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Eurhythmics and Body-based Music Education- Methods for Increasing Mutual Integration

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Abstract

Title: Eurhythmics and Body-based Music Education - Methods for Increasing Mutual Integration (In English)

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Key words: Mutual Integration, Cultural Diversity, Body-based Music Education, Eurhythmics and El Sistema

The purpose of this study is to investigate how eurhythmics and body-based music education could contribute to mutual integration of students in a multicultural Swedish school. I have conducted a study, combining an Internet-based survey with a focus group interview. Fifty music teachers throughout Sweden answered the survey, most of who work at El Sistema. El Sistema offers optional music education to children who reside in challenging socio-economical neighborhoods and schools. The focus group interview took place between five eurhythmics teachers at Halmstad kulturskola (Music school of Arts). They teach eurhythmics to kindergarten students and first graders in the municipality who come from a wide variety of countries.

The results show that 92 % of the teachers answering the survey believe that their work with music increases integration among their students. The teachers in El Sistema describe integration as taking place between different schools, different parts of the city, and also between parents of different cultures. Only 56 % of the teachers have studied eurhythmics, but 94 % use it in their work. In the focus group interview, it is shared that imitation, wordless communication and improvisation are frequently used in the eurhythmics classes. Focus is on group interaction and playfulness and not on achievements or grades.

Sammanfattning

Titel: Rytmikpedagogik och rörelseinriktad musikundervisning–Metoder för att öka ömsesidig integration (På engelska)

Författare: Katarina Lundberg

Nyckelord: Ömsesidig integration, kulturell mångfald, rörelsebaserad musikundervisning, rytmikpedagogik och El Sistema

Syftet med undersökningen är att rapportera hur rytmikpedagogik och rörelsebaserad musikundervisning kan bidra till ömsesidig integration bland elever i en multikulturell svensk skola. Jag har genomfört en studie där jag kombinerar en internetbaserad enkät med en fokusgruppsintervju. Femtio musikpedagoger över hela Sverige svarade på enkäten, de flesta vilka arbetar med El Sistema. El Sistema erbjuder frivillig musikundervisning till barn som bor och vistas i utmanande socioekonomiska bostadskvarter och skolor. Fokusgruppsintervjun gjordes med fem rytmikpedagoger vid Halmstad kulturskola. Elever i förskoleklass och årskurs ett i hela kommunen får rytmikundervisning varje vecka, elever som kommer från en stor mängd olika länder.

Resultatet visar att 92 % av lärarna som svarade på enkäten anser att deras arbete med musik ökar integrationen bland deras elever. Lärarna vid El Sistema beskriver att integration äger rum mellan olika skolor, olika stadsdelar och också mellan föräldrar från olika kulturer. Bara 56 % av lärarna har studerat rytmikpedagogik, men 94 % av dem använder det i sitt arbete. I fokusgruppsintervjun berättar lärarna att imitation, ordlös kommunikation och improvisation är väl använda i rytmikundervisningen. Fokus ligger på samspel i gruppen och lekfullhet, inte på prestation eller betyg.

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1. Introduction

During my first semester as a eurhythmics student at Malmö Academy of Music, I did a two-week practicum at Halmstad Municipal School of Arts (“kommunal kulturskola” in Swedish). There are six eurhythmics teachers at this school and they give eurhythmics classes to all kindergarten students in Halmstad every week. Like Malmö, Halmstad is a city with a large multicultural population and one of the teachers was telling me that eurhythmics might increase integration among students with different first languages in the Swedish school system. After four years of eurhythmics studies, I can now examine this hypothesis.

El Sistema, a school model, originating in Venezuela, has established itself in many cities in Sweden over the last five years. It offers music education to children at schools in low socio-economical communities, where integration is a common concern and topic because of the high number of immigrants with Swedish as a second language. For this reason, I have chosen El Sistema as the site for data collection and I am focusing on body-based music education that have students with many different first languages. The social benefit of providing creative subjects in schools is debated around the world, and this issue requires more understanding and concrete examples.

First, the reader is introduced to the aim and purpose of this study and some previous research on the topic. Second, the methods and results are presented. The work ends with a discussion that gives conclusions, evaluations and some final notes.

2. Purposes and Research Question

In this section, the purpose of my research, my hypothesis and the topic of diversity in music education are all presented. The investigation question is also presented as well as a connection between the research topic and current politics in Sweden.

We live in a culturally diverse world, where global communication is easier than ever before (Campbell, Drummond, Dunbar-Hall, Howard, Schippers & Wiggins, 2005). To prepare students of today's schools, the authors claim, teachers have the responsibility to provide them with the tools required to function in this world. With culturally diverse music experiences and understandings, children become better equipped to interact in a culturally plural world (ibid).

When we play or create music, we create bonds between ourselves and the music, and the socio-cultural context (Dyndahl, 2013, p. 11). It is this function of music making that have inspired me to investigate the possible effects of body-based music education. More specifically, I have chosen to examine in what ways – if any – eurhythmics and body-based music education can increase mutual integration. When I refer to integration in this paper I have chosen the term mutual integration (Seminar with Behrang Miri, 3rd of December 2014), with the perspective of a process of learning and interacting in more than one direction.

A research method could become more scientific and accurate, when a wider, holistic perspective is used (Dyndahl, 2013). Eurhythmics, it could be argued, is faithful to reality, as it has a holistic perspective that incorporates the whole person, including her body and all her senses. My hypothesis is that eurhythmics is specifically suitable for integrating children with different first languages, since it allows for a lot of group interaction and communication using the body. When I was an exchange student in the southwest Germany, at the Music Academy of Trossingen, I discovered that eurhythmics helped me to integrate and cooperate with German eurhythmics students, although I knew few German words and little grammar at first.

I have understood that Eurhythmics or body-based music education is frequently used within El Sistema in Göteborg and in Malmö. In an email received from Camilla Sarner, the manager for Göteborg's Municipal School of Arts and responsible for El Sistema, she writes "eurhythmics is a very important foundation for El Sistema, both as a method for group teaching, especially for the younger ages, and as a way to work with movement and pulse-rhythm-measure training in orchestra, and ear training" (My translation, the original quote in Swedish is found in the Appendix: A2).

On September 14th 2014, a governmental election was held in Sweden and one of the topics was the integration of immigrants. Nearly thirteen percent of the Swedish population voted for the party Sverigedemokraterna (Valmyndigheten, 2014), that hold

the opinion that Sweden should welcome fewer immigrants and refugees than it does today. The concern of how to integrate people with different first languages, for example to learn Swedish for an employment, is widely discussed in media and on Facebook. So it is evident that the topic of integration is highly relevant in Sweden, and the schools are an important arena where the consequence of a multicultural and multilingual population needs attention.

Based on both the general purpose of the study, and the current political situation in Sweden, the research question is: In what ways (if any) can eurhythmics as music pedagogy increase mutual integration among students in a multicultural Swedish school?

3. Previous Research

Previous research that is relevant to my study is presented in this section. To start, I outline the mission of Swedish schools as outlined in national guidelines. This serves as a point of departure for the section on music education in a multicultural context. I then move on to the topic of eurhythmics and describe how it is used within El Sistema, adding my knowledge and experience as a eurhythmics graduate student. Finally, I offer a brief explanation of multiple intelligences.

3.1. Mission of Swedish Schools

The guidelines for the Swedish compulsory school (grades 1-9) states that there are greater demands on schools with a diverse group of students, "The school is a social and cultural meeting place with both the opportunity and the responsibility to strengthen the [ability to understand the values and conditions of others] among all who work there" (Curriculum for the compulsory school system, the preschool class and the recreation center [Lgr11], 2011, p. 9). It is interesting to note that in the national guidelines, the school, on a theoretical level, emphasizes its important role as a place for all, and the potential influence such a place might have. Within the music subject for the first three years, it is stated that students should be given "the opportunities to acquire music as a form of expression and means of communication" (Lgr11, p. 95). These two quotations suggest that the compulsory school system has a great opportunity to use music to positively influence a diverse student group and help them to communicate.

Not all forms of music education are taught within the compulsory school. In Sweden, we have an optional music and art's school, which is called Municipal School of Arts ("kommunal kulturskola", in Swedish, hereafter referred to as MSA, in accordance with Lilliedahl and Georgii-Hemming, 2009). These schools have no governmental guidelines but share other documents in the council for the MSAs, called *Sveriges Musik- och Kulturskoleråd* [SMoK]. The council has had a three-year project called *Kulturskola på lika villkor* (translated to *MSA on equal conditions*), which aims to develop more equality within the MSA and to possess a perspective that is critical of norms (SMoK, 2014). Halmstad MSA's web page states, from the council's guidelines, that, "the MSA should: actively work so that all children and youth- independent of mental, physical, cultural, social, geographical or economical conditions can participate in the activities" (Halmstad kommun, 2014). This study concerns the outcomes of above mentioned policies and visions.

3.2. Multicultural Music Education

Swedish society has changed a lot during the past thirty years, transforming from a monoculture and homogeneity to a multicultural and international society (Lahdenperä and Lorentz, 2010). With this in mind, the mission for a teacher in the Swedish school has also changed, "In a diverse school system, there is a need to reflect upon the new increased role of a teacher to help form intercultural identities, and build community out of the differences" (ibid, p. 30, my translation).

Along with this transformed mission of teachers, there is an increase of interest in diversity within music (Campbell et al., 2005). Thus, strategies for learning and teaching music in multicultural settings are developing and being reconsidered, and the importance of a professional flexibility in teaching methods is growing (Gaunt and Westerlund, 2013). Campbell et al. (2005) continue to explain that influences on our western musical culture have made approaches to other musical teaching styles to develop from exoticism to tolerance to acceptance to inclusion. In an International Music Council conference in Denmark in 1998, it was noted that some of the positive effects of providing a diverse music education are a greater social respect among students, the breaking down of existing cultural boundaries and a reduction of ethnic tension in schools. In addition, it contributes joy and curiosity in the participants (Campbell et al., 2005).

It seems important to foster inclusive values in children at an early age where music education can serve as a powerful tool, "The attitudes we hold in relation to others develop as part of the processes of identity formation during childhood and adolescence" (Campbell et al., 2005, p. 5). With this important function of music in mind, Halmstad municipality provides eurhythmics education for all students in kindergarten and for many first graders for 40 minutes every week. I spoke with the principal of Halmstad MSA, Ulf Fembro, and he told me that teaching eurhythmics classes make it natural to sing and move for both girls and boys. It works very well and does not cost a lot. It might also contribute to equality (Telephone conversation, 14th of May 2014).

