“You can’t construct the mood alone”

Three Brazilian music teachers on teaching in Swedish higher education

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SUMMARY

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Title: “You can’t construct the mood alone”. Three Brazilian music teachers on teaching in Swedish higher education.

Summary: This thesis looks into cross-cultural music-making in higher education by exploring the plausible outcomes of the teaching of three Brazilian music teachers that came to a Swedish university to teach Brazilian music to Swedish students in the Linnaeus-Palme exchange project between the said university and a Brazilian university in the 2010s. Through interviews the three Brazilian music teachers have given their view of the teaching that took place, what they taught and why, and what methods they were using. Comparing the answers to current literature, this thesis shows that there are both musical gains that lead to musical maturity in working with new unknown material with insider teachers as well as gains in terms of cultural competence, a cultural awareness, when getting the chance to study with insider teachers that introduces the student to traditions and cultural values through the methods of their teaching. Cultural awareness is a useful competence when working in a multicultural society and a globalized world, hence universities with music education should consider finding ways of letting students study with insider teachers.

Keywords: Cross-cultural music-making, Brazilian music, immersion studies, cultural competence, insider teacher, higher education, contextual teaching
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INTRODUCTION

With globalization and multicultural movements in the 1990s grew the awareness of “the need to teach musics beyond the Eurocentric art music canon” (Mantie and Risk, 2021, p. 22), resulting for instance in World music ensembles at music universities, where world music started being taught both for acknowledging its existence but also, through world music, to deepen the musical skills of the students (ibid). But the benefits of working with world music does not end in expanded technical skills and new knowledge. Jin-Ah Kim talks about how cross-cultural music-making could be used as a method for “collective networking and the permeation of cultural formations” (Kin, 2017, p. 30) and lead to cultural diversity.

With the multicultural societies of today there needs to be an awareness how to best adapt education to fit the multicultural society (Roberts and Campbell, 2015, McBride and Nicholson, 2023, Emmanuel, 2005) and this thesis will look into some aspects of working with immersion programs, and use the Linnaeus-Palme exchange projects that happened between a Swedish and a Brazilian university for some year in the 2010s as an example.

As a music teacher student in Sweden I got the chance to take part in the Linnaeus-Palme exchange program and I met with teachers sharing with me the essence of Brazilian music in many different types of classes. The teachers wanted to give me tools on how to play, sing and understand Brazilian music, and it was the start for me on my journey towards becoming a music teacher and a musician with a focus on Brazilian music. For me as an exchange student my time abroad had deep impacts on me both musically and personally, as I lived and studied in Brazil for about 4,5 months. The experience has molded me as a teacher, not only because of my experiences of being a cultural outsider, not understanding the language, the customs and the proper way to behave, but also in tools that I got as a musician and as a teacher that I carry with me in my professional toolbox and use in my daily work as a music teacher.

The thesis will however not focus on the students that traveled to Brazil, but will focus on the Brazilian teachers that came to Sweden to teach Brazilian music to students in higher education, at the teacher program and the bachelor program in popular music. Through hearing the voices of these Brazilian teachers we get a glimpse of not only the music they teach and the technical aspects of it, but also the cultural heritage that the music also involves, and see if this different cultural perspective can be useful in the formation of students in Swedish higher education to better equip them to work as music professionals in a multicultural society.
FORMULATION OF PROBLEM AND BACKGROUND

To be able to look into some of the aspects of cross-cultural music-making and how students in higher music education in Sweden might benefit from it, this theses will look into the Linnaeus-Palme projects that took place between a Swedish and a Brazilian university for a couple of years in the 2010s. The thesis will focus on the experiences of some Brazilian teachers that came to teach Brazilian music to students at the teacher and bachelor program. What can be deduced as results from the projects in terms of the music and the cultural heritage that they wanted to pass on through their teaching? And is there something we can learn from this when working with music of different cultures, exchanges, world music in general and with students in higher education?

The Linnaeus-Palme program

The Linnaeus-Palme program is initiated by Universitets- och högskolorådet in Sweden (The Swedish Council for Higher Education) and financed by the Swedish International Development Cooperation Agency, SIDA. The general idea is to “strengthen partnerships between Swedish universities and universities in low and middle-income countries, to contribute to developing capacity in departments and to widen interest in cooperation for development among young people” (Universitets- och högskolorådet). Between the years 2000 and 2014 a total of 5072 teacher-exchanges and 5147 student-exchanges took place between Sweden and other countries (Swedish Council for Higher Education, 2015, p. 15).

In 2010 started a project between a university in Sweden and two universities in Brazil through the Linnaeus-Palme program. The project eventually came to include a third Brazilian university, the collaboration continuing for a bit over ten years. Within each project a number of students and teachers from both Brazil and Sweden did the exchange, the teachers coming for a couple of weeks (normally around four weeks each) to teach and the students to study for either one or two semesters.

This thesis focuses on the exchange projects between the Swedish university and one specific university in Brazil, as they all had different overarching goals and specific details. The exchange project between these two universities had three different focus areas, equally important, and aimed to strengthen both institutions on organizational, artistic and pedagogic levels. Here is an extract from the description of long term goals for one of the projects between the two universities:

The cooperation gives both institutions big possibilities to develop over a wide field - artistically, pedagogically and organizational. Upon the work with new educational programs and courses at each institution, the cooperation contributes with valuable new knowledge as well as re-evaluation of existing work (Universitets- och högskolorådet, 2013, p. 3).

The ambition was that through planning, collaboration and execution of the projects, teachers and students respectively would learn from each other about the different cultures, the musical heritage, pedagogical and didactic traditions in higher education, deepening the knowledge throughout the course of the projects. Another aim was for the universities to continue to develop the collaboration, and also prepare for other types of collaborations (ibid). The fields for the exchange program included from the beginning popular music and would also come to include studio and music engineering (teacher exchange only).

The project took a stance in that each institution was considered to have strengths that would benefit the other, described in the early project-applications (Universitets- och Högskolorådet, 2010, 2011): At the Brazilian university there is a tradition of using the Brazilian music as a
foundation for the teacher program, which would mean for teachers and students from Sweden to get in contact with brand new music styles, with Brazilian teachers, who many of them are also renowned musicians, in different types of study forms, with larger groups and ensembles, all according to the Brazilian music tradition. The strengths of the music institution at the Swedish university were considered to be the width of the musical expressions and fields, with a big variety of focus areas such as western music, popular music, music engineering, composition and the scientific profile within arts and music pedagogy. Besides the differences, there are also similarities between the two institutions, such as the format of the education, with teacher and bachelor programs, at foundational and advanced level (ibid.). The exchange programs included teachers and students from both Sweden and Brazil, both in the teacher program and the bachelor program in popular music. Approximately, 38 teacher exchanges happened (although many teachers traveled more than once) and 50 students participated in the projects during the years of the exchange programs between the Swedish and Brazilian universities (Universitets-och Högskolerådet, 2010, 2011, 2013, 2016, 2017).

Immersion studies

Could exchange programs, or immersion studies, the more pedagogical term, be of use when forming music students to work in a multicultural society? Research shows us that there are ways students can benefit, and I will present some examples.

The growing multicultural societies of the world call for an awareness in music education, to form teachers with cultural competence (Lind and McKoy, 2016, McBride and Nicholson, 2023, Emmanuel, 2005). To have cultural competence means that the teacher is aware of cultural differences, his own and his students', and has the ability to navigate and teach in a multicultural environment, and is able to see himself as an outsider:

In the context of education, cultural competence is reflected in teachers who can function, communicate, and coexist effectively in settings with individuals who possess cultural knowledge and skills that differ from their own. Additionally, culturally competent teachers affirm the varied and unique cultural experiences, values, and knowledge their students bring to the classroom, and they use these resources as tools to teach more effectively, thereby increasing student learning and achievement (Lind and McKoy, 2022, ch 2.).

And why is this important? With this cultural competence “the music classroom becomes much more than a place of multicultural music making. It becomes a place for self-discovery, acceptance, reflection, imagination, and, ultimately, social change” (Emmanuel, 2005, p. 50). Emmanuel’s research is based on a study where American music teacher students reflected on their beliefs and attitudes concerning teaching in a culturally diverse setting, and she analyzed the participants’ reflections before and after they conducted immersion studies in the form of internship, where they observed and team-taught at different schools in urban Detroit, to see how their beliefs and attitudes changed after their immersion studies. The outcome of her study was that the immersion-experience had a great impact on the participants, in how they viewed themselves as well as the Other, became aware of their own cultural bias and could see, first hand, the struggles of being part of minority groups in America (ibid).

