnish conservatory. He found out that the collaboration with professional musicians in a workshop setting allowed the students access to an authentic working culture and enhanced learners' agency. Forbes (2015) examined participants' experiences of collaborative learning in an Australian conservatory and emphasized the importance of collaborative practices in developing music students' versatile musical skills and interpersonal and communicative skills. Hanken (2016) examined peer learning in higher music education as a resource for learning that complements one-to-one tuition and enhances learners' independence and agency. Latukefu (2010) stated that the process of peer assessment encouraged students to reflect critically on their own practice and helped them to develop critical thinking, reflection, and responsibility.

Musicians' professional lifespan is another aspect of music education that has been examined relatively little. The focus has instead been on the education of aspiring



musicians and at the beginning of their career path. Bennet (2019) examined the narrow professional profiling in higher music education and its impact on later career development. López-Íñiguez and Bennet (2020) studied the SOC (selection, optimization, compensation) strategies of professional classical musicians and acknowledged that lifelong learning is essential in a musician's lifespan, resulting in broader and more diverse career possibilities.

## 2 HISTORICAL AND IDEOLOGICAL BACKGROUND

### 2.1 MUSICIANS' PROFESSIONAL EDUCATION

Before the birth of any institutionalized music education, professional musicians were trained by family members, through apprenticeships, or in church schools. The apprenticeship usually began at an early age and could last up to 12 years (Weber et al., 2001). A large part of orchestra musicians has been trained on the job by their masters throughout history (Spitzer & Zaslaw, 2004, 176-177). The conservatory institution developed towards the 18<sup>th</sup> century to meet the growing demand for professionally trained, highly skilled orchestra musicians and opera singers. The 17<sup>th</sup>-century charitable organizations, like the *ospedali* in Venice and the *conservatori* in Naples, as well as various music schools maintained by the church around Europe, provided their students with some formal music education, and they can be seen as predecessors of the conservatory institution. The French revolution shifted the control of cultural life from the monarchy and church to the state, which became the main organizer, financier, and regulator of formal music education. Paris Conservatoire (*Conservatoire National supérieur de musique et de danse*), founded after the revolution in 1795, was the first modern institution of its kind. It was to be the model for other Western countries with its uniform pedagogical methods and prescribed curriculum and examination (Weber et al., 2001).

The master-apprentice model, one-to-one tuition, is the heritage from the history of music education. It has been and still is the prevalent instruction model in higher music education for instrument teaching. Even in chamber music classes or orchestra rehearsals, in a seemingly collaborative setting, the focus is on knowledge transfer from one to many (Gaunt & Westerlund, 2016; Gaunt, 2007). The importance and the status

of the master are also stated by the fact that for the students, a specific instrument teacher is often the reason for applying to study at a certain music institution (Hanken, 2016, 366).

## 2.2 EARLY MUSIC MOVEMENT – CHANGING WAYS OF PLAYING

The so-called Early music movement has had a wide-ranging impact on the styles of playing and musical practices in the field of Western classical music in the second half of the 20<sup>th</sup> century. The term “Early music” refers mostly to the Baroque period (1600-1750) and earlier eras. The philosophy of the movement is to apply historically appropriate styles of performance and instruments for the music of past centuries. Musical works should be performed on instruments for which they were originally written, and the style of performing should be based on the stylistic conventions of the time when the music was composed. These styles should be based on information derived from contemporary evidence, for example, scores, theoretical treatises, iconographical documents, and organological research. (Haskell, 2001)

The technical development of nearly all classical instruments in the 19<sup>th</sup> century drastically changed their structure, sound, dynamics, intonation, and other parameters. For example, the early piano with a light wooden frame turned gradually into the massively constructed modern Steinway (Ripin et al., 2001). The sheep gut used for strings of bowed instruments was replaced by metal (Winreich et al., 2001). The bows went through a complete transformation from the convex Baroque bow to the modern concave design (Bachmann et al., 2001). Some instruments, like the harpsichord, went out of use by the end of the 18<sup>th</sup> century as the musical styles changed. They were rediscovered in the 19<sup>th</sup> and 20<sup>th</sup> centuries by exploratory performers and researchers. (Ripin et al., 2001)

As the instruments underwent transformations, also the performance practices changed. In the 17<sup>th</sup> and 18<sup>th</sup> centuries, performers mostly played contemporary music written by themselves or those they worked with. Various improvisational practices were an elementary part of music-making. Even if the music was written out, the notation was like shorthand, since the musicians knew the style and its performing conventions.

Performances also included several improvised and contextual elements (for example, extempore ornamentation, non-written dynamics, open instrumentation of the continuo group, changing number of performers) that varied every time. A paradigmatic change took place with the rise of the Romantic era. The roles of a composer and a performer were separated, and improvisation as a living musical practice became gradually obsolete as the musical works and their notation received a more normative and fixed character. (Haynes, 2007, 3-6)

The roots of the early music movement can be found in historicism and nascent musicology in the 19<sup>th</sup> century. In the first decades of the 20<sup>th</sup> century, the historical performance movement brought the forgotten repertoire from the past centuries to wider audiences. After 1945 several prominent figures of the movement - Gustav Leonhardt (1928-2012), Nikolaus Harnoncourt (1929-2016), and Frans Brüggen (1934-2014), among others - worked closely with musicologists, instrument makers, and record companies that produced LP's labeled to be world premiere recordings of forgotten works with "authentic instruments". In the 60s', the movement became a classical equivalent to the hippie movement, an experimental counterculture that would eventually have a wide-ranging impact on the field of classical music. By the end of the 80s', the early music movement had gained an established position in the market, and the Baroque orchestras playing historical instruments were omnipresent at regular concert series, opera houses, festivals, and in the record market. By the beginning of the 21<sup>st</sup> century, awareness of historical performing styles had pervaded the field of classical music, and historically informed performance practice (HIP) had become a generally accepted standard. (Gutknecht, 2016; Haskell, 2001)

The first professional training programs for early music were launched at various conservatories in the 1980s'. For example, at the Paris Conservatoire, the degree program for "interprétation de la musique ancienne" was founded in 1982 (Knox & Taylor, 2017). In Brussels, the recorder class at the Conservatoire was founded in 1983, and later the Early music department was expanded by adding several historical instruments in the curriculum (Brussels Conservatoire). In Finland, the Early Music Studio of the Sibelius Academy was founded in 1995, although it had been possible to study historical instruments as main subjects already earlier (Vaattovaara, 2015, 7, 56).

## II PART

### 3 BAROQUE MUSIC DEGREE PROGRAM AT THE NOVIA UAS

The second part describes the Baroque music degree program of the Novia University of Applied Sciences. It starts with an account on the study program's history and continues with a description of the degree program and its curriculum. The part focuses on the pedagogical methods of the degree program, and it aims to give practical examples of how to organize music teaching in a social setting.

This part of the study is written based on the accounts, notes, and records of my own practice as a lecturer of the degree program supplemented by available documentation from the program. I acknowledge the insider position I have as a practitioner-researcher, but I believe that it is a unique way to gain insight into the practice and produce knowledge that hopefully will be useful and inspiring to other educators.

#### 3.1 BAROQUE MUSIC STUDIES AT THE NOVIA UAS

The degree program for Baroque music at the Novia UAS was started by the violinist Kreetta-Maria Kentala. She worked for a long time as a lecturer in Baroque violin playing at the Sibelius Academy in Helsinki, and while moving back to her home municipality Kaustinen in Ostrobothnia, she began to think about what she could do for work in the region. Mauno Järvelä, a renowned violinist and pedagogue from Kaustinen, suggested that Kentala could teach Baroque violinists in her hometown. The first reaction was a suspicion of where to find enthusiastic students. However, this was the beginning of the idea of a training program for professional musicians that would offer them an opportunity to become acquainted with Baroque violin playing and deepen their knowledge of Baroque music's performance practice. Kentala offered her idea to the Novia University of Applied Sciences' music degree program in nearby Jakobstad (in Finnish Pietarsaari). The director of the faculty was enthusiastic about the idea, and the design work for the degree program began in the winter of 2008-2009. At the same time, a Swedish-language cultural center was being set up in the town under the leadership of

the Åbo Akademi University Foundation and Novia University of Applied Sciences, and construction works began on a new concert hall and Novia cultural education premises in the city. (Pitko, 2015) I joined the faculty of the culture of the Novia UAS as a part time teacher in August 2009, and from August 2012 on, I have worked at the faculty as a permanent lecturer for Early music. Therefore, I have been able to follow the development and growth of the degree program from the very beginning.