Since the 1970's, the US has had a history of projects and multicultural education in marginalized areas and suburbs (Lahdenperä & Lorentz, 2010). One similar project in Malmö is called *Rörelsen gatans röst och ansikte* (translated to *The Voice and the Face of the Street*), which was founded and is coordinated by the rapper Behrang Miri. It is a hip-hop project situated in Rosengård, one of the areas of Malmö with the highest level of immigrants, and is said to be an alternative to exclusion and the problems of integration among children and youth in this part of the city. Through hip-hop, the participants are expected to increase their self-confidence and there can be emancipation despite their marginalized conditions (ibid).

It seems to be highly relevant to educate music teachers that could meet the goals and conditions in Sweden today, to connect theory with practice and who dare to change the curriculum of current higher music educations (Gaunt & Westerlund, 2013). One theory of encouraging change in this direction is collaborative learning, where students and teachers interact beyond the standardized hierarchies and where competition is broken down (ibid).

Education should foster skills that are needed for a global 21st century, “In particular, education has to foster the skills that fuel innovation in the economy and society: creativity, imagination, communication and teamwork to name a few. Arts education is particularly likely to foster these very skills” (Winner et al., 2013, p. 3). Some studies point towards the fact that music education could improve the social climate in the classroom and that musical children could become less competitive and more socially connected with each other (ibid).

3.3. Eurhythmics for Integration

Eurhythmics is a method for music education that emphasizes the importance of knowledge that is connected with the body (Vernersson, 2013). It involves communicating and interacting with bodies and voices in a way that goes beyond spoken language. Eurhythmics combines different methods of understanding and experiencing music, and includes more senses than just seeing and listening. The father of eurhythmics, Émile Jaques-Dalcroze, explains that eurhythmics is based on the principle of personal experience and acts as a means for personal development (Bachmann, 1991). Just as Dewey insisted on a holistic perspective on education, further explained later on, so does eurhythmics as it involves many human ways of understanding and experiencing the world and different ways of interacting.

In a teaching situation of eurhythmics, a eurhythmics teacher will often actively use different locations in the room and different instruments and guides the students through various exercises using music and movement. Vernersson (2013) explains how the eurhythmics teacher can move around freely among his or her students in a teaching situation, standing or sitting in different places within the room, "This means that both spatial and social differences between teacher and student are erased" (p. 59, my translation). Considering social aspects of eurhythmics, it also aims to socialize the students into a functioning community (Bachmann, 1991).

Dalcroze states that "the cornerstone of Eurhythmics consists of the simultaneous engagement of three basic components of childhood: the body (motricity and perception), the ability to think, and the power of expression and imagination" (Bachmann, 1991, p. 235). Multiple ways of developing and learning are simultaneously present in the eurhythmics class.

The goal of eurhythmics education is to become a better musician through personal experience with your body in a group. Eurhythmics given as a major at Malmö Academy of Music until January 2015 consists of many ways of communicating with the body and expressing music: movement improvisation, eurhythmics piano, motional ear training, metrics and afro-Cuban percussion, acrobatics, yoga, modern dance, drama, conducting, ensemble play and many more. They aim to equip the becoming eurhythmics teacher with various ways of teaching music and to improve his or her own musicianship.

In Halmstad municipality, it is the responsibility of the MSA to ensure that students in kindergarten (“förskoleklass”, in Swedish, also referred to as “grade zero”) have eurhythmics. Thereafter, the schools offer students in grade one to continue with eurhythmics or to take other music classes such as instrumental or choral classes (Halmstad kommun, 2014).

During my studies of eurhythmics at Malmö Academy of Music, I learned that focus should often be stressed on the cooperating of everyone in the eurhythmics class. A musical signal such as a tambourine or a triangle can be used in an exercise to prompt the students to find the closest friend to work with. It is especially important to explain that this friend is the one located closest in the room when music and movement have stopped. This provides a platform for children as well as grown-ups to cooperate and improvise with everyone involved.

In order to function in a society, certain concepts and ways of acting must be acquired and learned. Through eurhythmics, the conceptualization of practical ideas can take place. For example, the concept of “sequence” can be acquired and understood when students moving to a piece of music have to memorize and enter the stage in a specific order, knowing who is previous to you and who is following you. Bachmann (1991) draws parallels to learning how to read and write, “...without the opportunity of establishing and mastering such an order, the child will have extreme difficulty in ever acquiring, for example, the ability to read and write [...] or of following through a chain of reasoning” (p. 233).

3.4. Eurhythmics within El Sistema

“El Sistema” is Spanish and means “the system”. It is a music school that has established itself worldwide beginning in the 1970’s. Its original aims were to generate social change and help children out of poverty, “he [José Antonio Abreu] envisioned the orchestra as an instrument for social transformation. He believed that the experience of orchestral performance nurtured a sense of cooperation, solidarity and collectivity among poor communities, helping them to overcome their deteriorated condition” (Borchert, 2012, p. 10). El Sistema was established in Sweden in Göteborg, four years

ago, and with it the amount of eurhythmics offered to Swedish school children has increased. I was informed by a music teacher at El Sistema in Malmö that eurhythmics is used a lot within their teaching (conversation, May 19th 2014).

The vision of El Sistema in Sweden is to "contribute, develop and create a positive social change in children's lives through music" (Stiftelsen El Sistema, 2014a). El Sistema in Sweden uses Abreu's vision as a role model and they believe that they should provide a democratic education. On the El Sistema Sweden web page it is stated that this school model should help all students to feel that they belong, share a sense of community and that music education is used for social and human development (ibid).

Many of the music teachers in El Sistema are educated eurhythmics teachers, which I have found out about from conversations and emails with teachers and principals working with El Sistema in different Swedish cities. At the time of the current study, two out of three El Sistema teachers in Malmö had this education. In Eskilstuna, one of the four music teachers employed has eurhythmics education. The largest number of El Sistema teachers in Sweden is located in Göteborg. From a list of their employees in Göteborg that I was sent by email, I estimate that one out of four teachers is a eurhythmics teachers. They also employ some other teachers who specialize in movement and expression such as dance teachers, choir teachers with drama profile and acrobat teachers.

Since the fall of 2014, special courses for music teachers and students interested in teaching at El Sistema are offered in Sweden. At Göteborg Academy for Music and Drama, the course *El Sistema- musik som verktyg för social förändring* (translated to *Music as a tool for social development*) is worth 7,5 credits and is offered in the fall of 2014. The syllabus states that this course "has its starting point in collaborative learning according to the eurhythmics method" (Göteborgs universitet, 2010, my translation). At Härnösand folkhögskola (folk high school), there is a 1-2 year program called *Musikhandledarlinjen* (translated to *Music Supervision Program*) that focuses on music as a social force. Nothing about eurhythmics is mentioned in the description of the program but it does mention the "education model of El Sistema" (Härnösands folkhögskola, 2014). The web page for El Sistema Sweden mentions that movement is one of three parts in the education (Stiftelsen El Sistema, 2014b). There seems to be a body-based teaching model within El Sistema.

3.5. Intelligence and Learning in the Plural

John Dewey created the expression "intelligent action" (Hartman, Lundgren & Hartman, 2004), where action and thought are seen as a whole, where the two are in a dialectical relationship towards one another. Theory and practice are not opposites, but instead are each other's preconditions. Dewey claims that the individual is developed

through a connection with his or her surroundings (ibid). Development is a mission for all humans and in education, students must be given the possibilities to actively try and experiment in school (Hartman et al., 2004). Dewey takes on a holistic perspective in his view on education, thinking of the whole, rather than of each component, and focusing on connections and dynamic processes.

Just as action and thought could be considered parallel and work in symbiosis, ideas about human intelligence wider than what could be shown in an IQ test exist. Gardner has proposed a theory of multiple intelligences, suggesting that we have seven different kinds of intelligences (1994). The different intelligences are linguistics, musical, logical-mathematical, spatial, bodily–kinesthesia and personal. This idea leads us to question and develop our teaching methods, since different students have different talents and ways of learning. One of the intelligences mentioned is music and movement is an important part of it, “Many effective methods for teaching music with children are built on a synthesis of voice usage and hand and body movements” (Gardner, 1994, p. 113, my translation).

In music, collaboration is often necessary and there are learning models that have collaboration in focus. Verbs that can be used to describe collaborative learning are “interact”, “co-operate”, “collaborate”, “act”, “think”, “judge” and “talk” (Gaunt & Westerlund, 2013). The act of making music is also claimed to promote community, “Music making as a means of communion with others, as a wordless way of knowing others, is a powerful idea of self-formation and promoting social inclusion” (Dillion, 2007, p. 163). There seems to be components of music itself that promotes social inclusion along with other values.

4. Method

In this chapter, I outline the choice of methods for my research. A description and evaluation of the two methods and how I have used them in my study follow this.

4.1. Mixed Methods Research

I imagined that it would be both challenging and worthwhile to use a quantitative method for my investigation of music and integration, so I ended up choosing a mixture of two methods. Mixed methods research refers to the combination of qualitative and quantitative research (Bryman, 2008). Qualitative research focuses on language and conversation, such as in interviews, whereas quantitative research is the collection of data that can be used for figures and tables and can be measured similar to a natural science experiment (ibid). I did not think that that music could be captured in figures and tables. However, by combining the two methods I believed that the quantitative data gathered could facilitate my qualitative research and help it to be more concrete.

The studies chosen for the mixture of quantitative and qualitative research are an online questionnaire and a focus group. This combination of studies covers all of the following parameters: Internet-based and face-to-face communication, quantitative and qualitative research, yes-no questions and an in-depth, thematic conversation (Bryman, 2008). The research is inductive, exploring theory throughout the research process. I aim to use quantitative research to see if my hypothesis, that the use of eurhythmics in music education could increase integration, is valid. I also aim to contribute to this field of study with the usage of the qualitative method by gathering concrete examples and contributing comments made by the music teachers who were interviewed.

One argument against the use of mixed methods is that each research method, quantitative and qualitative, holds a different epistemological position, a different theory of knowledge of the world (Bryman, 2008). Therefore it could be problematic to combine these two methods since they might hold different views on how social reality should be examined. Although they could also be complementary in the attempt to test the credibility of the hypothesis and answer the research question. By using mixed methods I hope to combine analysis of quantitative data with a more process-oriented analysis using qualitative data (ibid).

The type of study that I have conducted was inspired by ethnomusicology research, as defined by Dyndahl (2013). One of the characteristics of ethnomusicological research is that it investigates music by looking at its cultural context. It mostly consists of fieldwork whereby the researcher participates as an integrated observer rather than sit behind a desk studying documents.

4.1.1. Questionnaire

I have chosen a self-completion questionnaire as one of my methods. A self-completion questionnaire is a survey in which respondents answer questions by completing a questionnaire (Bryman, 2008). The most common form is a postal or mail questionnaire, where the questionnaire is sent to each participant by mail or email.