McBride and Nicholson take a hold of the concept of cultural competence in their research based on experiences from a three-week immersion program by American music teacher students who traveled to study music in southeastern China. By interviewing the participants they could see the struggles the students had with cultural barriers, and how they found ways to overcome (some of) them and what they learned from their experience. They suggest that “immersion programs may provide opportunities for self-reflection within new cultural
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contexts, thereby leading to greater cultural competence” (McBride and Nicholson, 2023, p. 54).

The examples above are based on testimonies from American students immersing themselves in the culture of “the other”, be it southeastern China or urban Detroit. To be able to get a wider knowledge on the impact of immersion studies, and in particular; studies with insider teachers, a term we will look into shortly, I see a need in opening up for the teacher perspective, and in this case the teacher representing “the other”. This thesis will do so with the help of the Brazilian music teachers that came to teach in Sweden for the Linnaeus-Palme projects that took place in the 2010s. My hope is that the addition of these voices, this perspective, to current research will be able to give us more perspectives on music, on music in different cultures and how we can benefit from cross-cultural music-making in Swedish higher music education.
PURPOSE, RESEARCH QUESTIONS AND DELIMITATION

Purpose

To be able to work as music teachers and practice music in the multicultural societies of today, music students can benefit from developing cultural competence, where they cultivate an awareness of the Self and the Other, as shown in the previous section. This thesis aims to look into the possibilities of students of Swedish higher music education developing cultural competence by cross-cultural music-making in the form of receiving teaching from Brazilian music teachers. This will be examined by listening to the voice of the teachers from Brazil that came to teach in Sweden through the Linnaeus-Palme exchange projects between a Swedish and a Brazilian university in the 2010s.

The Linnaeus-Palme exchange projects had three focal areas, organization, pedagogy and artistry, and was realized through the exchange of both teachers and students from Sweden and Brazil. The intention was, through the exchanges, to learn about the musical heritage, the culture and the pedagogic and didactic traditions. Besides the students that went to study abroad, students at both universities received teaching from teachers who took part in the exchange, and it is here the focus on this thesis lies, on the Brazilian teachers that came to teach Brazilian music to Swedish students. By hearing the voice of the teachers we get an insight into the actual thought process of their teaching, which methods they use, what they expect to create with their teaching, and what is of importance to focus on when teaching music outside of the cultural context. By listening to these teachers we get an insight into the cross-cultural experience from the ones who are representing the culture of the Other, a chance to hear about the music and the traditions around it from someone intrinsically linked to their musical heritage. These teachers are cultural bearers, a term we will look into shortly, not only in that they teach music of a different culture, but also in what way they teach, and what the music symbolizes and means in the context they come from. When we know the outcome of the teaching in projects like these, we can see the functions it can have in university-level education, and we can use it for deepening and broadening the education at both teacher- and bachelor programs when it comes to both musical development and cultural competence in a multicultural environment.

Research questions

To be able to examine the reflections and thoughts of the Brazilian music teachers teaching at the Swedish university within the Linnaeus-Palme project, three research questions have been formulated:

- What are the Brazilian music teachers’ aims and goals for their teaching Brazilian music to Swedish university students, and how do they motivate their choices?
- What other values, besides the music, might the Brazilian music teachers be passing on through their teaching?
- What are some plausible outcomes from the teaching of the Brazilian music teachers that came to teach in Sweden through the Linnaeus-Palme projects between the Swedish and the Brazilian universities, and is there something to be learned through it?
These questions lay the foundation for the interviews with the Brazilian music teachers that this thesis is based on, and the results will be analyzed and discussed in this thesis.

Delimitation

This thesis aims to look into some of the outcomes of working with cross-cultural music-making and immersion studies at university-level by looking into the Linnaeus-Palme exchange program between the Swedish and the Brazilian university in the 2010s. However, this thesis does not try to come with general conclusions about all of the outcomes, as it is focusing only on the perspectives of the Brazilian music teachers about their own music teaching that took place in Sweden. The data consists of interview material from the point of view of the three teachers, and through their testimonies I will, with help of previous research, look into the plausible outcomes for the Swedish students who received teaching from them. This thesis does not listen to the voice of the students who received the teaching, thus we can not conclude if the ambitions of the teachers were actually perceived by and transferred to the students. However, the teachers’ reflections are a good starting point and will give us good indications on some potential outcomes of working with insider teachers in higher education. Further research should be conducted in order to confirm these outcomes, preferably with student interviews and observations as well as investigating other exchange-programs and their outcomes.
PREVIOUS RESEARCH

Cross-cultural music experiences

Mantie and Risk write in their report “Framing Ethno-world (2021) about the international music camps called Ethno-world, that happen continuously since 1990 when it started in Sweden, with the intention of making people meet in the shape of intercultural musical meetings. Ethno-world, overseen by JMI (Jeunesses Musicales International) builds its concepts on values such as “intercultural dialogue and understanding, democratic peer-to-peer learning, building respect and tolerance (combating xenophobia, intolerance and racism), and preserving cultural heritage” (Mantie and Risk, 2021, p. 4-5). Ethno-world intends to strengthen and keep cultural traditions alive but place them in a global context where they are seen and shared through intercultural music meetings. Participants report of the transformative nature of the camps: “Awareness of cultural difference generates a degree of concern over potential conflicts which, when not realized, then generate a heightened sense of excitement and, for some, heightened learning opportunities” (ibid. p. 30). Concluding, the JMI Ethno program firmly believes that cross-cultural music-experience is a way where people from different cultures can meet and learn from each other, and that the meetings have the potential to transform people's ideas about themselves and others.

This chapter focuses on previous research of cross-culture music-making with focus on higher education. The field of literature is rather narrow, not much research has been done in Swedish context, but some has been conducted in the USA, and also USA-Brazil. Even though the literature is scarce, the findings resonates well with the results from the interviews and gives a good foundation to the thesis, especially the book by editor Ted Solis where he lets ethnomusicologists share their experiences in teaching world music ensembles in higher education in the USA. We will look into several chapters of this book and compare them to the testimonies from the Brazilian teachers. The lack of literature also indicates that more research has to be done in this area, and this thesis intends to add another perspective, the one of the insider teacher, and not the outsider teacher that Ted Solis represents. But first, a quick look into the history of samba and bossa nova.

Brazilian music: a summary

When looking into the musical heritage of the Brazilian music teachers, we find that Brazilian music has many roots and influences. It originates from Africa and the slaves that came to work in the cocoa, tobacco and sugarcane plantations of Brazil, bringing rhythms and song and dance traditions from their African cultures (Lindsey, 2021, McGowan and Passenha, 1991). Influences also come from the European music that came with the Portuguese during the colonization period, with music styles such as habanera and polka (McGowan and Passenha, 1991). As a matter of fact, a lot of the traditional Portuguese music had already blended with African music before the colonization, by the African slaves that came to live and work in Portugal (Lindsay, 2021). Even though the European and the African music sounded different, there were similarities in terms of harmony and fundamental metric base, amongst others. Hence, it was easy for African musicians to learn European music styles, facilitating the development of the music (ibid.). By the arrival of the Portuguese in Brazil, the blending of musical traditions continued, creating new music styles like lundu, choro, maxixe and marcha, all of them supposedly influencing the creation of samba, a music style that emerged in Rio de Janeiro around the turn of the 20th century, amongst the freed slaves
that had come to Rio de Janeiro for working when slavery was abolished in 1888 (McGowan and Passenha, 1991).

Typically for the samba is the 2/4 measure, with the second beat being the heaviest, and the syncopated rhythmic patterns and melodic lines (McGowan and Passenha, 1991, p. 30). Although the earliest samba was sung and played with piano or string instruments and horns (Bolão, 2009, p. 21), the urban samba that came to define the genre used instrumentation as voice, guitar, cavaquinho (a ukulele-like string instrument) and percussion instruments (McGowan and Passenha, 1991, p. 30). Samba branched out in different directions and sub-genres, one being the *samba-enredo*, the music played during carnaval since the end of the 1920s by the samba schools of Rio de Janeiro (ibid. p. 40). In the 1950s, the middle class in Rio de Janeiro made their own adaptation of the samba, called bossa nova. It was softer, and took inspiration from classical music and jazz. With developed microphone technique the singing style “crooning” was frequently used, giving the bossa nova a soft, sensual feeling. Despite the differences in mood, the styles are based on the same rhythmic patterns and the 2/4 beat, with the second beat being the heaviest (ibid.).