The first students began their studies in August 2009, and in the following years, the number of students increased and the range of instruments was expanded. In 10 years, approximately 30 students have graduated from the program. In the academic year 2019-2020, there are 16 adult students, orchestra musicians and teachers of music schools from all over Finland. Currently, the teachers are lecturer Aira Maria Lehtipuu (baroque violin and viola, chamber music and orchestra) and lecturer Petteri Pitko (harpsichord, continuo playing and chamber music). The cellist Lauri Pulakka coaches the Baroque cello students. In addition to their teaching work, all teachers are nationally and internationally active performers who have up-to-date knowledge of the state of the classical music field gained through their own experience.

### 3.2 DEGREE PROGRAM AND CURRICULUM

The duration of the degree program is on average three years, and it leads to a Bachelor's degree in music. The aim of the Baroque music degree program is to offer an extensive opportunity for professional musicians to specialize in playing a Baroque instrument and, in addition to instrumental training, to provide the students with a broad view of the aesthetics and stylistic issues of early music.

The curriculum (in Figure 2) is modified from the degree program for musicians, and a large part of it consists of specialization studies (instrumental studies, chamber music and Baroque orchestra, performance practice of early music, and organological studies). Although appearing to be separate courses in the curriculum, the theoretical subjects are integrated with playing and practical music-making within the joint teaching sessions that are the core teaching activity of the degree program.

Students are credited with a portion of the degree based on their previous music studies. This procedure allows them to focus on the specialization studies and simultaneously gives them the necessary time to develop instrumental skills and deepen the knowledge and understanding of the Baroque repertoire. The following table outlines the main study blocks in the curriculum: courses that form the core of the Baroque studies and the credited courses based on previous studies.

<b>DEGREE PROGRAM IN MUSIC / MUSICIAN: BAROQUE MUSIC (240 credits)</b>	<b>Credits</b>
<b>Courses that are credited based on previous studies</b>	
CORE STUDIES (introduction to university studies, languages, research methods)	15
PROFESSIONAL STUDIES (e.g. music theory, history, analysis)	56
<b>Courses that form the core of the Baroque music degree program</b>	
<b>BAROQUE STUDIES</b>	<b>Total 113</b>
Instrumental studies	<b>60</b>
Main subject (Baroque violin/viola/cello/double bass or harpsichord) level C	25
Main subject (Baroque violin/viola/cello/double bass or harpsichord) level B	35
Baroque ensemble and orchestra	<b>32</b>
Baroque subjects	<b>21</b>
Introduction to aesthetics in early music	4
Performance practice and historical notation	4
Continuo playing and baroque harmony	4
Renaissance music	2
Seminar	4
History, construction and maintenance of baroque instrument	3
ELECTIVE STUDIES	11
PRACTICE	30
DEGREE THESIS	15

**Figure 2: Curriculum of the Baroque music degree program (2019)** (Source: Novia UAS, curricula 2019)

### 3.3 TEACHING METHODS: LEARNING AND TEACHING TOGETHER

As I have been part of the teaching staff from the very beginning, I have also been actively developing the curriculum and the teaching methods in the course of the degree program's history. In the following, I describe the pedagogical model used for the joint contact teaching sessions.

### 3.3.1 JOINT CONTACT TEACHING SESSIONS

#### *3.3.1.1 ORGANIZATION AND SCHEDULING*

The joint contact teaching sessions of students and teachers form the pedagogical core of the degree program. During these sessions, all the students (from all the cohorts) and the teachers gather to play together, mostly at the campus in Jakobstad. The joint contact teaching sessions are organized on weekends (Saturday – Sunday), approximately once a month during the academic year. This way, it is possible for the students to combine study and work, since most of the orchestras have their rehearsals and concerts during the week, and the instrument teachers work also mostly during the weekdays.

#### *3.3.1.2 THEMATIC ALIGNMENT*

The joint teaching sessions are organized around specific topics or themes that typically are musically important periods from the Baroque era or specific geographical areas. The selected topic is contextualized by studying the general socio-political and economic history of the era, and contemporary texts on performance practice illustrate the aesthetic-theoretical context of the musical repertoire. Topics can be, for instance, early Italian violin music, French orchestra music from the 17<sup>th</sup> century, English music from the time of Georg Friedrich Handel, or keyboard music by Johann Sebastian Bach. Also, a concert project with a specific concert program and the rehearsals can form the content of a joint teaching session.

On the practical level, the learning activities may include lectures by the teachers or presentation by the students (one-to-many), workshop-style teaching (collaborative working), orchestra rehearsals (led by the teachers or students), individual and chamber music lessons (teacher-led activities), and students' rehearsal (peer-activities). All the activities are aligned under the selected topic or themes, and often the working mode is project-based aiming for a presentation.

The musical repertoire (scores and parts) and the theoretical material are always sent to the students in advance, allowing them to get acquainted with the study material and rehearse their individual parts before meeting with the peer students and teachers. This way, the group's common time can be used for playing and analyzing the music in detail,

developing and testing different interpretations, and discussing the questions that arise from the material during the learning process. In this sense, the approach is similar to the flipped classroom concept (Uzunboylu, H. & Karagözlü, D., 2015, 143).

### *3.3.1.3 THEORY AS A TOOL*

The selected repertoire is studied thoroughly by reading and analyzing the scores while playing the actual music. It is essential that the students get acquainted with the full score, not only their own parts since the function and meaning of individual parts is always subordinate to the bigger structure. This perspective also provides the orchestra players a view of the music that differs significantly from the usual orchestra routines, where everyone plays their parts, trying to make sense of the whole only through aural perception.

A particular emphasis is given on the harmonic analysis since the harmony forms the basis of the Baroque music. Theory is studied in a practical, applicable context. Thus, the theoretical information supports the broader understanding of the music and helps the students to construct their knowledge on the repertoire and develop their musical and technical skills.

### *3.3.2 INSTRUMENTAL LESSONS*

In between the weekend sessions, students work independently and attend individual, one-to-one instrumental lessons with their teachers. During the academic year 2019-2020, each student has 29 individual lessons with their main instrument teachers. These lessons can be scheduled flexibly according to the needs and timing of the students.

Apart from the regular instrumental tuition, masterclasses with Finnish and international lecturers are organized 1-2 times per academic year. Visiting lecturers bring their expertise and specialist knowledge to the learning community and offer inspiring insights to the students.



### 3.3.3 PUBLIC PERFORMANCES

An essential part of the training is also performing in public concerts. The orchestra *Barock Ostrobothnia*, formed by the students and teachers from the program, regularly performs in the Schauman Hall's concert series in Jakobstad, and the ensemble has also performed in concert series and festivals elsewhere in Finland.

The public exam concerts are an important part of the main instrument studies. The first exam (level C), is usually done at the beginning of the second study year, and the final exam concert (level B) is the culmination of the study path. The exam is a public concert with a program that can be relatively freely designed by the student.

### 3.3.4 LEARNING COMMUNITY

The teachers and students playing together build up a learning community, where the students can immerse themselves into the “language” and the style of Baroque music. This process of cultural development is a long series of events, in which the interpersonal, social functions are transformed into the intrapersonal, individual level (Vygotsky, 1978, 56-57). The teachers mastering the subject as well as the more advanced students act as models for other students towards which to align their learning process. The teacher is the master in this extended master-apprentice setting, but at the same time, his or her role is that of a mentor or facilitator who helps students to solve their individual technical and interpretational problems that arise from the music in hand (Wood, Bruner & Ross 1976).

During the group sessions, the teachers often instruct together the whole group complementing each other. In this place, it is noteworthy to mention that while peer teaching provides the students with multiple perspectives on the subject, for the instructors, it can be a valuable resource of information, collegial support, and inspiration (Hanken, 2016, 372-373).

The group is a meaningful, practical context, where the students can test and apply the acquired knowledge and experiment with various interpretations and ways of playing. The one-to-one instrumental lessons focus on developing the instrument technique and

knowledge of the instrument-specific repertoire, whereas the group teaching sessions are the shared space for studying the Baroque repertoire together with the peer students. Thus, the subject-specific instrumental lessons and the joint group sessions are complementary, offering varying angles of view and different approaches to the vast field of Baroque music.