This method is cost-efficient since it does not require the investigator to travel to each participant or take the time required to interview each person face-to-face (Eljertsson, 2005). This allows it to cover a large geographical area fairly easy as long as you can collect email addresses for your participants.

The questions designed for a questionnaire should be as neutral and objective as possible. Closed questions tend to be easier to answer than open ones (Bryman, 2008). By using an internet-based method, the impact of me as the interviewer or researcher on the survey results is reduced. Open questions, which allow for comments from participants, could be useful for further study that goes into more detail and uses other research methods (Eljertsson, 2005).

Internet-based questionnaires can be an efficient way to collect data, as they require little money and the answers do not have to be collected separately (Trost, 2012). There are various programs and Internet services that can be used to manage and distribute web-based questionnaires.

Shorter questionnaires tend to achieve better response rates, although it is hard to define exactly when a survey becomes too long (Bryman, 2008). Some of the Internet-based questionnaire programs limit the number of questions that can be asked without paying money or upgrading to a premium account.

Response rates should be no lower than 50% (Mangoine 1995, referred in Bryman, 2008) to be considered representative. However, if a convenience sample is used, a lower response rate might still be of significance. I chose to use a short questionnaire with ten questions and I got a response rate of 50%.

4.1.2. Focus Group Interview

A focus group interview is a form of group interview that has several participants and a moderator or facilitator. What differentiates a focus group interview from a group interview is that emphasis in a focus group lies on the questioning of a chosen topic or theme, on the interaction within the group and on how the participants come to an understanding, rather than on the moderator's previously prepared questions (Bryman, 2008).

Focus groups, as a method, include a process that could take the following shape: participants with a special interest in the topic and individual experience argue, discuss and agree upon a given theme or topic in the hope that they come to a balanced

conclusion. The moderator tries not to influence the group but rather lets the group rely on its common knowledge (ibid).

As a method, it is considered less artificial than other empirical methods, such as an experiment, since de-contextualization is avoided. The participants are studied in a social context, where group interaction is present, just as it is in normal social life (Bryman, 2008). Another benefit of this method is that the researcher's participation is reduced, as is the possibility of a power relationship. Thus, Bryman claims, it could be used as a tool for feminist research, where the participants are given a sense of ownership (ibid).

One thing to consider when choosing a focus group as a method is that the moderator has less control over the proceedings (Bryman, 2008). It is also more time consuming to transcribe the session and to deduce who is speaking when there is more than one participant and more than one is speaking at a time. Furthermore, group effects can occur, when one participant takes over and suppresses the views of other individuals. This allows a more culturally expected view to govern the conversation, rather than the actual views of the individuals (ibid).

In the design of a focus group session, Bryman suggests that 6-10 participants are contacted and the researcher can expect some no-shows. Small groups are desired to ensure that all the participants are involved in the discussion (Bryman, 2008). Bryman recommends that natural groups are used, such as a team of teachers from one school, as they will have a natural way of interacting with each other, thus establishing the quality of the research.

Often 10-15 groups are used in an investigation to ensure that the answers given are not particular to one group (Bryman, 2008). The investigator should continue to conduct focus group sessions until the conclusions can be anticipated. This is known as "theoretical saturation" (ibid, p. 477).

The reason a focus group was chosen as a second method in my study is that the eurhythmics teachers I have encountered work in teams and groups. They are used to interacting within the team and often plan their work together every week, which I know that the El Sistema teachers in Malmö do as well. Since the teachers are used to having discussions and interacting with each other, I am hoping that their common knowledge and shared experience will add depth to my research and the results of the questionnaire.

4.1.3. Additional Methods

To obtain more knowledge and widen my understanding of my topic, I have been in conversation with teachers and coordinators in Malmö, I have listened to a political debate concerning culture and education, and I have had email contact with El Sistema

teachers in various cities, with employees at Halmstad and Malmö MSA and with an international municipality coordinator in Örkeljunga. During the focus group interview I wrote down some observations on the interaction between the participants and some things of personal interest. This informal gathering of information will be present in the thesis but not always referred to specifically.

4.2. Design of the Study

The two methods included in my study were used in the order in which they are presented: the quantitative questionnaire, followed by the qualitative focus group. Here I present the details about the procedure of my specific study.

4.2.1. Sampling

I have chosen a purposive sampling, which refers to a sampling that consists of participants who are relevant to my research question (Bryman, 2008). The criterion for participants in my research is that they are music teachers who work at schools in low socio-economical communities. It is a non-probability sample (ibid).

The dominant age group of the participants was 31-40 years old, followed by 51-60 years old. They were working in MSA (85%), in compulsory education (64%) and in various other types of schools such as music schools and pre-schools. The teachers at El Sistema are mostly employed by a MSA but are teaching in a compulsory school's building. The cities represented in the survey are Göteborg, Stockholm, Halmstad, Eskilstuna, Malmö and Umeå, presented in order of their size. I asked for the participants email addresses by their individual coordinators.

First, my supervisor and I made sure that the survey worked. Then, I distributed it to 92 teachers working for El Sistema and 6 eurhythmics teachers in Halmstad (totally 98 music teachers). It was sent by email on May 19th 2014. To minimize the number of unanswered forms (Eljertsson, 2005), two reminder emails were sent, one in June and one in July. The last response was received on the 8th of August. 50 teachers answered the questionnaire, which is 51% of the total amount. Some of the participants sent me an email explaining that they could not answer the questionnaire because they work with coordination rather than with teaching.

Normally, a group is selected at random from of a population to make the selection representative. Because this research aimed to explore how music teachers use eurhythmics in student groups with different first languages, my sample was exclusive to Halmstad teachers working with eurhythmics in multicultural elementary schools and to El Sistema teachers working in schools in challenging socio-economic areas.

The focus group interview included five eurhythmics teachers at Halmstad MSA and took 48 minutes to complete. The participants are presented in the table below:

Name	Age	Gender	Education	Teaches at (schools, groups)
Erika	45 years old	Woman	Music Teacher's program, with additional eurhythmics, Malmö Music Academy	Six schools (grade 0-1) eurhythmics, classes with special needs, music classes, choir at MSA
Anna	53 years old	Woman	Eurhythmics teacher 4 years, Institute de Rythmique Jaques-Dalcroze Brussels	Six schools with 25 groups in the ages 6-9 years old, "kulmix" (meaning "music fun")
Niklas	61 years old	Man	Eurhythmics teacher, Royal Collage of Music, Stockholm	Five schools (grade 0-2) and one with special needs (younger children)
Elisabet	51 years old	Woman	Eurhythmics education at Malmö Music Academy	Seven schools (grade 0-1) eurhythmics, 3 choirs at MSA and 4 groups of infant eurhythmics (0-4 years old with parents)
Nina	49 years old	Woman	Contrabass and eurhythmics education in Göteborg Academy of Music and Drama	50% eurhythmics (grade 0-1) 50% contrabass and orchestra

Table 1: Focus group participants

The table presents the fictive names of the focus group interview participants, and the English translations of their education are used according to each school's web page. Their sexes are kept the same: four women and one man.

I wanted to use the results of the questionnaire as a basis for developing the focus group interview questions and themes. Before designing my questionnaire, I collected the email addresses for the people that I chose to include in the survey. I made use of some contacts that I kept throughout my education, such as from Halmstad, where I had my teaching practicum. I also collected email addresses for music teachers working for El Sistema in various cities in Sweden from the Swedish El Sistema web page (Stiftelsen El Sistema, 2014c).

I designed an Internet based questionnaire using SurveyMonkey, an Internet service that allows the user to distribute a digital questionnaire to 100 participants without cost by giving each participant a personal Internet link. It allows the user to make figures and diagrams from the survey results.

I chose to include a comment field with some of the so that the participants could add their own ideas and thoughts. One example of an open question I used is, "What does the word 'integration' mean to you?" I presented seven suggestions and the participants could give their own suggestions in the comment field. In addition to these kinds of questions, I also added closed questions such as "Do you think integration can be measured?" with the possible answers, "yes", "no" or "maybe". This example was a

provocative question and was aimed to provide raw data that could be further analyzed and discussed in the focus group interview. Questions concerning education, work place and age were placed at the end. The argument for placing them there is that “they are so boring that it would decrease motivation to answer the survey at all if these questions were placed at the beginning” (Trost, 2012, p. 91, my translation). The questions used in the survey and the personal letter are found in the appendix (A1 and A3) in Swedish with an English translation.

4.2.3. Focus Group Design

Based on the responses given to the questionnaire, I chose some general questions that could act as themes for the discussion for the focus group interview. The stratifying criterion for my focus group is that the participants are eurhythmics teachers (Bryman, 2008). It would have been valuable to interview all of the participants who responded to the questionnaire, but I had to consider the limits of time, the costs and the level of this thesis.

I went to Halmstad MSA on September 10th 2014 and met with five eurhythmics teachers to hear their thoughts about how their work in schools relates to integration. The sixth teacher did not show up for the meeting. They consist of a natural group that work together as a team at the Halmstad MSA. All together, they work at a total of 25-30 different elementary schools.

I chose topics and comments from the questionnaire, which I thought it would be valuable to dig deeper into. As Bryman (2008) advises, I let the participants raise their own issues or topics that they felt were of importance. I have translated the topics and themes that I presented during the focus group interview from Swedish to English. They are attached in chronological order in the appendix in both languages (A4).

Before the focus group interview started, I presented some general guidelines for the discussion. Some examples of these guidelines are that the data is anonymous and that only one person can talk at a time in order for transcription to be possible (Bryman, 2008). I presented my research question and field of study and gave the participants forms where they filled in their personal details (name, workplace etc.) in order to collect accurate data.

The participants sat in a half circle next to a piano in one of the eurhythmics rooms and I sat on the other side of the circle, facing them. In the middle of the circle I placed a Zoom H2 recorder on a chair. The first thing I ask them to say on the recording was their names, from left to right, which I wrote down on a piece of paper. During the interview I kept some notes of things I found important and some observations of the group interaction.