**Teaching world music at university level**

Ted Solis mentions the lack of literature as a motive to his book, *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles* (2004), where he as the editor has invited ethnomusicologists to contribute with experiences of teaching world music ensembles at university level in the United States. In one of the chapters Anne K Rasmussen writes about her experiences of teaching Arabic and Indonesian music to university students in different kinds of ensembles and projects. She strongly advocates for the importance of world music at universities for many reasons. “I think we believe that the kinds of work and play experiences that such music learning and making offer cannot be found elsewhere on campus. Politically, the mere presence of such an ensemble is a powerful and affirmative statement for multiculturalism” (Rasmussen, 2004, p. 217). She continues to talk about the ambassadorial role such projects can have, both towards the college and towards the community, in representing cultures and showing respect for diversity, as well as representing cultures in both global and local sense (ibid). Rasmussen describes her experience with the music she herself has learned through studies and apprenticeship. Even though she has studied what she calls the ‘key concepts’ of the music, there is something else she values more: “In addition to the scales, the special intonation, the great rhythms, the dynamic repertoire, and the central role of improvisation, one of the things that I find exciting about Arab music is the musical texture produced by the interaction between musicians” (p. 218). And this is also what she finds most important to teach, musical interaction (ibid). Rasmussen also talks about the context she tries to create for her students in the practice sessions, for the students to immerse themselves in the music, to listen and respond to each other and to create heterophony (ibid.)

In another chapter in Ted Solis’ book, the authors Michelle Kisliuk and Kelly Gross write about their experiences of teaching BaKa (“pygmy”) music and dance. What they have discovered is that the music cannot be reproduced with the intention to make it sound like an original performance by a BaKa musician. “Once Michelle began teaching BaAka “pygmy” performance, she discovered that this “tradition” too had to be reinvented—polished up, in a sense, in order to make it teachable in America” (Kisliuk and Gross, 2004, p. 249). Kisliuk and Gross are searching for the “It” of the music, and how to recontextualize it to stay close to the musical idea but to find the original feeling of finding freedom in the music by doing your own interpretation of it. And it provokes many questions for the authors:
This experience makes us rethink what teaching, learning, and performing BaAka music really entails; it becomes clear that the goal is not imitation but interpretation. Like the trick candle that will not blow out, this approach provokes resurfacing questions about the nature of authenticity: What does it mean when the singing necessarily sounds different coming from students than on Michelle’s recordings of BaAka singing the “same” song? Should we worry whether we are doing “justice” to BaAka music? Since BaAka never sing the “same” song the “same” way, how do we even know when we have learned what constitutes a particular song? Were we to become objectivist thinkers and be solely bent on imitating the sound of recorded examples, we would not learn to improvise in the style (p. 253).

Gage Avril has similar experiences as Kisliuk and Gross, and writes about the importance of a dialogic approach in world ensembles, in order to avoid imitation and exotisism. He suggests “to involve student ensembles in the discourse about cultural representation; to use our rehearsals and performances as platforms for raising questions; to reimagine our musical performances as spaces of dialogic encounter; to problematize the very nature and existence of these ensembles; and to use ensembles to provoke, disrupt, and challenge complacency” (Avril, 2004, p. 109).

Ricardo D. Trimillos writes in the same book about the different kinds of teachers representing the “Other’s” music, the native, or “insider” teacher, which Trimillos also calls the cultural bearer, and the foreign practitioner, the “outsider” teacher, who is not a native but has studied the music of “the Other”. Different types of teachers have different advantages, and the students’ expectations are also different depending on the teacher. A native teacher is for instance expected to represent the whole culture, even though the teacher might have only certain areas of expertise (Trimillos, 2004, p. 38). A native teacher doesn’t just know the musical material but is also bringing teaching traditions from his/her culture, which might be familiar or unfamiliar to the current study environment. One advantage of the “outsider” teacher is his/her ability to know where the students are coming from and might make things more easily understood (p. 37).

Teaching jazz and Brazilian music from a methodological standpoint

In Almir Côrtes’ and Hafez Modirzadeh’s A discourse Brazilian popular music and US Jazz education from 2015 the two writers discuss the history and development of teaching Jazz in the United States and Brazilian music in Brazil, and how they have influenced each other, focusing mostly on improvisation pedagogy. The dualism they are comparing is an institutionalized, theoretical approach compared to a more organic understanding not only of what you are playing, but why, and the importance of understanding what influenced the trendsetting jazz musicians and why, their history and their influences, and they see a risk of studying music from a chronological point of view.

Currently, in regards to teaching jazz history, textbooks in the US are unfortunately formatted in an assembly-line manner, with chapters contrived chronologically, by decade, era and/or style, rather than according to the overlapping territories and circumstances musicians were raised in and worked under (Côrtes & Modirzadeh, 2015, p. 25).

The challenge, they continue, is to understand the context, the dynamics of the society, the reformations that the music was an expression for, and to create music that is not “glorifying the codification of historical artifacts” but to create “within its idiomatic parameters timely and relevant messages for the current generation of musicians” (ibid., p. 25). It is also important to not only study jazz theory but to combine it with other cultural aspects of the music, like dance and performance traditions (p. 30). They continue to argue that music practice should come first and theory second, and to build it in a reflexive manner where
questions that arise during practice can be answered with theory. And likewise, play idiomatic lines first by ear and look into the transcription later, to optimize the students’ understanding of musical concepts, and to make it more interesting as well (p. 31).

The benefits of music practice

It is the music practice, the playing together in an ensemble, that has the capacity of teaching more about “representation, identity, ethics and cultural politics” (Kisliuk and Gross, 2004, p. 256), rather than academic studies, through the interaction and the interpretation of the musical material. This happens because of what Kisliuk and Gross refer to as “the object(ive) subjectively conceived” (Kisliuk 2002 as mentioned in Kisliuk and Gross, 2004, compare also Bruno Nettl, 1978, as mentioned in Côrtes and Modirzadeh, 2015, on the core and the superstructure). Basically this means that the objective, the music, the rhythms, the melodies, stay fixed, whereas the subjective, what transforms over time, such as society, and by positioning ourselves in the reflexive relationship between the objective and the subjective, we can move towards “understanding the politics of culture both for individuals and for groups” (Kisliuk and Gross, 2004, p. 259).
METHODOLOGY

This thesis builds on exploring the reflections and thought-processes of three Brazilian music teachers on their experiences of teaching Brazilian music to Swedish music students in higher education. I am adapting an interpretivist understanding of their responses, in trying to understand the motives and reasons to their reflections about their teaching (Schwandt, 2000), and I am also using my own understanding in a hermeneutic sense, as my own knowledge of Brazilian music and culture impacts and helps my understanding (ibid). I have lived in Brazil after my exchange studies and immersed myself in the music and the culture for many years, and this of course influences my understanding of the music. I have experienced the cultural richness that comes with Brazilian music, how the music and society are so tightly linked and how the music is part of everyday life. I have also experienced how Brazilian music can be an interesting addition to Swedish music education, both lower and higher level, because of its character, so different to the music we usually study and listen to in Sweden, such as pop music, both Swedish and international. There are more ways I can relate to the informants, in my being a music teacher with experience in teaching Brazilian music, and I was also part of the Linnaeus-Palme exchange program, which gives me an insight and understanding of the projects that took place. Even though it is not my voice that is supposed to be heard in this thesis, but the voice of the three Brazilian teachers, my understanding contributes to the thick description, as Geertz (1973) described the interpretive aspects of ethnographic research.

The informants

For this thesis, three Brazilian music teachers who all went to Sweden to teach in the Linnaeus-Palme projects between the Swedish and a Brazilian university were interviewed about their experiences. They are all well rooted in the traditions of samba and bossa nova, the two genres that are the focus of this thesis. Besides being teachers, they also perform as musicians. They also had the experience of teaching in Sweden more than at least three times, which is of extra interest in the purpose of this thesis, as they have had the possibility to evaluate their work, learn from it and adapt it further to better optimize their teaching to the Swedish environment. Even though the number of informants is rather low, it is enough to get some indications, but as I have said before, research on the students and their perception of the taught needs to be conducted to be able to confirm the outcomes.