### 3.3.5 PRACTICAL ORGANIZATION

Two examples of the practical organization of a joint teaching weekend are given in figures 3 and 4. In the first case, the red thread of the weekend was the 18<sup>th</sup> repertoire for obligato harpsichord and string instruments (keyboard duets, trios, and quartets). In the beginning of the weekend session, the student groups rehearsed the pieces before having chamber music tuition with their teachers. During the weekend, the students could further develop their interpretations by practicing together. In the end of the second day, the groups presented their work to the other students and assessed the learning process and the outcome by discussing together.

The second example shows the initial rehearsal weekend for the concert that took place some weeks later in the Schauman Hall Jakobstad in April 2019. The time between the first rehearsal period and the actual concert allowed the students to practice their parts individually, and this way they could deepen their understanding of the musical and technical aspects of the performed repertoire.

SAT 23.2.2019	CHAMBER MUSIC HALL	SONG CLASS 1	ORGAN HALL	SONG CLASS 2
11-12	<b>REHEARSAL</b> J-P Rameau: V Concert I violin II violin harpsichord	<b>REHEARSAL</b> J-P Rameau: III Concert I violin II violin harpsichord	<b>REHEARSAL</b> J.S. Bach: Sonata in G minor cello harpsichord	Rehearsal slots for student groups
12-13	<b>REHEARSAL</b> J. Haydn: Divertimento in C major harpsichord I violin II violin cello	<b>REHEARSAL</b> W.A. Mozart: Sonata in B flat major violin harpsichord	<b>REHEARSAL</b> J.P. Kirnberger: Trio E in major violin harpsichord	
13-14	<b>LUNCH</b>			
14-14:45	<b>LESSON</b> Rameau: III Concert I violin II violin harpsichord	<b>LESSON</b> J-P Rameau: V Concert I violin II violin harpsichord		
14:45-15:30	<b>LESSON</b> J.S. Bach: Sonata in G minor cello harpsichord	<b>LESSON</b> J.P. Kirnberger: Trio in E major violin harpsichord	<b>REHEARSAL</b> J.S. Bach: Sonata in C minor violin harpsichord	<b>REHEARSAL</b> C.P.E. Bach: Sonata in D major violin harpsichord
15:30-15:45	<b>COFFEE BREAK</b>			
15:45-16:30	<b>LESSON</b> J.S. Bach: Sonata in C minor violin harpsichord	<b>LESSON</b> C.P.E. Bach: Sonata in D Major violin harpsichord	<b>REHEARSAL</b> J.C. Bach: Sonata in A major violin harpsichord	
16:30-17:15	<b>LESSON</b> J. Haydn: Divertimento in C major harpsichord I violin II violin cello	<b>LESSON</b> W.A. Mozart: Sonata Bb flat major violin harpsichord		
17:15-17:30	<b>BREAK</b>			
17:30-18:15	<b>LESSON</b> C.P.E. Bach: Sonata D in major violin harpsichord	<b>LESSON</b> J.S. Bach: Sonata in C minor violin harpsichord		
18:15-19	<b>LESSON</b> J.C. Bach: Sonata in A major violin harpsichord	<b>LESSON</b> J.S. Bach: Sonata in G minor cello harpsichord		
SUN 24.2.2019				
10-11:30	<b>LECTURE on rhetoric of music</b>			
11:30-11:45	<b>BREAK</b>			
11:45-12:30	<b>LESSON</b> Rameau: V Concert I violin II violin harpsichord	<b>LESSON</b> Rameau: III Concert I violin II violin harpsichord		
12:30-13:15	<b>LESSON</b> W.A. Mozart: Sonata in Bb major violin harpsichord	<b>LESSON</b> J.C. Bach: Sonata in A major violin harpsichord		
13:15-14:15	<b>LUNCH</b>			
14:15-15	<b>LESSON</b> J.P. Kirnberger: Trio in E major violin harpsichord	<b>LESSON</b> J. Haydn: Divertimento in C major harpsichord I violin II violin cello		
15-17	<b>MINI CONCERT:</b> STUDENTS PRESENT SELECTED PARTS OF THE REPERTOIRE TO OTHER STUDENTS			
			Rehearsal slots for students' chamber music groups	
			Pre-scheduled rehearsal times	
			Lessons	
			Common activities with all the students and teachers	

Figure 3: Schedule and organization of a chamber music weekend in February 2019

SATURDAY 23.3.2019	CHAMBER MUSIC HALL	SONG CLASS 1	SONG CLASS 2	ORGAN HALL
10-11				
11-11:45	REHEARSAL: A. Holborne 3 violins viola cello harpsichord organ	REHEARSAL: J.C.F. Bach harpsichord duo	10:30-12 VIOLIN LESSON	11-12 CONTINUO LESSON
11:45-12:30	REHEARSAL: T. Baltzar 3 violins harpsichord organ	REHEARSAL: T. Tomkins harpsichord duo	12-13 VIOLIN LESSON	
12:30-13:30	LUNCH			
13:30-14:30	LESSON: T. Baltzar 3 violins harpsichord organ			
14:30-15:15	LESSON: A. Holborne 3 violins viola cello harpsichord organ			
15:30-16:30	HARPSICHORDISTS Maintenance of harpsichord	STRING PLAYERS J.B. Bach: bowings		
16:30-17	COFFEE BREAK			
17-19	LESSON: J.C.F. Bach + Tomkins harpsichord duo	ORCHESTRA REHEARSAL: J.B. Bach: Overture in G major (students rehearse independently)		
SUNDAY 24.3.2019				
10-10:30	REHEARSAL: H.I.F Biber violin organ	LESSON: J.C.F. Bach harpsichord duo	REHEARSAL: T. Tomkins harpsichord duo	
10:30-11:30	REHEARSAL: Geminiani: Concerto in F 5 violins viola cello harpsichord organ			
11:45-13	LESSON: Geminiani: Concerto in F			
13-14	LUNCH			
14-17	Workshop: J.B. Bach: Overture in G major -playing and analyzing the music together			
			Rehearsal slots for students' chamber music groups	
			Pre-scheduled rehearsal times	
			Lessons (not everyone attending)	
			String players working together	
			Harpsichord players working together	
			Common activities with all the students and teachers	

Figure 4: Rehearsal weekend in March 2019 for a public concert in Jakobstad April 2019

Scheduling all the different activities in advance is the necessary condition for making complex puzzle work. The student groups need to have a possibility to rehearse together before having chamber music or orchestra lessons with the teachers. This way, the working process during the lessons is more efficient and meaningful. Otherwise, the classroom time would need to be started with sorting out the music and putting the parts together, and there might not be enough time for the essential questions concerning the performance practice nor developing the interpretation by experimenting and discussing various options. In general, the processes and scheduling simulate professional work. Working is intensive (as in a real-life context of rehearsing a concert project), goal-oriented (aiming towards a final presentation), and publicly shared (the results shared with the other student groups or in a public concert).

### 3.4 SIMILARITIES WITH OTHER PEDAGOGICAL MODELS

The pedagogical model of the Novia Baroque music degree program has many similarities with phenomenon-based and problem-based learning approaches and the flipped classroom concept. In phenomenon-based thinking, matters are seen as parts of larger systems instead of being separate, sectoral entities (Sitra, 2019, 48). The phenomenon-based learning focuses on the problem-based inquiry and the learning process, and theoretical information has value in the applicability and utility during the problem-solving process. Teachers' role is above all to facilitate learning, and team teaching is considered as a valuable way of working. The knowledge is constructed in a dialogue between teachers and students and together with other peer students. (Symeonidis & Schwarz, 2016, 36-37)

Problem-based learning is an approach to instructional design, which uses real-world problems as a stimulus for learning. It can be seen as a learning strategy rather than a teaching method. An important aspect of problem-based learning is that students work cooperatively, and experienced mentors, often specialists in their field, guide them through the problem-solving process. During the process, the students should identify their learning needs and explore available resources for learning. (Boud & Feletti, 1997, 2, 15)

The flipped classroom concept denotes a pedagogical approach, where the basic learning activities take place outside the classroom and before the actual contact teaching sessions. Students gain preliminary information on the subject through various media (internet, online lectures, videos, texts) before the in-class activities with teachers and peer students. The common time in the classroom can be used for studying the subject in detail and discussing the questions that arise during the process. Formative assessment is used as a tool for learning and reflecting on the learning process. (Uzunboylu, H. & Karagözlü, D., 2015)

### 3.5 SUMMARY OF THE PEDAGOGICAL MODEL OF THE BAROQUE MUSIC DEGREE PROGRAM

Reflected through the theoretical lenses described in part 1 and the above-mentioned pedagogical approaches, the characteristics of the pedagogical model can be summarized in the following way.