4.2.4. The Spade Model

I have designed a model for the two methods that I have used. It is inspired by Bryman's analytic induction figure (2008) but has taken its own visual and final form:

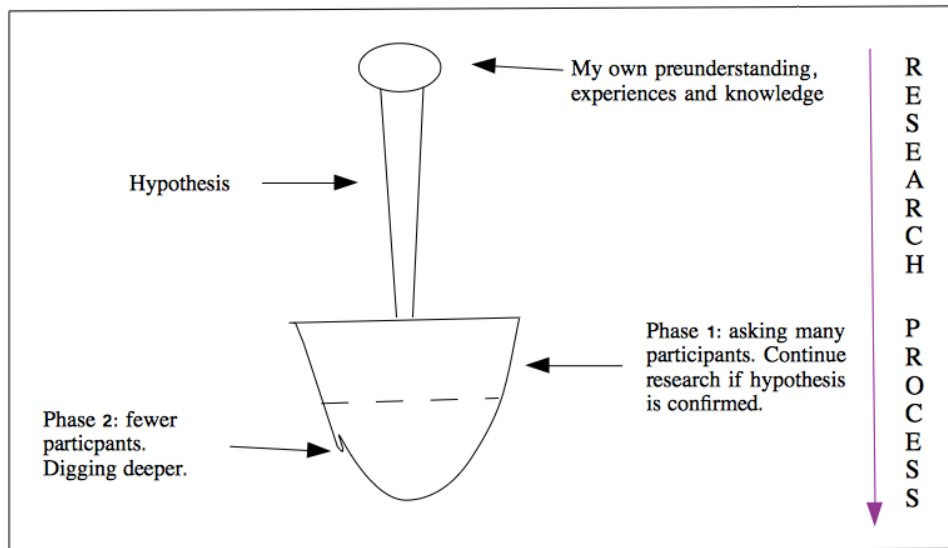


Figure 2: The Spade Model

The research process starts at the top of the image, with the researcher's pre-understanding and knowledge. These are brought into the hypothesis and explanation of a topic or question. The actual gathering of data takes place in two phases. In phase 1, many participants are questioned, and this phase decides whether the process should continue. If the spade "hits a rock", it is the moment when the data collected does not correspond to the hypothesis. Then the hypothesis might need to be restated and phase 1 might need to be re-done. If the hypothesis is confirmed in phase 1 through the data collection, phase 2 can be carried out by questioning fewer participants with the aim to dig deeper into the knowledge gained in phase 1.

4.3. Validity and Ethical Considerations

It is important that measurements are accurate in order for the result to be valid (Bryman, 2008). Details of this specific research are provided, including the design of the study, the sampling, and the transcription. In the qualitative method, the same request for validity could not be made as in an experiment, since it consists of many human and individual factors.

I have kept all the names anonymous and use fictive names when presenting quotes from my qualitative research, as advised by Eljertsson (2005). The ethical guidelines given by *Vetenskapsrådet* (National Agency for Research) in Sweden have also been taken into consideration, such as the requirements to inform my participants of the purpose of my study, to keep their names confidential, and having their consent to participate (Vetenskapsrådet, 1:2011).

When I transcribed the focus group interview, I marked any silences with brackets and have written the time inside it, as accurately as possible, to make the transcription transparent. Quotations were written down word by word.

The focus group interview was recorded and the recording file was downloaded from the memory card to a computer and saved in more than one place. In the process of transcribing the data, I identified key terms and took notes parallel to what was being said, noting group interactions and themes that were being presented.

The survey questions and answers as well as the focus group interview quotations have been translated from Swedish to English. Since the second method to collect data was in a social context, I have tried to translate the conversations using the same informal language that was used in Swedish. Nevertheless, my interpretation of the sentences and use of translated words will have some affect on the results. Where quotations are used in the chapter on the results, the sentences have been somewhat adapted to written language.

4.4. Data Collection

The answers given by the questionnaire were summarized in the Internet based tools provided by SurveyMonkey online. To translate the result in figures from Swedish to English, I had to copy and paste the tables from SurveyMonkey into a Spreadsheet in the program OpenOffice. Only the tables relevant to my research question were processed in this way. The numbers were rounded off to the nearest integer.

I transcribed the entire focus group interview using three columns, as shown here:

Raw data/Quotes	Theme	Reflection

Diagram 3: Transcription model

The raw data from the focus group interview was written in the left column, themes appearing during the transcription process were written in the middle and my own reflections to the right.

The three columns forced me to go into detail and draw thematic parallels along with writing down the exact quotes. I underlined sentences that I found important and when a person was emphasizing a word on the recording, I wrote that word in italics.

I used a result processing approach advised by Anna Houmann, PhD in Music Education Research, in the Research Methods class in the spring of 2014. Themes and quotes were written down separately on post-its so that they could be moved around

spatially and categorized in different ways. This allowed for an overview to be made, and for similarities and differences to be seen.

After collecting the results of the two parts of my mixed method, I analyzed them based on a wide perspective, in an attempt to answer my research question. When analyzing and interpreting the result given by the focus group, I focused on areas of agreement and disagreement as a starting point (Bryman, 2008). In addition to reporting what has been said during the focus group session, I also reported group interactions and tried to analyze them. These interactions could be complimentary, when someone agrees or summarizes what someone else has said, or argumentative, when there are differences.

5. Results

The results from my investigation are presented here. I combine the results of my mixed method, using the spade model to present my results. The data from the questionnaire is often followed up with discussion from the more in-depth focus group conversation on the same topic. For the most part, the data is presented in a chronological order based on the focus group interview, since I found that the conversation itself was a natural process of digging deeper into the theme. All of the results are used in an aim to answer my research question: In what ways (if any) can eurhythmics as music pedagogy increase integration among students in a multicultural Swedish school?

5.1. Contributing to Integration

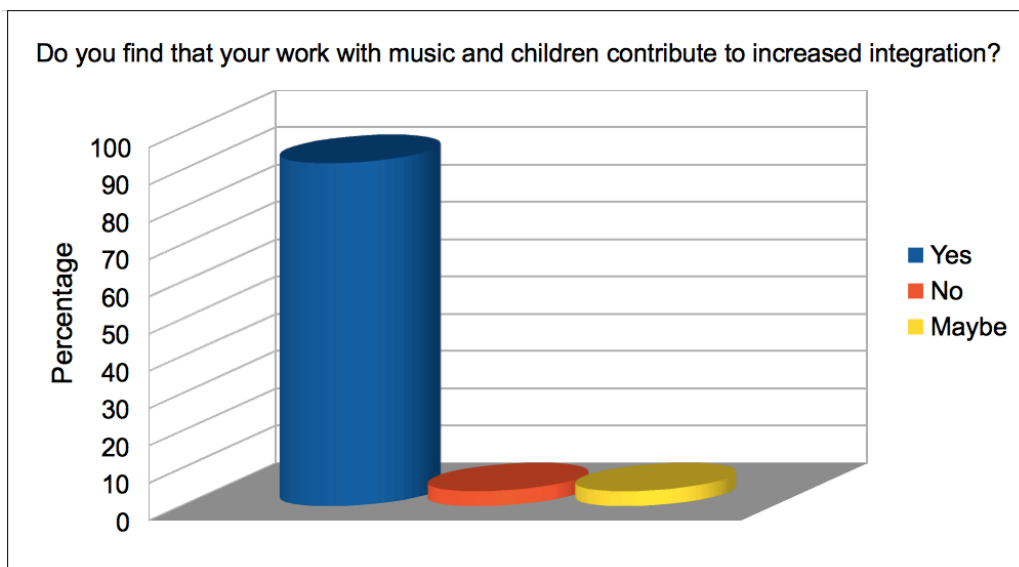


Diagram 4: Contributing to integration

In the diagram above the answers from one of the survey question are presented. A total of 49 music teachers answered the survey. 92% of them answered, "yes" to the question of whether their work contributes to an increased integration among children. 4% answered "maybe" and 4% answered "no".

This result confirms my hypothesis that music education has the potential to improve integration, and that it would be valuable to dig deeper into the subject.

5.1.1. Practical Integration

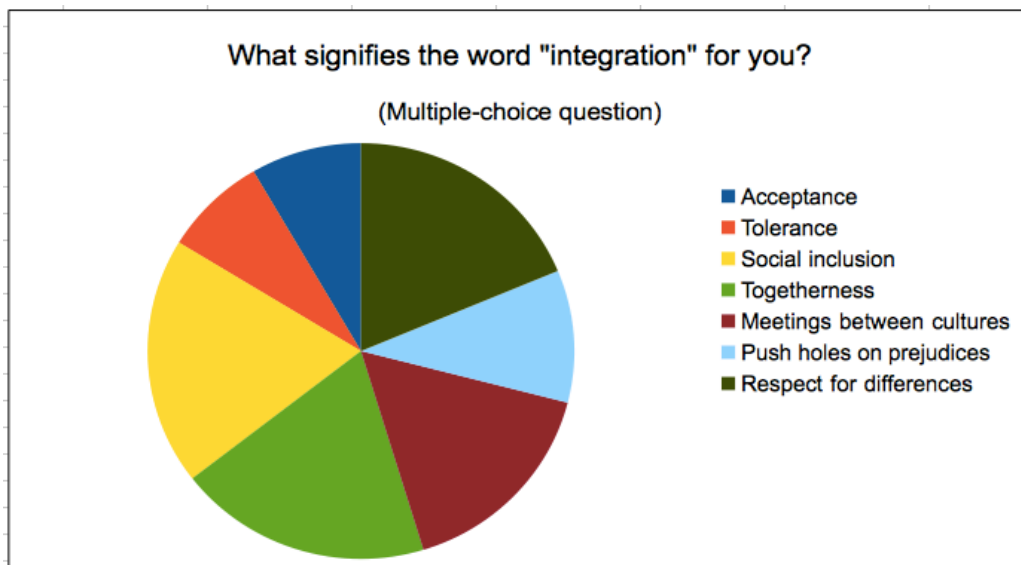


Diagram 5: Defining integration

The teachers who took the survey answered a multiple-choice question on how to define integration. The result is presented in the diagram above. 72% of the respondents selected "togetherness", followed by "social inclusion" at 70%, "respect for differences" at 68% and "meetings between cultures" at 62%.

Due to the fact that this was a multiple-choice question, the whole pie does not represent 100% but shows the relative proportion between the pieces and which definitions had the most frequent selections. Other definitions proposed in the comment field were: "everyone can join", "democracy", "participation", "to have equal value", "to take part in spite of different preconditions" and "feeling of coherence".

The above results were presented to the five eurhythmics teachers in the focus group interview. They were then asked, "*What could practical integration through eurhythmics look like? Is it about erasing differences and making one group of students become one? Please give examples of what it looks like in your work.*"

Two of the participants, Nina and Anna, explained with different words that everyone could participate on equal terms in eurhythmics, participating in the same task, boys and girls all together. Their work consists of making a group united, to not make any differences between the students, no matter how many or how few immigrant children there are in the group. Elisabet explained that eurhythmics is effective even though the students have different languages. A Syrian girl will soon join one of her groups and she explains that this does not often become a problem with eurhythmics, because the new child sees how and what the other children are doing and quickly gets into it.