Method of data collection: qualitative interviews

The interviews were conducted via Microsoft Teams as video calls, recorded and transcribed in their entirety after the interviews were held. For the sake of the thesis being written in English I decided to hold the interviews in English, even though I speak Portuguese, in order not to have the work of translating and also not to have the problem of using Brazilian expressions that would be complicated to translate to English. They are all fluent in English, but one teacher used some Portuguese to make sure that I really got the point of what he/she was trying to say. In this case I have translated to English in the analysis section. For the interviews I had prepared questions that I used with all three teachers, although I let the teachers speak very freely since it was important for me to follow their thoughts and reflections, and let them lead the conversations. This method of interview is described by Bryman as a qualitative interview (Bryman, 2016, p. 466), where the idea is to let the informant lead the conversation to really grasp his/her point of view. When the three music teachers were talking I asked them follow-up questions and questions to clear doubts when I
 wasn’t sure I had understood everything they were saying. To some extent, I could notice that the questions I asked made them think and reflect about things they had not thought of before, and this was manifested in expressions like “Let me think…”, and “I haven’t really thought about that…” So the interview was a moment for reflection to happen, reflection that was created in the moment. You can see the interview questions as Appendix 1.

Ethics

According to secrecy policy this thesis follows the guidelines of General Data Protection Regulations (GDPR). The informants were all informed about their anonymity, that the interviews would be deleted when the project was over and that they would be able to retract their participation at any moment, both in the letter I first sent out with my request of conducting the interview, as well as in the beginning of each interview. They have all been given fictitious names to not give away their identity. Furthermore, the universities are not mentioned by name in order to protect the informants.

Method of analysis: thematic analysis

As a model for analyzing the interviews, I have been using thematic analysis, (Bryman, 2016, p. 584). The idea of thematic analysis is to find themes and subthemes in transcripts or field notes, recurring motifs, and then connect it to data. As this thesis is based on interpretivist understanding, the thematic analysis fits well because of its flexibility in giving the researcher the freedom to identify themes based on the analysis of the data, and further on relate it to the existing literature (ibid.).

My procedure involved these steps:

1. transcription of interviews
2. reading transcripts and making notes, underlining things of importance
3. creating a mind map to distinguish themes and subthemes and how they were connected
4. putting the data of each informant into columns and comparing them in a digital spreadsheet to find when the themes appeared with more than one informant
5. Writing the transcripts in text categorized by the themes

The themes I found were concepts that the informants were talking about, concepts that had meaning and carried with them great importance to the teaching. For instance, they all mentioned the technical aspects of the music, as an example, rhythm. My hermeneutic understanding of the concept involving the technical aspects of the music was labeled “To get the music right”. The next step was to connect the data, i.e. the themes, to previous research for further analysis and discussion.
RESULTS AND ANALYSIS

In this section I will analyze what the teachers responded and the reflections that they made and compare their answers to previous research on the subject. I will divide into categories I derived from the interviews, according to the thematic analysis discussed in the method chapter above (Bryman, 2016).

Brazilian music and the insider teacher

All three teachers are very unanimous when they present the idea of Brazilian music. The two bar rhythmic patterns, the 2/4 time signature, the bass played with the damped first quarter-note and the accented second quarter-note, the straight sixteenth-note feel. They all compare Brazilian music to jazz, which is normally felt with a swing-feel:

*Flavia: I mean, for example, the eighths in samba you have to play straight. The eights in jazz music you have to play with a swing (showing).*

*Fernando: [Because] most of these students there were very jazz oriented and when you are very into jazz there is a tendency for you to play everything in the swing feel. Or feeling everything in triplets. And in Brazilian music you have to feel everything in sixteenth notes.*

They all have different ways of making the music comprehensible, as I understand not only for the students sake but also for themselves. They explain in the interview how they see and understand the music and create new ways to describe it. In Fernando’s case, he talks about the three layers, with the surdo (bass) drum on beat one and two, the second layer with the sixteenth-notes and the third layer with the syncopated rhythms. He explains that all three layers have to be in the instruments:

*Fernando: So the bass is usually playing the slow low layer, the piano can play just 16th notes (showing) and make some syncopations. So this all has to be happening all the time. And everybody feeling in the sixteenth notes. This is the basic thing. Then we talk about harmony and everything. First how to play the percussion in all the instruments.*

Manoel’s approach is to look at the two 2/4-bars as one 4/4-bar, to make the rhythmic pattern more comprehensible and avoid the risk of switching the first bar, which starts with an anticipated note, with the second that starts on the beat:

*Manoel: The rhythm is very important. And one of the things is that, since we write music in 2/4, and the rest of the world write in 4/4. I used to say that none of them are right, neither the Brazilian nor the other one. Because the right would be 4/4 but in cut time, like two measures of 2/4, like we write, and would make one 4/4 measure. [...] You know, because the rhythm pattern takes four beats, in 2/4.*

Both Fernando and Manoel go into detail of explaining the rhythmic pattern with the
anticipated first beat in the first 2/4 bar, and the second bar where the first beat is on time. If you reverse it, it will be wrong, and is a common misconception:

*Fernando:* So the first bar must be syncopated and the second bar can be on the beat. But most people play exactly the opposite.

All three teachers stress that the rhythm is key in Brazilian music, and that it is important to get the rhythm right in all the instruments. If you don’t play it as it is supposed to be, it’s going to sound wrong, thus not like authentic Brazilian music:

*Manoel:* If the rhythm is not close to what the feeling is in Brazil then you lose the authenticity. [...] I was talking about those, the 4/4 beats, 4/4 measures and the accents. That has to be in the melody also, I mean, if you're going to write a melody, a bossa nova or a samba, the melody, if you follow that pattern, anticipated here and on the beat here, the melody will be more authentic.

Flavia’s approach is a bit different, her way of describing the music is using more abstract definitions, as *language* and *mood*, which she explains has to do with a lot of different parameters and are individual for each music style, such as dynamics, subdivisions, accents, phrases and techniques:

*Flavia defining language:* The language for me is understanding what that genre of that music needs to play ... to play that song. I mean, if you are playing a, for example, a bossa nova and we think of a swing of jazz you don’t play a bossa nova. If you are playing jazz music and you are thinking about samba you don’t play jazz.

*Flavia defining mood:* Mood is not just one thing. Oh, play with dynamics, oh, you get the mood. No! Dynamics, subdivisions, accents, phrases, techniques, ear, ensemble ear. You should hear each other, you know. You can’t play and just hear yourself. You can play in this ensemble, you don’t play alone, you know. Ensemble is together. So, the mood can only be constructed together. That's why I can’t talk about the mood, what is mood [...].

**The culture bearer**

It is interesting to hear their definitions of their own music and the way they relate to the music. These teachers are *insiders*, they are *cultural bearers*, in that they come from the culture that they represent, as Trimillos (2004), describes it. “From the point of view of the institution, [...] the culture bearer as study group teacher embodies immediate authenticity, an insider who “culturally knows” (p. 38). He describes that these teachers come with authority, as they are viewed as experts within their field. Not only does this mean that the teacher comes with new material (in this case Brazilian music) but also with new types of learning methods. As Trimillos puts it: “Not only may the musical material be unfamiliar to the student, but strategies of teaching can embody Otherness” (p. 39). In McBride and Nicholson’s (2023) research, they studied American composition students traveling to China for immersion studies, and documented their experiences with the new environment and
music. They could clearly see the cultural clashes between the American students, used to a more student-centered teaching method, and the Chinese teachers, who worked with master-apprentice orientated approaches. The American students felt put on the spot, criticized when they made mistakes and had a hard time adapting to the pedagogic model (ibid). In the case of the Brazilian teachers teaching Swedish students, the differences between teaching methods are not that different from what the students are used to, as many of the methodologies that are used to teaching Brazilian music are similar to the approaches of teaching jazz (Côrtes & Modirzadeh, 2015). For instance we see in the interviews that they are comparing the groove of Brazilian music to the groove of jazz, which is one of the styles that the Swedish students are familiar with and can relate to:

*Flavia: We have syncopes in jazz but it is different from the syncopes in bossa and samba. [...] Ok, we are talking mostly about rhythm, but we have phrases, you know, the melody, the construction, we have some details, different in jazz, different in Brazilian music, you know.*

Because of the common language and terminology, the cultural clashes like the ones happening in the research of McBride and Nicholson of the American students in China do not seem to appear, according to the teachers, but there are still some big differences in the Brazilian teachers’ approach that is different to what the students are used to, as we soon will see.