#### Extended master-apprentice model

- **One-to-one tuition combined with one-to-many setting**
  - Individual instrument lessons
  - Group lessons: lectures, workshops, chamber music, and orchestra classes
- **Many-to-many tuition: team teaching**
  - Teachers instructing the whole group together (collaborative teaching)
  - Complementing views, diverse, varying, and even conflicting perspectives
- **Peer students as a resource for learning: group as a zone approximate development (Vygotsky, 1978)**
  - All the cohorts working together: the more advanced scaffolding the beginners (Wood, Bruner & Ross 1976)
  - Observing other students working as a resource for learning
  - Peer assessment as a resource for learning

## Learning community

- **Community of practice (Wenger, 1998)**
  - Mutual engagement: membership in the learning community, engagement in the shared practice (students and teachers working together), mutual accountability (trust, peer support)
  - Joint enterprise: common learning goals, joint (concert) projects
  - Shared repertoire: common history and stories, access to shared learning resources
- **Participation**
  - Embodiment of practice: interactions of the students and teachers, taking part in the learning activities, playing together, sharing experiences and information with other members of the community (Wenger, 1998, 43-44)
  - Negotiation of meaning: discussing, questioning, and redefining musical interpretations that are historically formed and continually renegotiated and living (Wenger, 1998, 42)
- **Reification**
  - Tangible products of the practice: learned things, new connections created in the community, results of projects, concerts (ibid, 44-45)

## Thematic organization of the study material

- **Phenomenon-based approach**
  - Authentic context
  - Focus on the learning process
- **Preparations for the contact teaching sessions take place before the in-class activity**
  - Practicing parts and reading study materials in advance
  - Student groups rehearsing together before in-class activity
  - The in-class time for experimentation, questions, developing the interpretation

## **Integration of practical music-making and theoretical subjects**

- **Interdisciplinary learning modules**
  - Combination of practical music-making with music theory, historical information, and other art forms
- **Applicability and utility value of theory**
  - Contextualization
  - Theoretical information a practical tool for a better understanding of music

## **Practical projects as a simulation of working-life**

- **Problem-based approach**
  - Concrete tasks to be solved: rehearsing a single piece or whole concert programs
  - Efficient working in a condensed timeframe: deadlines as motivators
- **Complex projects as a context for exploring resources for learning**
  - Students design, plan, and produce their own final concert and other projects
  - Own projects as an avenue to agency and independence



## III PART

### 4 THE RESEARCH

The third part of this thesis is a qualitative case study on the Baroque music degree program of the Novia University of Applied Sciences. It aims to describe the experienced value that the students had from the studies at the degree program.

I begin by presenting the research methodology and methods. Since I use my descriptions of the Baroque music degree program's pedagogical model and methods as background material for illustrating the case, parts of this study could be categorized as action research or practitioner inquiry. Therefore, I describe the case study methodology and continue by illustrating the action research and practitioner inquiry approaches. My dual position as an informant and a researcher also requires discussing the researcher's position and the validity issues related to that. I then describe the data collection and analysis methods and present the findings with the application of the value creation evaluation framework developed by Wenger, Trayner & de Laat (2011). Discussion on the findings and validity of the research concludes the third part of the study.

#### 4.1 METHODOLOGY AND METHODS

##### 4.1.1 CASE STUDY

A case study belongs to an array of qualitative research methods, which aim to construct an understanding of the meanings of the experiences on reality (Riege, 2003, 77). It is a research design that strives to illustrate a general principle through a single instance. Case studies examine complex phenomena within their context, and they aim to create a more general understanding of a phenomenon by focusing on a single case. The case is defined by clear boundaries, for instance, temporal aspects, geographical location, or organizational units. In educational research, a case study can be conducted, for instance, on a degree program (organizational boundaries) or a developmental project (temporal

boundaries). (Matthews & Ross, 2010, 128-129; Cohen, Manion & Morrison, 2007, 253-254; Eriksson & Koistinen, 2005, 5)

Case studies aim to provide a vivid and thick description of phenomena. They portray real people in their real-world settings. The aim is to produce comprehensible narratives and good stories, and it is necessary that the researcher does not interpret nor generalize too much but lets the people and the events speak for themselves. (Cohen, Manion & Morrison, 2007, 254)

This case study describes and analyses the Baroque music degree program of the Novia University of Applied Sciences, located in Jakobstad, a small bilingual town on the Finnish West coast. Clear organizational boundaries define the case: the degree program is part of the faculty of culture, which is one of the faculties of the Novia UAS, a multidisciplinary Swedish-speaking university of applied sciences with faculties also in Vaasa, Turku, and Raseborg. The case is also defined by temporal limits: the degree program was founded in autumn 2009, and the alumni whose experiences the research examines, studied in the program during the years 2009-2020.

#### 4.1.2 ACTION RESEARCH

Action research combines action and reflection to improve or reform the practice. Kemmis (1993) defines action research as “a concrete and practical expression of the aspiration to change the social (or educational) world for the better” (Kemmis, 1993, 3). The approach can be applied in various areas: for example, teaching methods, evaluative procedures, or continuing professional development. Action research is a systematic and disciplined inquiry on researcher’s (often teachers’) own practice, and it strives to increase awareness, improve self-reflection, change values and beliefs, or broaden the views on teaching, schooling, and society (Cohen, Manion & Morrison, 2007, 297-299).

In this study, I act in a double role as *a researcher* observing the Novia Baroque music degree program and its pedagogical practices that I as *a teacher*, I have developed with my colleagues in the course of the 10-year history of the degree program. This setting has been a conscious choice since one of the motivations behind this research was to

improve my own practice by describing it and reflecting on it. Reflexivity is a central notion in action research: researchers are participants in the social world they are studying. It can lead to reflexive critique, which in turn is a key to change in practice. (Cohen, Manion & Morrison, 2007, 299-310)

#### 4.1.3 PRACTITIONER INQUIRY

In the practitioner inquiry, the practitioner (e.g., a teacher) investigates his or her own work (e.g., teaching practices). As a research setting, it can be seen as an extension of action research, and it is applied in practical contexts and work-based learning (Adams & Hills, 2007, 1-2). The practitioner inquiry can be defined as an umbrella term for various research approaches, modes, forms, and purposes, which, however, share several features (Cochran-Smith & Lytle, 2009, 38-39):

- Practitioner as researcher
- Professional context as a site for research
- Community and collaboration
- Blurred boundaries between practice and inquiry
- New conceptions of validity and generalizability

One of the modes of practitioner inquiry is the self-study, which refers to inquiries in the higher educational level. It often uses autobiographical and narrative forms as data sources and is based on the epistemological assumption that it is never completely possible to extract the “self” from the research process nor the practice (Cochran-Smith & Lytle, 2009, 40). In this study, the “self” of the researcher, my personality, and my dual role as researcher and practitioner, are present on all the levels.

#### 4.2 RESEARCHER’S POSITION

Cochran-Smith and Lytle (2009, 45-46) analyze the underlying assumptions in the usage of terms like "action research" or "teacher-researcher". The notions seem to suggest that teachers' regular activities do not include systematic inquiry and that the realm of

objective and valid science would lie outside the regular practice of teachers. However, it can be argued that the dual role of a teacher-researcher opens up a window into the heart of the educational practice and generates unique knowledge from the educational practitioner's perspective. The critique (Huberman, 1996, cited in Cochran-Smith & Lytle, 2009, 46) has addressed the fact that the double role of a teacher-researcher does not automatically produce systematic and valid science. Also, the blurred boundaries between practice and inquiry may cause conflicts of interest between different stakeholders of the community (ibid, 47).