In a dialogue between Niklas and Nina, they agree on how their students use wordless communication, no matter which first language they have. I have translated the quotes from Swedish to English.

Niklas: In one school, where I have those children that come from refugee camps, perhaps they come to the eurhythmics class only a couple of times. Then they don't come to school anymore.

Nina: Right...

Niklas: They understand absolutely nothing. Some are just being in what is, most of them actually do.

Nina: They are pretty young the ones we have. Because of that, I think it is easier for the students... It is not a long time ago since wordless communication was 'the thing' for them.

So far within the focus group interview there has been only agreement and people adding to existing viewpoints. At this point however, Erika gives an alternative perspective. She claims that it is important to make the group become one but also to promote differences, since we are talented at different things. "You can promote the differences also. You can belong to each other although you are different" (Erika). Strengthening different individual talents can create a positive atmosphere.

During the first part of the interview, the participants seemed to agree a lot, using affirmations such as "yes", "right", "yeah" and nodding. After Erika shared this perspective there was a notable silence of 10 seconds. She then was allowed to continue her thoughts about supporting differences while establishing a group and how the students learn from one another. While she was speaking, the word "enriches" was given by her colleague Elisabet, supporting Erika in her statement that the mixture of students who originates from Sweden and from other countries enriches the teaching. The children in the multicultural groups are described as taking care of newly arrived classmates and as learning from one another. In one class, the different cultural backgrounds enriched the vocabulary used as they referred to boats using more than just the term "boat", using the term "catamaran".

One important perspective that came up in the focus group was that differences in the student group are needed and appreciated as an alternative to uniformity and as a means of erasing differences.

5.1.2. Different First Languages

The music teachers in the survey were asked one question about the percentage of students having another first language than Swedish. These results could vary between different groups that one teacher teaches. A circle diagram with the results is presented below, showing them visually:

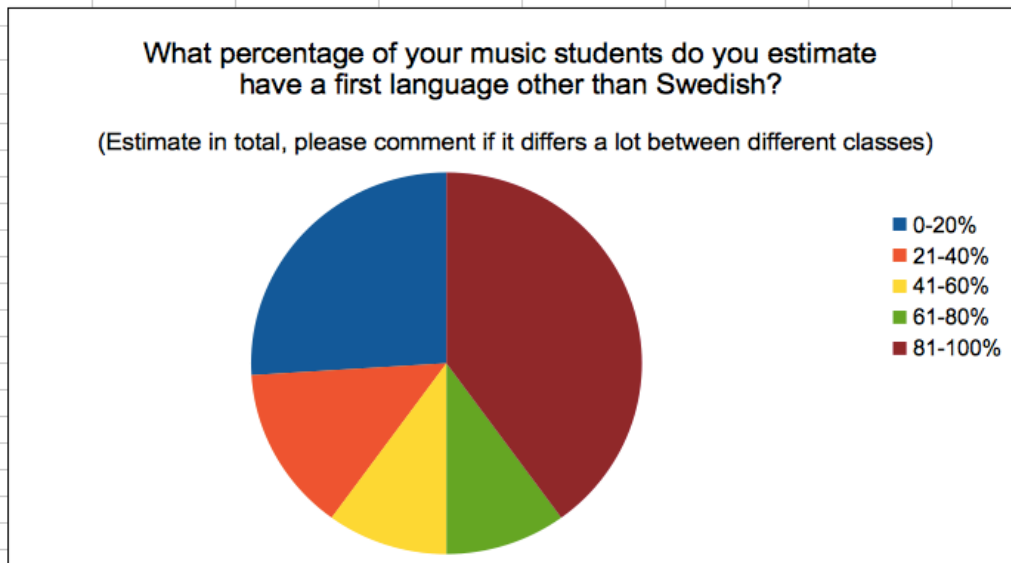


Diagram 6: Students with a first language other than Swedish

The survey question concerning different mother tongues was a one-answer question, where the whole circle diagram above represents 100% of the answers. Among the participants, more than a third have groups with 81-100% of students with a first language other than Swedish. Just over a quarter of the teachers work with groups with 0-20% of students with a different first language.

In the focus group, the number of students from other countries per group also varies a lot. In some classes, all of the children are born abroad, while in others, very few are. Anna is one of the teachers that have a high percentage of students from other countries in her groups. She tries to use simple lyrics in the songs she teaches to these students. "Eurhythmics is a method where you listen to, imitate and use imagination with music, or move yourself and improvise, so everyone can always take part. It is, like, no one *can't* participate" (Anna). When Anna was telling us this, the arms of the participants were crossed in similar ways amongst the group, mirroring each other's body positions as a way of agreeing and reinforcing the statement.

5.1.3. Family Integration and Cultural Clashes

El Sistema has a practice where parents and students come together every week for something called "Vänstay". It serves as a platform to meet with one another and share music, a participant in the survey explains. Through El Sistema, concerts and meetings take place within the city, between different demographic groups in society. One music teacher in the survey mentions how prejudices are challenged in these meetings:

It also means that the women in the local environmental association are letting in chicken hot dogs into their worldview, they have the time to meet long

enough to see how the Arabic men are changing diapers, perhaps even to talk a little with them about how it is to have grandchildren. (Maria)

The eurhythmics teachers at Halmstad MSA seldom meet the parents of the students they teach in the compulsory eurhythmics classes for 40 minutes every week. Elisabet, however, has four groups of eurhythmics classes for parents and babies. In one of these groups, a mother from Thailand had been worried that she and her child could not join since she did not know Swedish. "It was equally for her sake, as well as for the children. She looks at the other ones and then she learns. She will learn the language faster", says Elisabet.

Different cultural backgrounds can lead to cultural misunderstandings or cultural clashes. One girl in Anna's class was not allowed to dance because of her religion. The child was given a double message; her dad was telling her not to dance and at the same time eurhythmics was a compulsory subject in school where movement is an essential part of the music education. Nevertheless, one day the girl danced the happiest of them all. Erika tells us that the different perspectives on and symbols for dance found in different cultures could be the source of these misunderstandings. Often the children are quick to accept dancing, moving themselves and playing around in the eurhythmics classes.

5.1.4. Measuring Integration

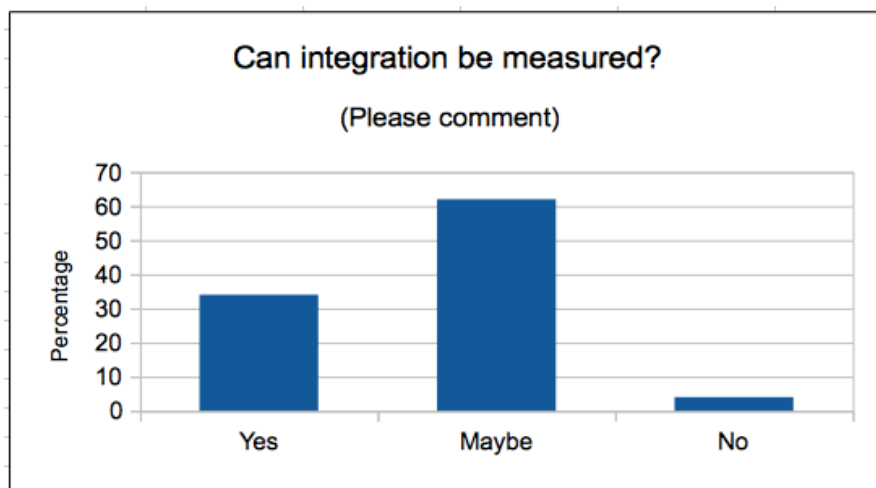


Diagram 7: Measuring integration

The different percentages of music teachers answering the survey question "Can integration be measured" are shown in the diagram above. More than 60% of the teachers answering the questionnaire answered that "maybe" integration can be measured. More than 30% of the teachers answered "yes" and less than 10% of them answered "no".

Many teachers wrote the word “difficult” in the comment field for this question. Some proposals for how to measure integration were:

- There are more students applying for the ensembles in the MSA.
- Blood pressure, stress measurement.
- Quantity of meetings, more places to meet between different cultures, social togetherness, the results of the meetings described in words.
- Using qualitative methods.
- Vänstay, meeting place for families and school, socializing, increased self-confidence.
- Break borders, it works! Every one can participate!

I presented the figures from Diagram 4 to the five eurhythmics teachers at Halmstad MSA and some of these examples of measurement. They were then asked, "*What do you think, is it important to be able to measure integration? What mission do you have as music teachers? What is your task and what is not your task?*"

Nina was the first person to answer the question. She states that her responsibility stays within the eurhythmics group. How well the children are integrated or how Swedish they feel outside of her class, is not her task. Elisabet claims that eurhythmics is good for integration; “However, in that case, you can **feel** that eurhythmics is, well, really good for integrating. So to say, that everyone can actually participate and that, the language or the origin is no obstacle. It doesn't matter really, if you are black or white or... but, everyone participate.”

If politicians need proof that eurhythmics could be beneficial for children's development and integration in the Swedish schools and if economical savings have to be made, then, Erika feels, it is really hard to measure the effects and to claim that they are *only* because of the eurhythmics classes. She states, “It could be due to what is happening before or after eurhythmics or the rest of the day or the location or composition of the school. Really, to measure only what eurhythmics classes are doing, I believe that is hard to tell.” However she then continues by saying that of course you could see that more children from one suburb, where optional music education has been established, are applying for Halmstad MSA then before. Then you could tell that they have been integrated, and this difference is a kind of measurement.

To only measure the number of children applying to the MSA is not sufficient. Different teaching styles and conflicting traditions can cause students to stop taking some music classes. An example of this is the individual instrumental education that Nina teaches. Sometimes the parents do not understand that the child needs support with practicing and going to lessons. Other times there is a culture clash between Nina's

playful styles of teaching with a more strict view on music education held by the parents. Due of this, she explains, more students with a foreign background are quitting their instrumental education.

One example that Anna tells the group is of how one girl that she was teaching violin had to quit because of her family situation. The inclusion became exclusion, as demonstrated in her example of a dialogue she had with the student that had to quit:

'I have to quit.' 'Really, why?' 'I must help out and babysit my smaller siblings at home.' Then it feels... when you have succeeded to take them into the MSA, they have been going on in eurhythmics, they have been going on in "kulmix" [fun mix], they have started and played an instrument for several years and then, 'no, I must help Mum and take care of the siblings'. Then they are not allowed to play anymore... *One tiny half an hour a week*. And that is, really when you know that this is a child that **really** needs it for their social integration, in this case that happened last week, then you become sad... (Anna)

This can only happen in the optional classes. The eurhythmics classes given to kindergarten children and some children in grade 1 are compulsory, so everyone takes them.