**The students’ open mindset**

All three Brazilian teachers tell how well-received they were by the Swedish students:

*Flavia: The experience that I had, it was really kindness, attention, it was really professional, even the basic students. They were curious about what I had to say.*

The students were eager to learn and showed appreciation to the teachers. This is an expected effect, according to Trimillos (2004). In a more multicultural society, more attention is given to the messenger, the spokesperson, for a certain group or culture (p. 27). The teacher being an insider comes with authority, as he claims, hence the teacher will not be questioned on his knowledge as an outsider teacher would be. On the other hand, it is likely that the teacher will be seen as representing the whole musical tradition, even though this probably not is the case, since teachers often have their areas of expertise (ibid). In the case of the Brazilian teacher teaching in Sweden, they all tell of an openness from the students, of good focus and a willingness to learn. It seems as if Trimillos’ findings apply, as the teachers are so unanimous in their image of the Swedish students. Manoel made the analysis himself, comparing his Swedish students to his Brazilian, how the Swedish students were more interested because they were learning something new:

*Manoel: The Swedish were more concentrated because they were learning something they didn’t know before.*
The social aspects of Brazilian music

It was interesting to me that one of my interview questions, one that I was hoping to see some new perspectives on, was completely lost on the teachers I interviewed. Or so I thought. When I read and reread the interview transcriptions I saw that the question was, indeed, answered by all the teachers, but that it had to be read between the lines. The question was if, besides the actual music, there were any other cultural aspects and values that they wanted to pass on to the students. In my mind I was expecting that they would be able to tell me the difference between a Brazilian and a Swedish teacher mindset and the traditions of teaching. Things like using sheet music compared to playing by ear, improvising or playing transcribed solos, the structure of the class, the interaction between students and teacher, and more. During my interviews it hit me that it might be impossible for a teacher to be able to make these reflections, since you only know of your own teaching environment and that these kinds of traditions are so natural to you as a teacher that it is hard to step away from yourself and make reflections about them. But in reality, all of the teachers, and particularly Flavia and Manoel, made it clear that you cannot play Brazilian music as individuals in an ensemble. Flavia was talking about how no one in the ensemble can construct the mood alone. She mentioned a student that she taught one-on-one where she was able to describe and make him understand and play according to her thoughts on language and mood. But when the student came to the ensemble there was a lock-up and the student was not able to take in the rest of the ensemble:

Flavia: Because [the student] already had the technique, the question is to let the ensemble enter in your mind, in your heart, for you to feel the mood. Because the mood, he can't, he couldn't construct the mood alone.

For Manoel, his main goal for the ensemble was to be able to play as a group, listen to each other and give each other space when soloing.

Manoel: One thing I think is important is that they learn what to do when they are playing in public, in a concert or in a bar, like how they interact with other musicians. Not only the music setting but also on a social thing, like if someone makes a mistake, then the others should act as if nothing happened, instead of looking weird to the person who was making the mistake, stuff like that. [...] You know, how important it is to the soloist to be louder than the others, I mean not louder but the other musicians need to be quieter [during the solo].

They both use the same keywords such as listening to each other, and interacting with other musicians.

Flavia: I think the most important for me is what you are doing with your techniques together with other musicians. So, why, how you are listening to each other, or how to interact with a drummer or a bass player, or a singer, or a flutist, you know, I think this is the point.

They are describing a joint mindset, a shared mood, that might have its origin in the feeling of community that was present in the early stages of the development of samba (Lindsey, 2021, McGowan and Pessenha, 1991). As Manoel puts it, you work on your technique in your
instrumental classes, and in ensemble class you play together, focusing on the group:

*Manoel: So this is one thing, that's the type of things I like to teach in ensemble. Not only how to play, because learn to play they should do with their private teacher.*

**Context**

Interaction between musicians, that Flavia and Manoel mention, is also what we see Anne K Rasmussen (2004) talking about in her experience when teaching Arab music to American students. For her, the interaction is connected to the context, to be able to transfer the students into the original environment where the music takes place and the natural interaction that happens in that place:  

> Once I can get my students to “noodle around” and create heterophony, to actually listen and let themselves be moved by a fellow musician’s solo and then to respond to a phrase of that solo or taqasim (improvisation) with an echo of the same or complimentary notes, to play a lazima (musical filler) spontaneously without waiting for my directions, to take a phrase that is repeated four times and to play it differently each time—then we’re on a roll! (Rasmussen, 2004, p. 218-219)

She continues to talk about a student she had who had a revelation about her own improvisation on the violin when playing Arab music: “I came to find, however, that playing Arabic music on the violin requires a certain amount of control. In other words, it takes more skill to be selective about adding ornaments and grace notes than to perform the ornaments themselves” (p. 219). This is the language that Flavia is talking about, which she describes as understanding *what needs to be played* in a certain style.

*Flavia: The language for me is understanding what that genre of that music needs to play... to play that song.*

**Re-contextualization**

Michelle Kisliuk and Kelly Gross take contextualization even further and talk about *re-contextualizing* the music. Kisliuk explains that upon bringing the BaKa (pygmy) music back to the American University context after her ethnomusicological field-studies, she realized it had to be polished and re-model in order to fit the university environment, “to make it teachable” (Kisliuk and Goss, 2004, p. 249). If the music is not re-contextualized, Kisliuk and Gross see a risk of objectifying the music, which is often done with the purpose of “[respecting] the tradition (p. 252)”. However nice that may sound, it limits the music into some “[musemlike display of the Other]” that misses the mark of trying to create “opportunities for intercultural learning” (ibid). Instead of imitation they promote interpretation, where the music is not copied but taken into a new context, where the socio-musical perspective is not lost, but instead enhanced, when understanding the interpretive nature of cultural process. This, of course, without deserting the idea of the original music, which is still in focus (ibid). This is also what Avril (2004) talks about, how imitation can lead to exotification, as well as Côrtes and Modirzadeh, when talking about glorifying the codification of artifacts instead of creating within its idiomatic parameters (Côrtes and Modirzadeh, 2015, p. 25).
The importance of performance

The act of performing is also an important part of the music experience, as it “allows us to ask fundamental questions about what it means to create expressive identities through performance” (Kisliuk and Goss, 2004, p. 253). Manoel talks about the moment of performing in front of an audience, “the social thing” as he calls it, how it is important to interact, to hear each other and give each other space, not only thinking about yourself. Flavia talks about the love being the purpose of the music, the love for the audience as one example.

*Flavia: What is the goal of these students that are learning music together in the ensemble? They are going to play for someone! For a public, for an audience. And what do they expect from this audience when they are playing? Love! To reach the hearts of this audience.*

Even though they don’t say it out loud we can understand that they are addressing the performance moment as essential, something that the music-practice should lead to.

To immerse yourself in the music

In the article of Côrtes and Modirzadeh from 2015 they elevate the importance of teaching the socio-historical perspectives of the music, and that this is often lost in higher education. They stress the importance of looking at music history not from a chronological perspective, but to understand what historical and social context the jazz-musicians were living in, and how music and social reformation go hand in hand. They mention that it is a challenge to find “effective teaching methods that can cover the socio-historical elements of past musical periods within present curricular practices” (Côrtes and Modirzadeh, 2015, p. 24). Here I would suggest that insider teachers can come with a depth of knowledge, in that they are deeply rooted in the music that they teach as a result of their immersion in the culture. For instance, Fernando makes sure that the students know the history of the music:

*Fernando: Because samba was a song that, it was born, created, it happened in the Brazilian lower class, social class, and, with people mainly playing on the streets and playing loud, with instruments that are loud, like tamborim and surdo, [...] and the bossa nova was a way that the middle, high class started to play the samba. So they started to, they liked the samba but they were playing in their fancy apartments by the beach, and they could not play loud, that would be not polite, so they would use nylon-stringed guitar, they would sing like this (sings Corcovado softly), very airy, and they would use brushes, and usually in these apartments, and even in bossa nova recordings, it is very common that you don't have, you don't play on the snare drum. They used to play on phone catalogs, phone books. [...] And also the harmonies were more sophisticated cause these people, they were listening to classical music and to jazz. So they brought those harmonies from jazz and classical, and used samba rhythm patterns but not the samba environment. So samba and bossa nova are kind of the same but they have different moods.*

Flavia focuses her teaching on feeling the mood of the different styles, something she leads the students into by her playing together with them, her preferred method of teaching. Where words are not sufficient, she lets the music do the talking:
Flavia: I think this worked better when I was on the piano playing together with them, you know, I think the... the mood of the song and the mood of the, even the ensemble mood, worked better when we were playing together.