I am aware of my dual position in this research. Nevertheless, it has been a conscious choice since I have aimed to produce an insider's view to the pedagogical practices of the Baroque music degree program at the Novia UAS, gain more understanding of my practice, and present the results to other educators as an inspiration and resource for their work.

#### 4.3 RESEARCH QUESTION

This case study aims to illustrate and create an understanding of the value creation in a Baroque music degree program designed for professional musicians. The research examines the value creation processes by asking the following research question:

“In what ways did the Baroque music studies produce value to the students?”

#### 4.4 DATA COLLECTION

The research data was collected with an Internet-based questionnaire in May 2020. The questionnaire was sent to the participants as a link per e-mail, and a reminder e-mail was sent a week later. This was done to eliminate the problem of non-respondents, and thus, increase the validity of the study (Cohen et al., 2007, 144, 157).

The sample included all the alumni (N=28) who had studied at the degree program and graduated between the years 2009-2020. A purposive sample is often used for case studies (Matthews & Ross, 2010, 167). According to Ritchie and Lewis (2003, quoted in

Matthews & Ross, 2010, 167), the homogenous sample, where all the cases belong to the same group, enables a detailed and in-depth examination of a particular phenomenon.

The response rate was 79%. Considering the small sample size, the relatively high response rate can be seen to add to the reliability of the data. Furthermore, the anonymity of the questionnaire, which encourages the respondents to greater honesty, usually increases the reliability of the data. (Cohen et al., 2007, 157-158) The original questionnaire (in Finnish) can be found in the appendix.

The questionnaire contained multiple-choice questions and open-ended questions. It was structured in three parts: respondents' background, experiences on the studies, and reflections on the time after graduation. As background information, the respondents had to give information on their gender, professional roles, the time when they studied, and the motivation for applying for the Baroque music program. The section concerning the studies contained open-ended questions that addressed the study program's various aspects: instrumental lessons, joint group teaching sessions, and the final concert and other public performances. The respondents were also asked to describe how it was to combine study and work. The final section contained questions addressing the value of the studies and experienced change in the professional identity and relation to music and playing one's own instrument. These questions were:

“What to you new things did you learn in the Baroque studies?”

“Which of the things you learned in the Baroque music studies have you been able to apply in your work? “

“In what ways did studying in the Baroque degree program change your relationship with playing and music?”

“In what ways did studying Baroque music change you as a musician?”

#### 4.5 DATA ANALYSIS

The data were analyzed by content analysis, which is commonly applied to textual material and data of enduring nature. The technique is used for condensing textual

material, finding patterns in it, and discovering relations between meanings. (Matthews & Ross, 2010, 395) The content analysis focuses on language and linguistics, meaning in context (Cohen et al., 2007, 494).

The textual material was coded and grouped into categories. These categories were related to the pedagogical model of the Novia Baroque music program and the research question. The categories of value were derived from the value creation cycles of the conceptual framework by Wenger, Trayner & de Laat (2011).

The categories of analysis were:

- Critical thinking
- Change of perspective
- Emancipation / deliberation
- Value created by studies
  - Immediate value
  - Potential value
  - Applied value
  - Realized value
  - Reframing value

In the analysis, I applied the conceptual framework created by Wenger, Trayner & de Laat (2011) to illustrate the value the Baroque music studies created to the students. The conceptual framework contains a value cycle model that has five stages. To capture the richness of the value produced in the different cycles, I went through the research material by asking the following questions (modified from Wenger et al., 2011, 22-23):

1. Immediate value: activities and interactions

What were the significant events?

What happened during the studies?

How was the quality of mutual engagement?

Did the students have fun?

Was it inspiring?

How relevant to them did they find the activities?

2. Potential value: knowledge capital

What new skills did the students acquire?

What new knowledge did they acquire?

What access to new people did they gain?

Did the students discover new opportunities for learning?

3. Applied value: changes in practice

Where have the students used the products of the studies?

Where have they applied the skills they acquired?

What difference have the studies made to their practice?

What difference have the studies made to their context?

4. Realized value: reflected performance improvement

What aspects of their performance have the studies affected?

Have they achieved something new?

What has their organization been able to achieve because of their studies?

5. Reframing value: redefining success

Have the studies suggested new criteria or new metrics?

Have the studies changed the understanding of what matters?

The findings are presented in a textual form and visualized by a value creation matrix (Wenger et al., 2011). The findings are grouped and presented in the following order:

- Respondents' background
- Respondents' experiences on the instrumental studies
- Respondents' experiences on the joint group teaching sessions
- Respondents' experiences of public performances and the final concert
- Respondents' experiences of combining study, work, and family
- Value of the Baroque music studies

In the textual presentation, I deliberately use plenty of verbatim quotations, as they let the respondents speak with their voice. I am aware of danger of journalism and anecdotal style (Cohen, Manion & Morrison, 2007, 254), but I believe that the individual narratives illustrate the whole picture more than blunt generalizations. It is the choir of individuals that tells this story.

## 4.6 FINDINGS

### 4.6.1 BACKGROUND OF THE RESPONDENTS

The majority of the respondents (78,3 %) were female, which reflects the overall gender balance in the degree program over the years.

Female	78,3 %
Male	21,7 %

The respondents worked either in the orchestra world or as instrument teachers. Some of the respondents had a dual professional profile as orchestra musicians and teachers, and only a few named multiple professional roles.

Orchestra musician	40,9 %
Instrument teacher	22,7 %
Orchestra musician & instrument teacher	18,2 %
Multiple professional roles	13,6 %

The majority of the respondents (43,4 %) had been in the working life 15-25 years before applying for the Baroque music degree program at the Novia UAS.



0-5 years	8,7 %
5-10 years	8,8 %
10-15 years	17,4 %
15-20 years	21,7 %
20-25 years	21,7 %
25-30 years	13,0 %
over 30 years	8,7 %

The majority of the respondents (56,5 %) graduated from the degree program 3-5 years ago.

0-2 years	30,4 %
3-5 years	56,5 %
over 5 years	13,0 %

The respondents gave a variety of reasons to the question of why they had applied for the Baroque music degree program.

Learning about Baroque music	54 %
Developing skills	41 %
Acquiring knowledge	32 %
Reputation of the degree program	32 %
Learning to play a Baroque instrument	27 %
Inspiration for work	18 %
Recommendation of a colleague	9 %

The most common motivations were the willingness to learn more about Baroque music, develop skills, and acquire knowledge. Interestingly, learning a Baroque instrument was explicitly mentioned only by a fourth of the respondents. Since Baroque works are commonly played on the modern instruments (modern string instruments, piano), the musicians are familiar with the questions and problems related to the performance

practice of the repertoire. Hence, the primary reasons were the music and the knowledge and skills related to it. On a more general level, that can be interpreted as a willingness for requalification in an operational environment where the standards have changed. The Early Music movement has changed the way of playing and set performance standards that require the musicians to improve their skills and develop entirely new competencies (Sitra, 2019, 25-26).

#### 4.6.2 INSTRUMENTAL STUDIES

The pedagogical model of the Novia Baroque music degree program combines individual instrument lessons in a one-to-one setting with joint group teaching sessions. The respondents mentioned the instrument lessons to be professional, high-quality, and inspiring, and that they helped with learning and reflection.

The relationship between the student and the teacher was mentioned by several respondents. It was often described as a dialogue, collegial, and discussing. Nevertheless, in the master-apprentice setting, the adult students are in the learner's position, and their skills should not be over- nor underestimated. An authoritarian teaching style or communication problems might also hinder learning. The setting requires a very sensitive balancing from both sides, and even strong emotions are involved in the relationship.

*Worth of gold. Without the instrumental lessons at Novia, I would have become weary of this profession.*

*On the whole, learning a new instrument in adulthood requires quite a bit of strength and patience.*

Masterclasses with visiting lectures are being organized at the degree program 1-2 times per academic year. Many respondents mentioned them as a bonus and valuable complement to the regular study program. International visiting teachers bring new ideas, insights, expertise, and inspiring angles. Diversity also helps the students to understand that there are several ways to interpret the music.