Niklas suggests two other ways of measuring the effects of eurhythmics: brain studies (EEG) and observation of different classes. However, no matter which method or instruments used, there will always be parameters that cannot be controlled or protected from errors, the teachers discuss. Can one group of students really be compared with another? Typically, the purpose of measurements is to justify eurhythmics economically if it is threatened or it has to be justified to politicians. Perhaps there is a test that could be made, but the idea of national tests ("nationella prov" in Swedish) for eurhythmics is far fetched, Anna believes.

There is a lot of laughter and interaction within the group when these methods are considered. For integration to take place, perhaps it would not make a difference if it were measured or not, says Erika.

In Niklas' eurhythmics groups, he is integrating the languages of the children by including songs from the children's different countries. One boy from Lithuania was given the homework to have his parents write down the lyrics for a good morning song and then the group would sing it all together. Niklas uses flags for this exercise, so that the children can wave the right flag for the right song, learning about the world at the same time.

5.1.5. Eurhythmics Education

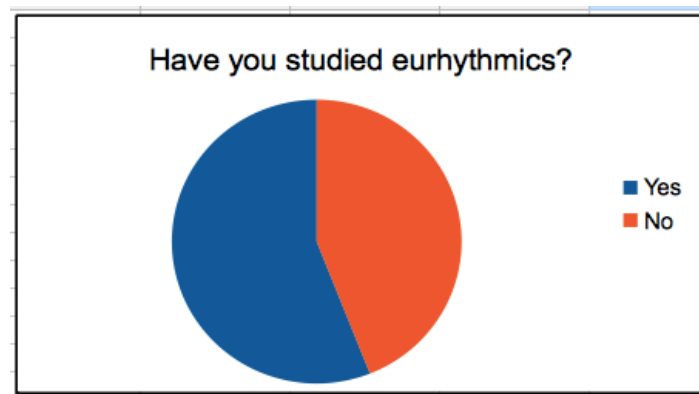


Diagram 8: Eurhythmics education

In the diagram above, it is presented that a little more than half of the participants (56%) of the survey have studied eurhythmics. 44% have not studied it. Eleven teachers commented that they had studied eurhythmics as a main subject for music education while others had taken optional courses, profile courses or other extra courses in eurhythmics.

Among the eleven teachers who commented that they have taken eurhythmics as a major, two of them were eurhythmics teachers at Halmstad MSA and participated in both the survey and the focus group interview. The other three participants from Halmstad commented that they had studied eurhythmics at a university level and two of them took eurhythmics as an optional subject.

Nina begins reflecting on the difference between teachers educated in eurhythmics and those that are not but teaches eurhythmics, during the focus group interview. Perhaps the difference is that those educated in eurhythmics use music as a method to achieve their goals, "Yes, that is because I see this goal, to become skilled in music, and I know why I am doing all of these exercises, and have, like this, 'now we are practicing this because it should lead to there'" (Nina). Niklas mentions that this perspective is already held at the Royal Collage of Music in Stockholm, where he was educated. Other participants, who studied instruments, mentioned the eurhythmics method, "klapp och klang-linjen" (clap and tone orientation). Perhaps, he claims, this is the view that teachers who are not educated in eurhythmics hold; that eurhythmics is limited to rhythm and tone, and that is all that should be taught.

5.1.6. Usage of Eurhythmics

In contrast to the previous figure, almost every music teacher in the survey use eurhythmics in their teaching:

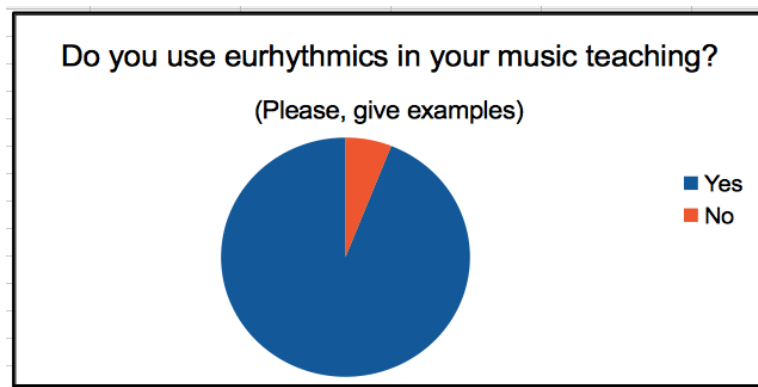


Diagram 9: The usage of eurhythmics

In the diagram above, the answers for the survey to the question of whether eurhythmics is used within their teaching is presented. 94% answered “yes” and 6% “no” to the question.

Some examples of how it is used in teaching are: dancing, pulse, rhythm, overall perspective, chants, body beat, clapping, rhythm instruments, movement to music, metrics, movement creation, solmization, spatial perception, singing, sound stories, cooperation exercises and claves.

The five eurhythmics teachers at Halmstad MSA were presented the results of the two above diagrams (5 and 6) and were asked if it is a coincidence that eurhythmics is frequently used in these socio-economic areas.

Elisabet answers that eurhythmics works because “you use more senses than just ears or eyes, that, it is a lot of body. And because of that, it appeals to a six-year old. That is it: movement.” Niklas adds that you do not have to sit still. Anna explains that “well, it is this, that in a playful and creative and imaginary way, you are working with music and body and yes, everyone has a body. And everyone has a voice”. Elisabet continues by talking about students that have just started first grade and have to sit still:

In school, they should sit down and learn, it becomes a lot of sitting down and receiving it, like, that way. And then they come to eurhythmics, where they are allowed to move, and that that is, like, okay. And at the same time learn things.

Niklas describes the individual within his group and how the eurhythmics method can foster patience and understanding:

In the eurhythmics way, you are working with the individual but also with the group, the collective. If you are doing like, a pulse exercise, then you are observing if any child is not following along, and you go on until - the others help out - this person shall, shall make it. But if I think like this in a math class situation, then the others can run off in different directions. You are not waiting on a math class so that the ones that do not get anything should come along with the ones that do it the best. But if you have one in the eurhythmics class, let’s take a beat exercise or pulse exercise for example, the one that is good helps the one that is less good. So there you strive that *everyone* should make it. (Niklas)

Niklas' example shows how eurhythmics can foster understanding and patience and make use of the knowledge that one student can share with another. A dialogue between the focus group participants then takes place with the rest of the group actively involved, saying, "yeah", "right" and affirming what is being said. It is Anna and Niklas who are talking:

Anna: Yes, you are working together. It is that, like that, you feel that you are doing; 'now we are doing this together, all of us'. And that, they are perhaps only doing in eurhythmics class and in sports, that they are all doing something together. Otherwise it is, well, very much individual.

Niklas: But also in sports it is also, like pretty, what you can achieve and can not achieve.

Anna: It is a little more competitive and achievement focused, and it isn't really like that in eurhythmics.

Niklas: No.

5.1.7. Improving Self-confidence

Anna continues talking about how they work together in eurhythmics classes and that everyone can participate according to their own abilities allowing the students to become more secure and better with time. The last questions the five eurhythmics teachers were asked concerned self-confidence, *“In El Sistema, the children play and sing in front of their parents every week. That adds to their self-confidence. Does eurhythmics education lead to an improved self-confidence?”*

In every group, there are children with low self-esteem and low self-confidence, says Elisabet. She has been told many times that when students finally succeed in one exercise they say, "Yes, I made it". Nina says that it is like this because they are not in competition with each other: "Everyone could join. Thus, it is clear: When you feel capable, then you are given a better self-confidence and we have pretty many possibilities to make people feel clever or capable".

According to Niklas, eurhythmics teachers have friendly and benevolent attitudes. Due to the fact that you wait for the ones that require more time to learn one thing in class. Anna calls it her fundamental concept that "everyone should be able to join and feel that they dare to, and that they want to". But sometimes, she says, one has to be strict in order to keep focus within the group.

One of the last dialogues in the conversation is between Erika and Elisabet. Erika explains her ideas and Elisabet affirms them:

Erika: I think that all education, whatever it is, should exist to increase the self-confidence of the person you teach.

Elisabet: And to strengthen.

Erika: But the eurhythmics method can be very good practically, because it works in so many ways and then, you have a greater chance that you... reach children that learn in different ways. Some have it easier to make it, to learn if you, like, use the whole body, and others are visual. And some... Yes, everyone of these, in eurhythmics you have all of them, then you could, do I think, learn in all ways... You should be able to do that. You can have a better self-confidence from a piano lesson, also, or from something else. You should be able to have it everywhere, but here we have really good preconditions for it, because we work in all ways, with senses and...

Elisabet: Everyone can succeed.

Sometimes other teachers join the group for a eurhythmics class and they start writing judgments of who can do the rhythm sooner than someone else. That happens occasionally, says the teachers, but it is the opposite of the attitude that they have.

5.1.8. Development, Contact and Interaction

In the open-ended answer section of the survey, there were comments about concerts that take place around Göteborg, where children meet with the symphony orchestra, and integration of age, experience and knowledge takes place. When different schools play music together, awareness that you are part of a society increases. Integration was mostly described as taking place within each school and as teaching the children that we are all different but at the same time equal. Maris comments in her survey that, "Music is a deeply human, joining force, but you have to actively create opportunities and meeting places. It should be called togetherness and contact, not integration or cultures that meet". Others explained that we obtain "one common language through music" and that students learn to put words to their emotions. They say that a group that once was sprawling becomes united; where everyone participates and cooperates, girls and boys and different cultures all together. This happens, one teacher explained, when you actively choose exercises that encourage making contact and taking initiative.

From the fall to the spring, it is possible to see a positive development in the contact between students and in the interaction within a group. This sentiment can be seen in both the survey results and in the focus group discussion. At the beginning of the fall "everyone is lost", Niklas says, so it helps the ones that know little Swedish to not feel like outsiders. His boss has not, however, given him the responsibility to integrate his students into society.

Nina thinks that children on a whole have become better at interacting with each other, such as how they will hold hands with anybody: "Nowadays, there is never a discussion, I think, but we are taking our hands and forming a circle; we're just doing it. And then it is also easier for this child that is not alike, which doesn't matter, really. And the ones that are in a wheelchair also join, they are in the circle." Anna suggests that this is due to the preschools. "Most of them go to preschool", Erika agrees.

5.2. Summary of Results

Most of the music teachers in my research believe that their work with music increases mutual integration among their students. Just above half of the participants who answered the survey have studied eurhythmics but almost all of them use eurhythmics in their work. Togetherness, social inclusion, respect for differences and the meeting of different cultures were the most common definitions given for integration.