Manoel makes sure that the students don’t just learn how to play the common, and maybe by the students, already known repertoire. Could it be because he wants to bring the students to a place where they are not so comfortable and can really feel the nature of Brazilian music?:

Manoel: And the repertoire, that's important too. In that case, Brazilian music, so I try some things they didn't know, instead of just playing just the known bossa novas that everybody plays.

From individual to collective awareness

Ricardo D. Trimillos’ experiences of teaching Filipino and Hawaiian music to different groups of students made him aware that “American education valorizes individual merit and initiative” (Trimillos, 2004, p. 32), as opposed to the Filipino culture where the collective was valorized. He explains further: “As part of a social dynamic, it emphasizes identity of an individual in relation to a group rather than the individual as a social isolate” (ibid). This affects the music-making, as it makes each musician aware of the whole ensemble, where each musician adapts in a flexible manner to the development of the music, which is something mentioned by both Flavia and Manoel in their emphasis in listening and interacting, as we saw above.

Flavia: You can play in this ensemble, you don’t play alone, you know. Ensemble is together.

Trimillos also mentions that in his experiences, the open mindedness of students can vary, and not every student is as prone to sacrificing the individual focus and embracing the collective (p. 31). None of the three teachers report on this happening whilst teaching in Sweden, however, if we suppose that Swedish and American higher music education are similar in this individualistic manner, we can understand the importance of the change of perspective with the Brazilian music teachers that come to teach with a collective rather than individual focus. And the fact that all three teachers elevate the importance of the group as the source of where the music is created, not by the students individually, tells us that this is something they put conscious focus on. This collective focus is also mentioned as a strength of the Brazilian university as an institution, and can be seen in the goal descriptions in the Linnaeus-Palme applications as something that can benefit the Swedish university:

[About the Brazilian university:] There is, out of tradition, a well-elaborated form of teaching with seminars and larger groups as a standard, even within subject areas we in Europe connect with individual master-apprentice tradition. Brazil as a music country writ large has highly developed didactics for large groups, as can be found in many musical contexts, especially in the well known samba schools (Universitets- och högskolerådet, 2011, p. 5-6).
The purpose of the music

Authenticity and identity

When I ask the teachers about their view of authenticity, there are two ideas that are presented to me, authenticity as playing the music in a correct manner, and authenticity in being true to yourself as a musician. About the first notion, it is apparent that the teachers don’t teach Brazilian music with the intention that the students should copy the music. Fernando talks about music from a global perspective, how the cultures are coming together and that influences are mixing more and more. It is not important to put music into pockets, according to him. He teaches Brazilian music so that the students can add it into their musical toolbox:

Fernando: So I was sharing with them Brazilian music experience so they could add some of this material to their own music, because today more and more the music is a worldwide package of information. You are not stuck in pockets, like Brazilian or Swedish or American jazz or African... you know. I think the music should be worldwide, you should get information from everywhere, Indian, Chinese, Japanese, whatever. So my contribution was Brazilian music because that's the music that I am fluent in.

When you create music, you come with new ideas and create something new. In the end, he wants music that touches him:

Fernando: I don’t have this, I’m not this kind of musician that is looking for the best authenticity, you know. I’m looking for the beauty.

Authenticity in the meaning of playing it correctly is not important, according to Fernando. But with a disclaimer, don’t do it differently just because you don’t know the material. Learn it first, so that you can be free further on in the process:

Fernando: But, when I am teaching an ensemble of Brazilian music, then I have to show how Brazilian music is, the authenticity, you know, but when the music is being produced I'm kind of flexible. [...] If you know the original, and you want, ok I know how it is, and I want to do something extra, that's fine with me, but doing something that is different just because you don’t know how to play the original, then it doesn’t make sense to me.

Manoel also agrees, play it right, otherwise it is not going to sound Brazilian:

Interviewer: You want it to sound like Brazilian, and if you would play with a different rhythm, it wouldn't sound correct.

Manoel: Right, yeah, just like me, I’d like to sound like an American playing jazz when I play jazz.

Flavia links authenticity to the identity as a musician, that you in the beginning imitate other musicians, but as you develop and grow as a musician you create your own identity:
Louise Belchior, Independent project, Master's degree, one year (MV021A)

Flavia: You need to change this identity with this person to reach your own authenticity, you know. Your own identity, and then, when you reach it, you can be authentic.

Music and emotions

Both Flavia and Fernando talk about the emotional aspects and goals of the music. Fernando wants to be touched by the music. When you know the basics of the music, you can be free to create, develop the music together with the rest of the ensemble.:

Fernando: Because I think music is this, music is work, people bring new ideas, new things, add things... and it becomes very nice and the music grows like this, you know, people bringing ideas. [...] it has to be touching. I want to get emotional.

Also Flavia mentions the importance of letting the music grow and take you further. Music is interaction, and art is always changing, according to her:

Flavia: If you think, if you know all the things, you stopped. You stopped. And then, where is the change, where is the interaction that we are talking about in the ensemble. [...] So when I talk about mood, language, we have tools, but I think music, I think art in general, is change, all the time. If you are closing yourself, you can't do art. You can't do music. It is simple!

Côrtes and Modirzadeh agree, meaning that it is important “to accept that inherent in tradition is change” (Côrtes and Modirzadeh, 2015, p. 27). For Flavia, what drives musicians, and also teachers, is love, as she passionately expresses in the end of our interview, when all technicalities about Brazilian music have been sorted out. The love for the music, for the audience. That is the whole purpose of it all, according to her:

Flavia: You know, this word, love, is a word we can put in our front, you know, when we are teaching, when we are playing, when we are talking. Because we are talking about mood, this word, all the time I talk about mood, music, mood, without love, it is impossible.

The connection to the roots

The Brazilian music that we talk about in this thesis, focusing on samba and bossa nova, is the music of the people, brought over-seas by the African slaves, mixed with other musical traditions and developed when slavery was abolished and the people moved to the cities, in this case, Rio de Janeiro (McGowan and Pessenha, 1991, Lindsay, 2021). Because of the tradition and the development of Brazilian music, it could be understandable that there is a concern of sticking to the roots. This is apparent in the interviews, as a lot of attention is being put into details such as rhythmic patterns, mood, the history of the music and the importance of the ensemble. We can only imagine what the music must have meant for the African slaves coming to Brazil to work in the plantations, and the music of freedom when slavery was abolished in Brazil. As McGowan and Pessenha puts it: “A cold technical definition would never express what samba - and the whole universe that revolves around it - is [...] ‘It’s something that runs in my veins, it’s in my blood’ says many samba musicians and devotees” (McGowan and Pessenha, 1991, p. 28). With its connection to history and society,
Brazilian music taught by Brazilian teachers can overlap the gap of context that Côrtes and Modirzadeh feel that the institutionalized American music education (and supposedly, Swedish music education) is lacking:

But with formal institutionalization has come a lack of connection with a musical peoples’ history (socio-economic and otherwise), and, instead, the focus remains fixed on the sound-structures that resulted therefrom. Consequently, cultural context is dimmed to the point of extinguishment, leaving the technical side of virtuosity and the concert music context to sustain these structures within conservative formats (Côrtes and Modirzadeh, 2015, p. 29).

The Brazilian insider teaches carry with them a heritage of the music they grew up with, and offer to the students not only the factual music, but also the values and traditions that come with the Brazilian music.
DISCUSSION

In this section I will discuss the plausible outcomes from the teaching of the three Brazilian music teachers that has been presented through the interviews and the previous research, in order to examine if and how there can be benefits from cross-cultural music-making by receiving teaching from insider teachers. I will divide the benefits into two categories, the musical gains and the gains of working with immersion study projects like the Linnaeus-Palme projects in order to reach cultural competence. We will also take a look at aspects that can hinder the cross-cultural music process, and look into some future research areas.