*Masterclasses brought diversity to teaching; [I] noticed how Early music can be approached in different ways with regard to, for example, articulation and tempos.*

#### 4.6.3 JOINT GROUP TEACHING SESSIONS

Several respondents explicitly mentioned the pedagogical model of the Baroque music degree program and the joint teaching weekends in Jakobstad. During the group sessions, the students became acquainted with the Baroque repertoire and the theory and performance practice. Combining theory with practical music-making was seen meaningful, and the group teaching was considered as a useful method to share information and knowledge.

Playing together with the other students was a meaningful way to learn Baroque music, a source of joy and inspiration, and a resource for learning. Listening to other students and feedback given by others was a way to reflect on one's own learning process.

*[They] gave a lot to my studies. It is also important to see and hear other adult students, talking and doing things with people from different parts of Finland was rewarding. The weekends were hectic, albeit inspiring.*

Many respondents mentioned the communal atmosphere during the sessions. It was described as warm, supporting, open, and liberal, allowing the members to be themselves. The safe atmosphere formed a space where experimenting, exiting one's comfort zone, trial, and error were possible.

*Everyone started on their level, with their personality, and were accepted as they were.*

*Return to music camp [...]*

The members of the group were connected through a shared goal and willingness to learn. The diverse community was a space for having inspiring conversations and a resource for opening up new perspectives and creating networks.

*People from different backgrounds bring diversity and various perspectives. In a permissive environment, this is wealth.*

#### 4.6.4 PUBLIC PERFORMANCES AND THE FINAL CONCERT

Concerts and public performances are part of the degree program. The importance of performing and playing music in front of the audiences was often mentioned as a useful way of learning and testing the learned things. In a concert situation, under the influence of adrenalin and stress hormones, one can learn a lot from how to handle and control the instrument. Performing can only be learned by playing in front of the audience. A clear deadline also forces to prepare the program so well that it can be performed in public.

*They were a good place to test and a measure of what stage of development one is going through.*

The final exam concert is a public performance, and the program can be relatively freely be chosen by the student. The concert usually is without an interval, having approximately 45-60 minutes of music. Part of the process is that the student takes care of the organization and production of the concert. The jury (3 professionals and the teacher) gives feedback to the student after the concert orally and with a written feedback form. No grades are given.

Several of the respondents mentioned that program planning was an essential part of the process. It was meaningful to choose repertoire that reflected the personality and the taste of the student. Although being an exam, the situation was experienced as a regular concert.

The final concert was a useful learning process that helped to improve instrumental skills and strengthened musicianship. It was challenging and stressful, but rewarding.

*I felt that I made the most progress in controlling the instrument while practicing my final concert. It was possible to compile everything I had learned so far into the program as well as I could at that moment.*

The feedback after their exam concert was mentioned by several respondents. It was described as useful and constructive, more conversation-like than critique. The written feedback form and the lack of numeral assessment were positive routines.

*Written reviews were a great thing because I found them over the years and found a different message in them than in the emotional turmoil right after the concert.*

The final exam was the culmination and clear ending of the study period. As an experience, it was encouraging and useful, leaving good memories.

*For me, the final degree was definitely the highlight of the whole education, which condensed the entire three-year study tube.*

#### 4.6.5 STUDY, WORK & FAMILY

Adult students experience several challenges when combining studies with work and family life. The Baroque music degree program of the Novia UAS is located in Jakobstad on the Finnish West coast. The majority of the students come from other places, especially from Southern Finland. The long journey and train rides were often mentioned as a stress factor. Scheduling work and studies that required practicing and preparing for the study sessions was another major stress factor. The adult students with small children also experienced being away from the family during the study weekends as a stress factor. The lack of time is acknowledged as a major challenge in lifelong learning, for example, by the report by Sitra that states time being the resource that the working adults lack the most often (Sitra, 2019, 9).

However, in general, studying was seen as a resource of energy that inspired and gave the power to push through. Going away from everyday life and the home was a refuge, and after a study weekend, a refreshed employer returned to the workplace.

43 % of the respondents mentioned study leaves and the financial support of the state or the employer, and 29% of the respondents actually used the possibility of taking study leave periods of various lengths during their study time. Study leave was a helpful resource for organizing life and taking time to concentrate on the studies.

*Fortunately, I had the opportunity to be on study leave for a few months each year. That's when I got time to focus on studying the baroque instrument. In general, the combination of work and studies was successful. Of course, many weekend absences are not ideal for a family.*

## 5 DISCUSSION

### 5.1 VALUE OF THE BAROQUE MUSIC STUDIES

This section links the findings directly with the research question:

“In what ways did the Baroque music studies produce value to the students?”

The previous sections framed the setting of the value creation process. In the following, I present the different stages of the value creation process in the learning community of the Baroque music degree program by applying the conceptual framework by Wenger et al. (2011).

#### 5.1.1 IMMEDIATE VALUE

At the primary stage of the value creation cycle, the community activities have value in themselves. That involves the interactions taking place in the community and the immediate value produced by the interactions (for example, help, ideas, pieces of shared information) (Wenger et al., 2011, 19).

The respondents described how playing together, the joyful and communal atmosphere during the group teaching weekends, and the intense social life formed a group with a shared history, memories, and stories. The discussions on music, orchestra world, instrument pedagogy, and life were a valuable resource.

The mutual engagement of the students (playing and studying together), the joint enterprise (playing and learning Baroque music) and the shared history (the joint weekend sessions, shared experiences and stories), created a community of practice that became a social space for learning (Wenger, 54-55, 1998).

*It was great to get to know and be part of a skilled and nice group! [...] I achieved the childhood music camp atmosphere.*

*[...] people with the same goal and desire to learn and close community weekends were really important. They also brought a lot of strength and perspective to the middle of my own working life.*

### 5.1.2 POTENTIAL VALUE

The second stage of the value creation cycle captures the potentiality of the community activities, the knowledge capital created by the community interactions. The capital might be realized later; therefore, it is potential. (Wenger et al., 2011, 19)

Possible forms of the knowledge capital are (ibid, 19-20):

- Personal assets (human capital)
- Resources (tangible capital)
- Relationships and connections (social capital)
- Transformed ability to learn (learning capital)

Baroque music studies produced plenty of potential value to the students. Learning to play a Baroque instrument (Baroque violin, Baroque cello, harpsichord, and in some cases, even several instruments) was the most personal and tangible form of this value type. With a new instrument, it was necessary to learn a different playing technique, something that could then be applied to playing the modern instrument as well. The knowledge of the Baroque repertoire, its performance practice, and theoretical tools were other forms of valuable resources the studies gave to the students. Several respondents also mentioned the learning capital and concrete tools for learning (information sources, source criticism, ability to ask questions) they had from the studies.

*In addition to playing technical issues, I learned to approach the music (printed, published, arranged ...) in a new way.*

*The instrument lessons were at the same time discussion sessions. We played a huge amount of repertoire and I think I got good tools to develop myself.*

### 5.1.3 APPLIED VALUE

The value of the potential capital from the second cycle is applied, “realized” on the third stage. Practically it means the application of the learned skills and knowledge in one’s own context. This process may lead to changes in practices or innovations in organizational systems. (ibid, 20-21)

Many musicians had been able to apply the skills and knowledge they acquired during the studies in their working environment. Instrument teachers mentioned the knowledge of performance practice to be a valuable tool when teaching the Baroque repertoire. The accompanists who learned to basso continuo (semi-improvised chordal accompaniment) could play the Baroque repertoire on a harpsichord instead of a modern piano.

Several orchestra musicians had been able to realize chamber music projects on period instruments within their orchestras' concert series. Orchestra musicians also mentioned that knowledge on performance practice had been valuable in their work even when playing modern instruments. The specialized knowledge could also be shared with the colleagues within the organization. The experiences from the studies had encouraged the musicians to organize their own concerts, and in many places, local concert series gave further opportunities to play the Baroque instruments.

*In music teaching, I can take advantage of almost anything. Baroque music is now easy to approach; the increase in knowledge has not added to the pain, on the contrary. As an accompanist to an educational institution, I can always ask in the case of baroque works which instrument is to be used.*

*At Baroque weeks at work, [...] colleagues ask me questions, even if I am not the section leader that week. Small baroque bands are founded, and there are enough enthusiastic colleagues.*

#### 5.1.4 REALIZED VALUE

The fourth cycle of value creation captures the elements of performance improvement. That does not only refer to the application of new practices or tools, but more significant is the reflection on the impact that the application of knowledge capital has. (Wenger et al., 2011, 21)

Being asked what the alumni had learned in their studies, interestingly, the relationship to music, questions of identity, critical thinking, and metacognitive skills arose to the front. The instrument-specific themes were mentioned as well, but more significant appeared to be the change in the relation between the musician and the repertoire from



the past. Music is set in its context and seen as a continuation from the past to the present. The familiar orchestra repertoire is seen in a new light when being observed from the historical perspective.