Eurhythmics education involves many of the senses and it helps students to use their bodies to interact, and to use their imagination and creativity. If eurhythmics as a subject in school were threatened, it would be necessary to find ways to measure or outline the effects of teaching it. However, according to the participants, it would be difficult to find a reliable and trustworthy method to do so.

Some of the topics brought up by the eurhythmics teachers at Halmstad MSA were involving situations of culture clashes, such as in one example where a girl could not continue with her violin education because she had to babysit her younger siblings. These situations come from experience and provide a deeper knowledge into some of the challenges that music teachers can face.

What stands out from the descriptions of body-based music education and how it relates to mutual integration is that it is repeatedly stated that it allows everyone to participate in the class, based on his or her own abilities. Unlike many other subjects in school, there are no competitive elements in eurhythmics as it is a collaborative method, where it is common to learn from your classmates and from each other.

6. Discussion

I have chosen to organize the discussion into different components. The first part focuses on the conclusions that have been drawn from the results and their validity, the second part focuses on the methodology, offering ideas for further research. I end this chapter by explaining some of the implications of the results and looking at the future.

6.1. Conclusions

My investigation question was asking how and if eurhythmics and body-based music classes could contribute to mutual integration among students in a multicultural Swedish school. Almost all of the teachers who answered the survey use eurhythmics and body-based methods in their work and believe that their work increases integration. Most of the music teachers work at a Music School of Arts (MSA) and more than half of them at a compulsory school. Some of them work at both. Music courses at the compulsory school have to adhere to the national guidelines Lgr11 by being a cultural and social meeting place and by teaching music as a means of developing expression and communication (Lgr11). The five eurhythmics teachers in Halmstad are hired by the MSA and follow its guidelines.

In conclusion, the data obtained by my research adds to the knowledge about the relationship between music pedagogy and social behavior among children in the MSA and primary students in the lower grades of compulsory school. It shows that teaching eurhythmics and body-based music education has a positive impact on interaction within the class and on the development of the individual students. This could stimulate integration and cooperation in multicultural music classes in Sweden. An example of this is how children from refugee camps can participate and be included in a group without knowing how to speak any Swedish since the music classes involve a lot of wordless communication. At El Sistema, the parents are also integrated and prejudices are challenged through meeting places such as Vänstay. On the other hand, culture clashes can occur and have the opposite effect, such as when one parent did not let their child continue to play an instrument at the MSA. This excluded the child from the social setting because of family conditions.

Many factors could be added to create a whole picture of what influences integration among students. The positive influence of what is taught in preschool could be one, as most small children in Sweden attend preschool nowadays. Other subjects and activities at school could also be of influence. Nevertheless, there are many studies that claim there are several benefits to musical education. "It does not seem like students think that music per se provides greater understanding among cultures. It is the musicking, the

making and playing of music, that could have such a function” (Lahdenperä & Lorentz, 2010, p. 118, my translation).

Could body-based music education for all prevent social exclusion and lack of self-confidence in multicultural Swedish schools? I spoke with Ulf Fembro, the principle of Halmstad MSA, and he told me that eurhythmics for all students in the elementary school in Halmstad is a low investment, monetary wise, but is great for mutual integration: “Both boys and girls are given the chance to make music, dance and interact in a playful and natural way, and this adds to equality” (Telephone call, 14th of May 2014). Students become practiced in tolerance, acceptance and democracy when individuals are treated equally and given the same possibilities.

If the music teacher, specifically the one using eurhythmics as a tool, enhances the cooperation within groups of students, then a responsibility is laid upon his or her shoulders and this creates challenges. “Therefore, one of the most important competences for an ‘intercultural teacher’ becomes the will and ability to process his or her own and the students negative attitudes and prejudices towards their differences” (Lahdenperä & Lorentz, 2010, p. 32, my translation). It is not a matter of “them” becoming like “us”, but rather to create a plural and diverse “we”. This could be done by using hip-hop or eurhythmics, where body-based music education seems to foster values that creates these value of belonging.

The use of eurhythmics and body-based music education as a tool for mutual integration in a multicultural school context is helped by the fact that bodies and movements are in focus and that learning is done through these actions: “‘I don’t know why we have to be sitting down when we’re at school’, wailed the little girl (aged 4) of one of my friends. She seemed to be implying: ‘as if proper work can’t be done standing up, walking around, or being dragged on the floor!’” (Bachmann, 1991, p. 234). Similarly, the reflections given in the focus group mentioned the fact that learning is done in eurhythmics’ class through interacting with your bodies.

In the questionnaire, 56% of the music teachers have studied eurhythmics, as a complete eurhythmics education or some additional courses, but 94% of the total amount of participants use it in their teaching. How is this reflected in the ways that eurhythmics is being taught throughout Sweden? What responsibilities do the music academies in Sweden have as conveyors of musical methods for those becoming music teachers? If eurhythmics is widely used in Sweden in the teaching of music, music teachers must be equipped with the right tools and enough knowledge to teach it properly. Today, in all of Scandinavia, eurhythmics education is only taught in the music academies of Malmö and Örebro, and the program that I am studying, which has eurhythmics as a main subject, no longer exists. During the fall of 2014, courses with a focus on El Sistema are offered at Härnösand’s folkhögskola (folk high school) and Göteborg Academy of Music and Drama, but eurhythmics, as stated earlier, is only

mentioned in the syllabus of the course at Göteborg. Further research is required on how the eurhythmics method is used within El Sistema and on the effects that limiting the level of eurhythmics taught at Music academies in Sweden has on eurhythmics. After my questionnaire was sent out, El Sistema has also started up in the city of Motala.

It is important to acknowledge my own position as a eurhythmics student and the possible effects of being too close to the research topic. I have tried my best to be transparent in my analysis and, when possible, to take the more distanced position of a researcher, in contrast to my pre-understanding as a eurhythmics student. From my semester as an exchange student at Trossingen Musikhochschule, I have had the personal experience of coming to an educational context without knowing the teaching language. Although learning models of reproduction, to copy and to learn by heart are criticized today, a child's most spontaneous and important cognitive activity is imitation (Bachmann, 1991). The eurhythmics teachers at Halmstad MSA mentioned how easy and straightforward it is for the children that cannot speak good Swedish to simply "follow along" and interact, since the method uses a lot of imitation and improvisation with the body. This is a very effective tool for integration, which I have experienced myself. Sometimes the body can understand what the brain does not.

Another conclusion reached in the focus group interview is that inclusion can take place when competition is taken away and self-confidence is increased. This is often the case in eurhythmics classes, allowing the students to interact and work together with everyone in the class. Music education could be described as "a way of developing social skills in a 'safe' and non-competitive environment for many students" (Dillon, 2007, p. 169). The students at Halmstad MSA and at El Sistema seem to have increased self-confidence as evidenced by their participation in body-based music education. One reason for this could be that your self-confidence can be raised when your classmates, ensemble mates or the audience tell you that they enjoy your music or that you have a good voice (Dillon, 2007). When your self-confidence is improved, it could make it easier for you to communicate and interact and learn a foreign language.

One of the eurhythmics teachers in the focus group interview mentioned the teacher's impact and enthusiasm in helping students to develop and integrate. Music groups may not be comparable with other groups in school because their teachers could be more innovative and effective than the teachers of the other groups (Winner et al, 2013). This could also affect the level of integration and stimulation of the students having music education.

The question of whether integration can be measured was mostly used to stimulate discussion in the survey and in the focus group interview. Nevertheless, it is an important topic to discuss, especially since eurhythmics as a subject in school and at university is threatened. Along with suggesting that humans have more than one intelligence and thus many methods for learning are required in school, Gardner raises

the problems with measuring intelligence or esthetic abilities: “Also, we must be open to the idea that many, if not the most, of these talents can not be measured with standardized written or oral tests that are founded on logics or linguistic ability” (Gardner, 1994, p. X in the preface, my translation).

To summarize, the music teachers in my research that work with eurhythmics at Halmstad MSA and at El Sistema in Sweden seem to contribute to their students’ mutual integration in multicultural schools. This happens because of the use of inclusive and accepting teaching models, where movement, imitation, interaction, cooperation and improvisation are the primary focus, ahead of words and logic. The students’ self-confidence can improve when competition is removed and the teaching speed accommodates the student that learns the slowest.

6.2. Evaluation of Methods

I chose to combine a qualitative and quantitative study for my research. The two methods were complimentary and provided concrete information as well as informative perspectives and commentaries. The answers from the survey provided a foundation for the focus group interview. However, there could be further discussion regarding the validity of combining two methods of such different natures.

Trost (2012) argued that the questions regarding demographics should be asked last in a survey, which is what I did. I accidentally forgot to provide “Halmstad” as an option for the question about where the music teachers are working. All of the participants from Halmstad wrote their city in the open field “other city”. However, these kinds of questions that can be quickly answered could be suitable to have at the beginning of the survey, because they could function as preparation or warm-up. Also, it could be intimidating or tiring to start the survey with longer or more developed questions. There could also be a discussion around the closed questions used in the survey as well as the suggestions I gave as alternatives. How can a researcher ever be certain of how a participant interprets a question? When you do not meet up, face-to-face, no further follow up questions can be made.

The program SurveyMonkey limited the number of participants that could take the questionnaire. The response rate was 50%. I had the time to arrange one focus group for the qualitative study and even though it consisted of five people (one teacher did not show up), the data derived from it is still significant as it shows how eurhythmics can have a positive influence upon integration of students with other first languages and adds to and deepens the knowledge in the field of music pedagogy and social behavior by providing concrete examples of increased integration and collaboration within music education drawn from the teachers’ empirical knowledge and experience. Using a representative group from the population would have little relevance in providing more

knowledge to this field of study. Also, the more focus groups used, the more complex the analytic process becomes (Bryman, 2008). For future research, more focus groups could be conducted in order to validate these results. Like the Spade model designed in this research suggests, also appropriate tools for digging deeper in the field are required.

The knowledge gained from the focus group interview was reinforced by how the group interacted. The participants already had natural roles within the group from their weekly meeting and yearly musical projects together. They talked for different amounts of time and they were using silence, laughing, mirroring each other's body positions and occasionally were clarifying each other's sentences. The transcription of the conversation shows how it was engaging and fluid. I participated by listening actively, nodding and using facial affirmations, but the discussion mostly took place on its own. Since I did not interrupt more than was necessary, the colleagues themselves asked the follow-up questions. Additional comments that were made were mostly complimentary and only occasionally were they argumentative.

The focus group method can provide new and unexpected insights (Bryman, 2008). The participants raised topics such as culture clashes and problematic situations that arise in their work as eurhythmics teachers and I would not have considered these from my own presumptions. Their experiences add new insight to this field of study. They share a common knowledge that is most effectively withdrawn via the focus group method.