The musical gains

The music

The musical material that the Swedish students get to study with the Brazilian teachers is new (or partly new, as bossa nova also has a special place in the jazz-standard repertoire, although we have to be very precise about bossa nova and separate it from the general term *latin*). However, in the Linnaeus-Palme projects, the students get a chance to study Brazilian music with real Brazilian musicians and teachers. In the teachers implementing grooves, moods, feelings, repertoire and so on, the students get a chance to immerse themselves in a musical material that they are not used to. This means that their previous knowledge will only help them so far. New material means to challenge yourself as a musician: “Through learning new instruments, different techniques of performance, and a non-Western system of musical organization and performance aesthetics, playing in the ensemble challenges and stretches students’ musicianship on a variety of levels” (Rasmussen, 2004, p. 216). Flavia enforces this idea by mentioning that she was challenged to play Swedish folk music together with some Swedish teachers during one of her visits in Sweden, and how difficult it was to find the right mood, as it was so different to what she was used to:

*Flavia: I went to play together, I don’t remember the professors, but it was a job with Swedish songs, and I had to listen to the mood that they were playing, because I didn’t have the mood. They talked to me “play like this, like that”, but I know that it is not my… my ears didn’t hear it.*

For a deeper insight in what repertoire for instance the bachelor students at the Swedish university work with we would have to look deeper into the current curriculums. I would however like to take a guess that they work mainly with music within the pop- and jazz-genre, and that the Brazilian music is something out of the ordinary, hence, stretches the students’ musical knowledge. And notice that working with Brazilian teachers teaching Brazilian music means avoiding “jazzified” versions of the music, or ending up in the general latin-genre. Both Manoel and Fernando talk about the common misconceptions of Brazilian music, something that they see often when “outsiders” play Brazilian music.

The traditions and values

Not only is the music new, but the traditions of learning it can also differ from what the students are used to, as Trimillos (2004) mentions. In the case of Brazilian music and the
traditions and values that surround it, the collective focus instead of an individual focus is what stands out the most, and differs from an Americanized, institutional education (ibid). All three teachers, especially Manoel and Flavia, talk about the group perspective from various aspects. To listen to each other, to interact, to give each other space, and to create the mood together in the ensemble. This resonates with experiences of the BaKa-ensemble of Kisliuk and Gross’: “It is an amazing but simple discovery that we made: the music sounds how we as an ensemble are feeling! Environment, spatial connection, and energy flow of the group are crucial to the sound” (Kisliuk and Gross, 2004, p. 251). When an insider music teacher comes with his/her material and the historical context it has sprung from it creates a depth in the teaching, the “why the music sounds like this” is answered, instead of an outsider teacher whose main focus, worst case, is “this is how the music sounds, so this is how we should play it”. The insider teacher understands the lyrics, knows about the composer and his/her history and knows the context in which the music came about, and knows something about society at that time, as an example. However, my conclusions are based on Swedish music education being similar idealistically to the education of the USA, something we need to look further into if it is actually so, which this thesis is not focusing on.

The effects of working with insider teachers

None of the gains mentioned above would be possible if it weren’t for the native, insider teachers leading the students into the immersion of the music and traditions. Maybe it works so well, because through theory you can only grasp so much of a musical concept, but with experience, like Flavia playing together with her students, she is able to lead them into the mood of the music where words are not sufficient. Rasmussen on the things that cannot even be taught, only experienced:

In my ongoing experience as a learner, however, I have found few “native” teachers who articulate pedagogically the spices I consider key to the sauce. Perhaps, as insiders, my teachers of Arab and Middle Eastern music have been unaware of how remarkable the live aesthetic sounds to the outside ear. Perhaps heterophony, delayed heterophony, creating melodic variations on the fly, and echoing and responding to a fellow player’s solo line—what amounts to the “messiness” of the music—are the result of practices so inherent in the music that they cannot be explained or taught (Rasmussen, 2004, p. 219).

Not only does the insider teacher have an earned authority in its authenticity (Trimillos, 2004), he/she has the music in the veins and has the traditions and values that surround the music internalized. I would again take a guess, even though we have to look deeper into the curriculum of for instance the bachelor program at the Swedish university mentioned in this thesis, that the chance to work with insider teachers is marginalized, and that the Linnaeus-Palme projects added something valuable to the education of the Swedish students that had the possibility to work with the Brazilian teachers.

Musical maturity

I would like to conclude this category of musical gains by stating that the teachings of the three Brazilian teachers lead to what could be called musical maturity. To sum up the teaching of the three teachers, it is evident that what they aim for is, beyond introducing them to Brazilian music and its technical aspects, is for the students to mature as musicians, in a sense that they play their instruments as a part of the group instead as individuals. All the teachers’ aims with their teaching is for the students’ to reach a maturity in their playing, to reach the mood together with the group, to grow as musicians, to have the stability to let the music flow freely. And this is coherent to the experiences of Rasmussen:
Sometimes I feel like what I am really teaching is a kind of musical maturity, one that is not experienced under the conductor’s baton or in the garage band rehearsal. What I might be trying to create in rehearsal, performance, and informal music making at parties is context (Rasmussen, 2004, p. 218).

I would like to propose that this happens when the student is challenged with new material, new teaching traditions (like a focus on the collective instead of the individual), as happens with insider teachers like the three Brazilian teachers of the Linnaeus-Palme projects. Fernando and Flavia’s connecting the musicianship to feelings – for Fernando the wanting to be touched by the music and for Flavia, who talks about the core purpose, love – speaks about a depth and a connection to music in more than a professional, technical way. Manoel, who doesn’t express himself emotionally, tells in the very beginning of the interview that the aim for his teaching is to teach the students how to play together. This means that the technical aspects of the music are either secondary, or that the technical aspects are not worth anything if you are not taking in the rest of the ensemble when you play. These are, as I see, the musical gains of working with projects like the Linnaeus-Palme.

Gains in terms of cultural competence

The what and the how of teaching

Both McBride and Nicholson (2023) and Emmanuel (2005) argue that immersion studies are good for the development of cultural competence in teacher students, and that this is a necessity in today’s multicultural societies. When it comes to teaching in a multicultural environment, it is not what is taught, but how it is taught that makes the biggest difference, according to Emmanuel:

It is a given that all teachers worldwide will encounter more and more students from diverse cultural backgrounds in their classrooms. […] There is evidence to support the necessity for much more work that focuses not on content, but on how to teach in the context of intercultural competence. That focus should begin with our music teacher preparation programs and the instructors in those programs (Emmanuel, 2005, p. 59).

McBride and Nicholson summarize in their article research that has been made on the personal gains of teacher students who, through immersion studies, have developed open-mindedness, self-awareness, and an awareness of their own cultural bias and perceptual shifts in their roles as music teachers (McBride and Nicholson, 2023). Mind, this relates to benefits from immersion studies, which the Linnaeus-Palme projects also included. However, which were the possible benefits for the Swedish students that studied together with the Brazilian music teachers?

The Brazilian music-experience and the cultural awareness

By the Brazilian teachers teaching Brazilian music, the what in Emmanuel’s conclusions above, and their methods and focus based on their historical and traditional context, the how, the students could be incentivised to make reflections about the Self and the Other, to see their own cultural bias, and this could help them develop their own cultural awareness. The more time they spent with the Brazilian teachers, the more they would grasp the cultural concepts of the music. The teacher also has a big role in the forming of classes, to take chances of not only focusing on the music but to help the students understand the cultural context around the music, like Fernando who tells the students about the history of the samba and bossa nova and how it is connected, or as Flavia, who plays together with the students in order to lead them into the mood of each style. As Emmanuel (2005) points out, it is not the what that makes the biggest impact from a multicultural perspective, but how it is taught. And with the Brazilian
music teachers' heritage of Brazilian music and culture I suggest that the how, the focus on the collective instead of the individual, and the way the teachers are connected to the musical material has a chance to impact the Swedish students in a positive way.

As we can see in the research presented in this thesis, when people come together to play music from cultures other than their own, an awareness can be created of the cultural context from which the music has sprung (Kisliuk and Gross, 2004, Avril, 2004, Rasmussen, 2004, Mantie and Risk, 2022). This motivates the musician to critically reflect on music as a part of a cultural, historical and political context. Let’s use an example to see how this could work in reality: Students are being taught music from a culture where women, by tradition, do not play the drums, it is only assigned to men. This teaching-experience could lead to discussions of music and its connection to gender-politics, and develop into an action where the music becomes a tool for gender-equality. This, I argue, is also a way of developing cultural competence, or at least a cultural awareness, as the impact of for instance world music ensembles is not as large as participating in immersion studies.