*In the past, I had watched music from this moment back. Now I got to watch, for example, Romantic orchestra music from the Baroque direction.*

*Familiarization with the theory has opened my understanding of the whole evolution of musical thinking. Before I started my analysis of Beethoven, now I'm beginning to understand what kind of things led to that phase; it is not a word of God dropped from heaven.*

This change of the temporal perspective teaches one to listen in a new way, “with different ears”, and see music from a wider angle. The spectrum of possible interpretations is broader.

*I listen to music with different ears, look more carefully for structures in all music, and try to treat myself as a player more gently than before.*

*Expanded perspective and thinking in all music [...]*

*It was as if I had previously lived in a house with windows at both ends. And then you get a window sawed on the side wall, after which the view from inside the house is never the same again. For me, it is more spacious and richer.*

The source criticism – a critical way to read historical documents – is a transformational way of seeing not only the Baroque repertoire but all later music. The studies gave students tools for searching for more information and encouraged them to research and find out more by themselves. Reading scores and analyzing harmonic structures were mentioned as concrete tools that the Baroque music studies had given.

At the same time, changing perspectives and critical thinking create tolerance for different interpretations, as they can be inspiring and evoke reflection. Information is deliberating as one is not dependent on the interpretation of someone else. Historical data and knowledge on the repertoire also bring confidence as they can be used for argumentation and justification. Critical thinking and openness can play an important role

as functioning optimization strategies in a musician's career (López-Íñiguez & Bennet, 2019, 7).

*However, as source criticism increased, tolerance for different interpretations increased. Justifying things and reading the score became important.*

*The studies broadened my thinking to accept different interpretations of music. I try to find an idea behind different solutions. Why would someone play a piece just like that? I also always try to find the reasoning for my own musical solutions.*

#### 5.1.5 REFRAMING VALUE

The final stage of the value creation cycle is reached when learning causes reframing and reconsideration of the criteria for success or new metrics for performance (Wenger et al., 2011, 21). The value in this stage can also be called transformative because it transforms people's identities (Wenger-Trayner et al., 2019, 322-324).

Studying can be truly deliberating, as many respondents state. In this sense, the studying is a transformational process that comes close to the emancipatory paradigm of knowledge (Habermas, 1972, quoted in Cohen et al., 2007, 27; Adorno, 1969). Improvisational practices of Baroque music are deliberating, teach a more flexible approach to music, and may even help to get free from written notes. The Baroque music and the approach of the Early Music scene are experienced as permissive, and as the individuals feel more open, they also gain more self-confidence. The learning process transforms the whole identity (Wenger, 1998, 150). It is also reflected in the way musicians approach their "normal" instrument.

*I am liberated in many ways. Freed from the notes and got deeper into the music. Forced execution has decreased. My self-esteem as a musician has grown. I enjoy making music more and the playing feels more physically comfortable.*

*Playing Baroque and Classical music with a period instrument has brought a whole new enthusiasm and insight into my practice, and it has also been useful for playing my modern instrument.*

Studying Baroque music changed the musicians' values of what matters or counts as important. This change went hand in hand with a more conscious approach to music-making, which can be seen as a realized value, reflecting on one's performance that had changed.

Improvising teaches to tolerate mistakes, as extempore playing cannot fully be controlled. On the other hand, it is necessary to become more aware of the reasons for making certain musical choices. Playing only right notes or making a musical choice based on the pure feeling without reflection is not enough anymore; the standards have changed.

*Dramatic expression, but indeed, as a musician, I am a totally different person than four years ago [before the studies].*

*My relationship to error tolerance increased a lot with playing the continuo. Nowadays, I improvise more boldly, and I also use it every day in my teaching.*

*I feel the need to play "more consciously". "Mutu" [I feel like] phrasing and just "playing right" is no longer enough of a goal.*

#### 5.1.6 VALUE CREATION MATRIX

The following matrix (Figure 5) is based on the model by Wenger et al. (2011), and it visualizes the different types of value the Baroque music studies created to the students. It combines the different indicators and value-creation stories and shows the process of value creation during and after the studies experienced by the students of the Baroque music degree program. The matrix is a summarized answer to the research question.

	IMMEDIATE VALUE	POTENTIAL VALUE	APPLIED VALUE	REALIZED VALUE	REFRAMING VALUE	
GROUND NARRATIVES: COMMUNITY ACTIVITIES	Joy	Learning to play a new instrument: Harpsichord or Baroque string instrument	Accompanying on harpsichord	Musical agency: independent musical decisions	Grown self-esteem	ASPIRATIONAL NARRATIVES: FRAMING SUCCESS
	Inspiration	New playing technique	Application of technique on modern instruments	Critical thinking	Transformed perception of identity as a musician	
	Meaningful conversations	Knowledge of Baroque repertoire	Application of knowledge in teaching	Change of historical perspective	Increased awareness of interpretational choices	
	Communal, supportive atmosphere	Performance practice	Sharing knowledge with colleagues	Broader spectrum of possible interpretations	Freer music-making	
	New connections & friendships	Access to information sources	Concerts with period instruments within own organization	Openness to other ways of playing	Tolerance of mistakes	
	Student community's social life	Source criticism	Own concerts with period instruments			
		Interrogative approach				
		Theoretical tools				

Figure 5: Value creation matrix (based on Wenger et al., 2011)

## 5.2 VALIDITY & RELIABILITY

I acknowledge the limited scope of this study: it focuses on a single case, a small specialized degree program. The sample is narrow, but it was deliberately chosen to produce a detailed, in-depth description of the studied phenomenon. The validity of this research, however, rests on other parameters other than a representative sample or broad framework.

In a case study, the validity criteria are aligned with the tradition of the interpretive research paradigm (Eriksson & Koistinen, 2005, 39). The primary criteria are the content validity (representativeness of the phenomenon, depth, breadth), the construct validity (clear and purposeful research design, relevant terminology, multiple sources of evidence), the internal validity (the coherence and systematic relation of the findings and concepts), and the external validity (generalizability of the findings, comparison with existing knowledge) (Cohen et al., 2007, 135-138; Riege, 2003, 78).

In practitioner research, the criteria for validity include democratic validity (honoring the perspectives of the stakeholders), process validity (appropriate research methods and means of inquiry), and catalytic validity (deepening the understanding) (Cochran-Smith & Lytle, 44). The validity may also be examined through the usefulness and trustworthiness of the concrete and detailed examples of the practices presented in the study (Lyons & LeBoskey, 2002, quoted in Cochran-Smith & Lytle, 43). Maxwell (1992, quoted in Cohen et al., 2007, 135) suggests that in qualitative research, the validity could be replaced with the notion of understanding. In this sense, the validity has several aspects: the accuracy of the account (descriptive validity), the ability to transmit the meaning of the events (interpretive validity), the explanatory power of the research (theoretical validity), or the usefulness of the findings for the understanding other similar situations (generalizability).

This research and its findings can be judged valid with several terms. The study describes the examined phenomenon from multiple perspectives with plentiful examples (content validity) (Cohen et al., 2007, 137). The research design is transparent and clearly articulated with references to the existing research and literature (construct validity), and the findings are supported by the data from multiple sources (internal validity) (Cohen et al., 2007, 138; Riege, 2003, 78). The findings are presented in a rich and detailed textual

form that allows the readers to judge the transferability and usability of the findings (external validity) (Cohen et al., 2007, 137).

The questions of reliability are widely discussed in qualitative research. Instead of being replicable settings, naturalistic studies often examine unique situations and cases. In qualitative research, reliability also means fidelity to real life, authenticity, and specificity of the context (Cohen et al., 2007, 149). Therefore, the findings should rather be judged in terms of credibility, consistency, applicability, and transferability (ibid, 148). In case studies, reliability is enhanced by clarifying the researcher's position and biases (Riege, 2003, 79).