**Hinders in cross-cultural music-making**

So, what can go wrong? Are there any risks in cross-cultural music-making? Kisliuk and Gross (2004), Avril (2004) and Côrtes and Modirzadeh, (2015) talk, in somewhat different terms, about the risk of exotification, to use Avril’s expression. Basically, if the music is not contextualized, the isolated music ends up being artifacts, as Côrtes and Modirzadeh put it, something displayed in a museum, according to Kisliuk and Gross. Avril talks about the dialogic approach to the teaching, that “privileges the space of the encounter rather than the mastery of the codes” (Avril, 2004, p. 101). This can be achieved through the dialogue between cultures, between individuals, where no one is denying themselves but where each individual and culture bring their experiences in order to accomplish “genuine understanding of both cultural difference and commonality” (ibid.). And even though it was not the case for the three Brazilian teachers, Trímillos (2004) mentions that students might not be open minded about the music and prone to adapt to the teaching traditions. In this case, the opportunity might get lost to expand your horizons as a musician in a larger cultural context.

**Let the projects continue**

To prevent this from happening, faculties and institutions should not conduct these projects in a random manner, but have clear purposes and project plans in order to optimize the outcome of these kinds of projects. Teachers should, for instance, give room for discussions and other interactions that might occur during music practice, or in other types of forums, the dialogic approach that Avril (2004) that Avril is talking about. If this is achieved, this means that it is a good way forward in higher music education to continue making projects like the Linnaeus-Palme, to let students take part in immersion studies, to play music of other cultures, to invite insider guest-teachers, with an intention of strengthening the students’ cultural awareness and competence, to be able to teach and work in the multicultural societies of today. The music practice should also lead to some kind of performance, as the performance-experience also can be of importance to the cultural experience (Kisliuk and Gross, 2004), as for instance Manoel and Flavia reflect on, the importance of playing as a group in front of an audience or as Flavia mentions, the purpose of it all being to share the love with the audience. If Swedish music education follows the same institutional, individualistic traditions as in America, which other research will have to investigate, we have a lot to learn from the Brazilian collective traditions. Because of this heavy “if” I am calling
the conclusions in this thesis plausible, as I would suggest further research on a number of areas to further prove my standpoint, that the teaching of the three Brazilian teachers, and teaching of insider teachers in general, leads to musical maturity and cultural awareness.

Delimitation and further research

To understand more aspects of cross-cultural music-making in higher education and the outcome of the Linnaeus-Palme exchange projects between the Swedish and the Brazilian university, we would need to do extensive work in interviewing students and more teachers, comparing curriculums between the two institutions, research about how different teaching methods affect the students and observe classes, to begin. This thesis doesn’t intend to cover all of this. This thesis’ aim is only to look at cross-cultural music-making by looking at the Linnaeus-Palme project from the point of view of three Brazilian teachers that came at least three times each to teach in Sweden and draw some plausible conclusions based on the findings, with help of current research. As a matter of fact, I am of the opinion that more research should indeed be conducted based on this project, as the corpus of literature and research about these types of projects are rather scarce, even though we see a big need in society today to study more about multiculturalism, cultural competence and music education with contextual focus rather than chronological. Another reason to make research based on these projects is that I believe that every country-combination would have a different outcome. I don’t think you can be very general in conclusions if you combine Sweden and Brazil in an exchange project and compare it in the same way to exchange projects between Sweden and China, for instance. And it is exactly this that the description of goals in the Linnaeus-Palme applications is trying to address:

We can point out many similarities between a Swedish polka and a Brazilian choro; their common historical roots, the musical material and the function in a social context. But where are the differences - in the rhythmical structure or in the artistic expression? Can the music styles fertilize each other? (Universitets- och högskolerådet, 2013, p. 3).

However, based on these three qualitative interviews, the method that was chosen to let the informants speak freely of their experiences (Bryman, 2016), there are some important conclusions that this thesis reaches. Through the qualitative interview the informants were able to lead the discussion towards the aspects that were important to them regarding their teaching experience in Sweden, which I could then follow up with literature to be able to give more support to the arguments. With more informants the data would have been larger, but not necessarily giving new information, since it is clear in both interviews and literature in which direction this kind of teaching can lead, towards musical maturity and towards a cultural awareness. It would, however, have been interesting to observe classes and interview students to investigate to what extent the musical gains and cultural awareness would have made a difference in their musical and professional formation.
SUMMARY AND CONCLUSIONS

This thesis looks into cross-cultural music-making in higher education and tries to show the outcomes of the teaching of the Brazilian teachers that, through the Linnaeus-Palme exchange projects between a Swedish and a Brazilian university in the 2010s came to teach Brazilian music to Swedish university students. The research is based on qualitative interviews with three Brazilian music teachers who all are well rooted in the traditions of samba and bossa nova. The three teachers came to teach in Sweden at least three times each, each period approximately four weeks, which means that they have had a chance to re-evaluate their teaching and adapt it to the Swedish university environment, as well as gather substantial experience. The background chapter gives an insight to cross-cultural music-making, the details of the Linnaeus-Palme projects, which was a series of exchange projects between the two universities where both teachers and students traveled to the other country to learn about the music and teaching traditions of the other country. The background chapter also includes a section about music education in a multicultural society and how teachers can obtain cultural competence through immersion studies. After this, the problem is explained and the research questions are formulated; the aim of the thesis is, through interviews with three Brazilian music teachers, and with help of literature, to see what the plausible outcomes of the teaching of the three Brazilian music teachers, by looking at the aims of their teaching and the methods they use, and the values and cultural aspects of the Brazilian music that they also pass on through their teaching. The purpose is to learn from the experience and to reflect about how we could use this knowledge in higher music education, to let students obtain cultural competence to teach in the multicultural society of today. The literature in the section of previous research can be divided into the categories: Brazilian music, (origin and basic understanding of the music), ethnomusicological experiences in higher education and the need of a contextual focus in higher music education. In the method chapter I explain the interpretivist-hermeneutic approach and the method of qualitative interviews and thematic analysis. In the results and analysis section, the responses in the interviews are compared to literature, which are problematised further in the discussion-section, where we can see the gains of the teaching of the three teachers divided into two larger sections, musical gains and gains in terms of cultural competence. To summarize the musical gains: the students get to develop a musical maturity by working with new music and new teaching traditions with different values than what they are used to, with insider teachers that can show them the music from both a musical-technical aspect and a cultural-historical perspective. The gains in terms of cultural competence is the cultural awareness that can be awoken in the students when they get to work with insider teachers who present not only new music but also traditions and cultural values that surrounds the music, in a manner where the music is not only copied but interpreted in a contextual and interactive way. If the teaching is not followed up in a dialogic approach there is a chance of affirming exotism and does not lead to the permeation of cultures. Finally, I call the outcomes “plausible”, as there should be more research conducted in order to affirm the musical and cultural gains, especially focusing on the students who receive teaching from inside teachers, to investigate to what extent they are aware of the mentioned gains.
APPENDICES

Appendix 1: Interview questions

Background:
- Tell me a little about how your teaching has looked. When were you here, how many times, how many classes with each ensemble, for instance. What is your instrument, what music style do you usually teach?

Overall goals with your teaching
- What is usually the aim of your teaching? What do you want the students to know more about after your time with them?
- Why these particular goals?

Specific areas of focus
- What is the thing about Brazilian music (i.e. samba and bossa) that you find most important to teach?
- What information/skills/practices do you want to pass on?

Priorities, choices
- In Brazilian music there are many aspects of the music that is typical for the specific genres, how do you make priorities in what to focus on? How do you prioritize what to focus on when you have only a limited time of teaching?

Authenticity
- What is your view on authenticity?

The students’ previous knowledge
- How does the previous knowledge and the skills of the students affect your way of teaching?
- Do the students bring something to the situation that is specifically advantageous/disadvantageous?

Cultural values and traditions in teaching
- Is there anything, besides the actual music, that you find important to pass on to the students?
- Are there traditions involved in the teaching situation that are important for you to focus on?
- Teacher’s role in Sweden/Brazil, are there any differences, similarities?
REFERENCES


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