The present research examined a single case that per se cannot be replicated anywhere else. The unique constellation of the students and teachers in that particular historical moment cannot be repeated. Nevertheless, the collaborative setting and the pedagogical methods examined in the study can be replicated for further research. In the sense of being transferable and applicable, the findings of this study can be judged as reliable. The research frame and the setting are also made transparent by a clear demonstration of the processes, and therefore, they are available for scrutiny (Matthews & Ross, 2010, 11). The researcher's position in the process has also been clearly articulated.

The scope of the research is also openly acknowledged. The study aims to illustrate a single, non-replicable case by providing an accurate and thick description of the phenomenon. It describes learning processes and value creation in a social community. The study does not aim to point out single causes and effects, but it strives to illustrate possible causal relations within a complex web of varying parameters. The findings can be used for theory-building, but their value relies more on the practical applicability.

## CODA

### 6 CONCLUSIONS

This study examined adult students' experiences of Baroque music studies at the Novia University of Applied Sciences. The professional musicians gave several reasons for applying for the degree program, but the primary motivator for studying was competence development. The standards of performing so-called Early Music have changed in the second half of the 20th century, and many musicians who play the repertoire in their work or teach it, need to requalify themselves and get better acquainted with the repertoire and its performance practice.

The study aimed to paint a comprehensive picture of the meaning and usefulness of the studies by asking in what ways the Baroque music studies produced value to the students. In the study, the term "value" was used in the meaning of importance, worth, or usefulness (Wenger-Trayner et al., 2019, 323). The value creation process was analyzed by applying the conceptual framework developed by Wenger et al. (2011).

The Baroque music studies produced an abundance of value to the students. The positive, supportive, and open atmosphere of the learning community were sources of joy and inspiration, and the interaction with the peer students produced immediate value in the form of new connections, networks, and friendships. The peer group created a safe space where learning through sharing, experimenting, and discussing were possible (Hanken, 2016). With time, the shared goals and mutual engagement formed a learning community with shared history and stories (Wenger, 1998).

The studies produced a wide range of knowledge capital for the students. The value of knowledge is potential since it might be realized in the present or later. This form of value creation included learning to play a new instrument, new technical skills, knowledge of the Baroque repertoire and its performance practice, an array of tools for learning and critical thinking, and access to rich information sources.

Realizing the knowledge capital in students' working context produced a variety of applied value. The instrument teachers could draw on the knowledge of the repertoire

and its performance practice in their instructional work. The keyboard players could apply their new skills as continuo players when accompanying on the harpsichord or piano. The orchestra musicians could apply the new competencies in their orchestra work and on playing their modern instruments, as well as share the specialized knowledge on the repertoire within their organization. Organizing concerts on period instruments was also a way to use newly acquired instrumental skills in practice.

The process of studying, learning, and applying the acquired skills and knowledge in work and institutional contexts led to a change in practice, and it transformed the learner and the perception of one's identity. On the more abstract level of the value-creation process, the changing historical perspective, combined with a critical and reflective mindset, created a broader spectrum of possible interpretations and enhanced students' musical agency.

The studies created transformational value to the students by changing their self-perception, supporting their self-esteem, deliberating them as musicians, and making them more tolerating and open to the diversity of interpretations. The same process of growing musical agency and at the same time, increasing tolerance to other musicians' different ideas was stated by Hanken (2016) in her research on peer-learning.

The pedagogical model of the Baroque degree program of the Novia UAS combines one-to-one instrumental tuition with group teaching and peer-learning activities. Although this study did not explicitly examine the processes of social learning, the positive effects of learning in a community and various collaborative practices can be observed in the findings. Nevertheless, due to the complex nature of social learning processes, it is not possible to single any cause-effect relations. Instead, the findings point toward causal contributions between communal activities and individual learning (Wenger-Trayner et al., 2019, 324).

The Baroque music degree program of Novia UAS formed a community that was a locus of diverse value creation, and this study examined the value creation process experienced by adult students. It would require further research to explain the causalities in the social learning processes. However, the findings of this research and other studies on social learning settings (for example, Virkkula, 2015) point to the potential that the



communities of practice could have in music education. Furthermore, I hope that this study would inspire education providers and music teachers to experiment open-mindedly with different teaching models and learning settings.

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## APPENDIX

The original questionnaire (in Finnish) that was used for the data collection



### Kysely ammattikorkeakoulu Novian barokkimusiikin koulutusohjelmasta valmistuneille muusikoille

Teen tutkimusta amk Novian barokkikoulutuksesta Oulun ammattikorkeakoulun englanninkielisessä Education Entrepreneurship -koulutusohjelmassa. Käytän tämän kyselyn materiaalia koulutuksessa tehtävään opinnäytetyöhön.

Kyselyyn vastataan nimettömänä, ja vastauksia käsitellään luottamuksellisesti. Vastaajan tietoja (sähköpostiosoite tai IP-osoite) ei tallenneta mihinkään.

Vastausaikaa kyselyyn on ti 19.5.2020 asti.

Kiitos jo etukäteen vastauksistanne.  
Parhain terveisin,

Petteri Pitko

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#### VASTAAJAN TAUSTA

Vastaajan sukupuoli \*

- Mies
- Nainen
- Other: \_\_\_\_\_

Vastaajan ammatti (voit valita useamman vaihtoehdon) \*

- Orkesterisoittaja
- Soitonopettaja
- Other: \_\_\_\_\_

Kuinka kauan olit ollut työelämässä ennen Novian opintojen aloittamista? \*

- 0-5 vuotta
- 5-10 vuotta
- 10-15 vuotta
- 15-20 vuotta
- 20-25 vuotta
- 25-30 vuotta
- yli 30 vuotta

Kuinka pitkä aika oli edellisistä opinnoistasi ennen Novian opintojen aloittamista? \*

- 0-5 vuotta
- 5-10 vuotta
- 10-15 vuotta
- 15-20 vuotta
- 20-25 vuotta
- 25-30 vuotta
- yli 30 vuotta

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#### OPINTOIHIN HAKEUTUMINEN

Miksi päätit hakea opiskelemaan Novian barokkikoulutukseen? \*

Your answer

Harkitsitko tuolloin muita opiskeluvaihtoehtoja? \*

- En
- Kyllä

Jos vastasit myöntävästi edelliseen kysymykseen, mitä muita vaihtoehtoja sinulla oli?

Your answer



Mitä kautta sait tietoa Novian barokkimusiikin koulutusohjelmasta? (Voit valita useamman vaihtoehdon.) \*

- Lehti-ilmoitus
- Koulutusohjelmaa koskeva lehtijuttu tai artikkeli
- Novian internetsivut
- Facebook tai muu sosiaalisen median kanava
- Kollegat tai tuttavat, jotka opiskelivat koulutuksessa
- Työnantajani kautta
- Other: \_\_\_\_\_

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## OPINNOT

Millaisia kokemuksia sinulla oli seuraavista Novian barokkiopintojen osaluista?

Vastaa omin sanoin.

Instrumenttiopetus (soittotunnit) \*

Your answer

Ryhmäopetus (yhteiset ryhmäviikonloput Pietarsaaressa) \*

Your answer

Julkiset konsertit ja muut esiintymiset \*

Your answer

Mestarikurssit

Your answer

Loppututkinto \*

Your answer

Mitä sinulle uusia asioita opit Novian barokkikoulutuksessa? \*

Your answer

Millaisia kokemuksia sinulla oli barokkilinjan opiskelijoiden ja opettajien muodostamasta yhteisöstä? \*

Your answer

Miten koit opiskelujen, työssä käymisen ja muun elämän yhdistämisen? \*

Your answer

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## OPINTOJEN JÄLKEEN

Kuinka monta vuotta sitten valmistuit Novian barokkikoulutuksesta? \*

- 0-2 vuotta
- 3-5 vuotta
- yli 5 vuotta

Mitä Novian barokkimusiikin koulutuksessa oppimiasi asioita olet voinut hyödyntää työssäsi? \*

Your answer

Millä tavoin opiskelu Novian barokkikoulutuksessa muutti suhdettasi soittamiseen ja musiikkiin? \*

Your answer

Millä tavoin barokkimusiikin opiskelu muutti sinua muusikkona? \*

Your answer

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**KIITOS VASTAUKSESTASI!**

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