What should be taken into consideration is that socio-demographic factors such as age, gender and class could have affected the results (Bryman, 2008). The majority of participants were women: 37 out of 49 (76%) in the questionnaire, and 4 out of 5 (80%) in the focus group. This reflects the demographics of eurhythmics teachers in Sweden; 100% of the students studying eurhythmics as a major at Malmö Music academy during my four years there were women. However, in Malmö, all music teachers are taught some courses in eurhythmics. As Nina explained in the focus group interview, the difference between an educated eurhythmics teacher and one that has little or no education in the subject could be that an educated eurhythmics teacher has music as the primary goal, while the other one might teach separate eurhythmics exercises without this clear direction. Eurhythmics as a subject can then have many different goals, depending of the level of education the teacher has. Considering these factors, it seems that further research may be needed to determine the long-term effects of teaching eurhythmics.

Longitudinal research, such as making observations and conducting interviews with students that take eurhythmics in school, could be conducted to study how group dynamics and individuals develop over time. In this research, only the thoughts and opinions of the *teachers* were given. In order to make certain conclusions from this study, the circumstances would need to be more controlled (Winner et. al., 2013), such

as using a control group of students. Without a controlled experiment, no cause and effect connections can be made, as there are many other factors that can influence the result. It would be difficult, however, to perform such an experiment on this topic, since it concerns humans interacting in a natural context.

6.3. Implications

El Sistema in Göteborg is financed by the Stiftelsen El Sistema (translated to El Sistema Foundation) and has to follow its guidelines, which come from the investors. In Malmö, El Sistema is part of Malmö MSA and follows its guidelines. From a co-student writing her paper in the subject, I have heard that teachers at El Sistema in Malmö have requested they be provided with clearer objectives for their work. The objective and purpose of music education at El Sistema in Sweden seems to differ between cities and schools. It is, however, stated on their web page that at El Sistema, music can be used to promote social change among the students (Stiftelsen El Sistema, 2014a). If this is in fact happening, then the body-based teaching methods might be one of the explanatory factors.

The definitions of integration given by the music teachers, such as “unity” and “togetherness”, could add new perspectives to the current understanding of integration. Perhaps it is the musical context within which these teachers work that is partly responsible for these definitions because music has the ability to create unity that goes beyond spoken words. The act of playing music and moving together as a group requires people to connect and listen to each other. During my first two years of eurhythmics education at Malmö Music Academy, the act of listening was often emphasized.

Teaching eurhythmics and body-based music education to children at an early age not only has benefits for mutual integration among students but it can also benefit the individual child and their integration. Sundin (2001) claims this is because education in music and movement can provide a child with a “musical system”. Already before a child starts to talk and understand words, he or she reacts to many musical components of language, such as intensity, intonation, rhythm, pitch and dynamics, all of which are components that help us socialize for the rest of our lives (Sundin, 2001). I believe that this could be especially helpful for children with other first languages in their development of the flow and melody of the Swedish language.

Music education could facilitate language learning and much more:

“Music may improve verbal skills (including reading, writing and foreign language learning) via its facilitation of auditory skills. And music may stimulate IQ and academic performance because music education is a school-like activity and thus may train school-like skills of concentration and reading of notation, which in turn could elevate IQ.” (Winner et al, 2013, p. 253)

Since eurhythmics uses more than one method for learning, it could also be helpful for children that learn and remember in different ways. As Bachmann (1991) mentioned, language development could be improved by the real life experience of the musical components of language through eurhythmics classes. Considering that the number of children immigrating to Sweden is increasing, this could be a useful tool to support children in their language development.

In the years of 1974 to 1988, Malmö MSA offered eurhythmics to all first-graders in Malmö, told by the Head of unit Ulrika Renström (email 13th of November 2014). Reorganization was made in the years after, and since 1992 the youngest elementary school students can try out different art forms such as music, dance and visual arts during school time. Today 31% of the population of Malmö was born in another country (Malmö kommun, n.d.). In the local political debate that I listened to at Malmö Music Academy in the fall of 2013, I asked the politicians if eurhythmics could be taught to all elementary school students in Malmö, like in Halmstad. There seemed to exist a desire among the politicians to offer eurhythmics education for all. If the benefits of providing eurhythmics classes for all kindergarten students and many first-graders in Halmstad were further established, other cities and Music School of Arts could follow. As Ulf Fembro, principle at Malmö MSA, mentioned, this could add to equality, letting boys and girls move, sing and interact with music on an early stage in life.

When I lived in Costa Rica in 2007, I visited a project called Fútbol por la vida (translated as Soccer for life) where soccer is used as a tool to involve youth in the community and prevent violence. I believe that engaging youth in stable contexts with meaningful activities and safe meeting-places is the most important factor in building an inclusive society. Soccer could be one tool for integration, and body-based music education another, by taking away the away competition and adding to the belonging of the students.

Music education can provide social development, no matter which pedagogy or method is used. By making music together, you can connect with other musicians in a “deeper way of knowing”, providing you with a breadth of social contact where you can collaborate and feel a sense of unity (Dillon, 2007). These social benefits of music also appeared in the answers to the survey and in the focus group interview, suggesting that children having music education are being equipped with important values and experiences for life. Therefore, in accordance with Lgr11 stating that music should be taught as a means of expression and communication (Lgr11), I think more music education should be added in school, to be able to give these values and experiences to every child in Sweden.

In an email from one of the participants of the survey, I was asked what I include in the concept of integration. My answer was that I believe it is about building bridges

between people, cultures and countries and that it is not a matter of “them” becoming like “us”, but rather how together we can create a "we".

One definition of integration offered by the music teachers in the survey was “democracy”. Democracy is not automatically achieved by the use of collaborative or inclusive methods because it could leave room for power imbalances and social control when students or participants are free to obey (Gaunt & Westerlund, 2013). For democracy to be implemented, appropriate teaching methods must be found: “Democracy will not become democracy until education is making it its main purpose to release certain gifts for arts, thinking and togetherness” (Hartman et al., 2004, p. 132, my translation). If music will be made available for everyone, despite cultural and socio-economical backgrounds, eurhythmics and body-based music education could one be an effective way to achieve practical democracy and mutual integration among students in multicultural schools in Sweden.

Just before this paper was finished writing, the government in Sweden proposed a second election on March 22nd 2015. The party Sverigedemokraterna wanted integration and limiting the number of refugees to be the main political question. Right after Christmas, however, this second election was cancelled since six of the democratic parties made a structural agreement, making it easier for a minority government to rule Sweden. However, the discussion of how to make mutual integration possible despite culture, language, religion or other differences will most certainly be a continuing debate in Swedish society and schools in the years to follow.

In June 2015 I have been invited to the conference Cultural Diversity in Music Education 2015 (CDIME XII) in Helsinki, Finland, where I will present this paper to the other international participants and to my supervisor Eva Sæther. My interest in this field of study has only increased during my writing period and made me become more secure that this topic is something that I want to continue to explore in my career as a eurhythmics teacher.

7. References

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Appendices

A1: Questionnaire

1. Vad innebär ordet "integration" för dig? (Flervalsfråga) - Acceptans, Tolerans, Social inklusion, Samhörighet, Möten mellan olika kulturer, Slå hål på fördomar, Respekt för olikheter, Annat (Kommentar)
2. Anser du att ditt arbete med musik och barn bidrar till ökad integration? Ja, nej, vet ej (Kommentar)
3. Om ökad integration sker i ditt arbete, hur skulle du välja att beskriva utvecklingen i en av dina klasser från höstterminens start till vårterminens slut? Ge gärna exempel.
4. Tänker du att integration går att mäta? (Kommentera gärna) Ja, nej, kanske (Kommentar)
5. Hur stor andel av dina elever i musik uppskattar du har ett annat modersmål än svenska? (Uppskatta totalt sätt, kommentera gärna om det skiljer sig stort mellan olika klasser) 0-20%, 21-40, 41-60, 61-80, 81-100. (Kommentar)
6. I vilken stad arbetar du som musikpedagog? Umeå, Stockholm, Eskilstuna, Göteborg, Malmö (Annan)
7. På vilken typ av skola/vilka typer av skolor är du verksam? (Flervalsfråga) Grundskola, Musikskola, Kulturskola, Annan (Kommentar)
8. Har du studerat Rytmik? (Skriv gärna på vilken nivå) Ja, Nej, Studienivå (Kommentar)
9. Använder du Rytmik i din musikundervisning? (Ge gärna exempel) Ja, nej, Vet ej, Exempel (Kommentar)
10. Hur gammal är du? 20-30 år, 31-40 år, 41-50 år, 51-60 år, 61-70 år

Translated survey questions:

1. What signifies the word "integration" for you? (Multiple answer question) – Acceptance, tolerance, social inclusion, togetherness, meeting between cultures, push holes on prejudices, respect for differences, something else (Commentary)
2. Do you find that your work with music and children contribute to increased integration? Yes, no, don't know (Commentary)
3. If integration were increased through your work, how would you choose to describe the development in one of your classes from the beginning of the fall semester to the end of the spring semester? Please, give examples.
4. Do you think that integration can be measured? (Please, comment) Yes, no, maybe (Comment)
5. How big part of your music students do you estimate have another mother tongue than Swedish? (Estimate in total, please comment if it differs a lot between different classes) 0-20%, 21-40, 41-60, 61-80, 81-100. (Commentary)
6. In which city do you work as music teacher? Umeå, Stockholm, Eskilstuna, Göteborg, Malmö (Another)
7. In which type/-s of school/-s are you operative? (Multiple answer question) Elementary school, Music school, MSA, Another (Commentary)
8. Have you studied eurhythmics? (Please, write in which level) Yes, no, level of study (Commentary)
9. Do you use eurhythmics in your music teaching? (Please, give examples) Yes, no, don't know. Examples (Commentary)
10. How old are you? 20-30 years, 31-40 years, 41-50 years, 51-60 years, 61-70 years

A2: Quotation from email

Email från Camilla Sarner (verksamhetschef för kulturskolan i Göteborg och idégivare till El Sistema i Sverige): "Rytmi pedagogiken är en mycket viktig grund för El Sistema, dels metoder för gruppundervisning, särskilt för yngre åldrar och för att arbeta med rörelse och puls-rytm-taktträning i orkester samt gehörsträning." (2014-05-04)

A3: Personal letter

“Kära musikpedagog!

Jag heter Katarina Lundberg och studerar till Rytmi pedagog vid Musikhögskolan i Malmö. I mitt examensarbete har jag valt att undersöka hur musikpedagogik och integration i Sverige kan hänga ihop. Jag har förstått att ditt arbete och din arbetsplats är av särskilt intresse för min undersökning och hoppas därför att du vill hjälpa mig genom att svara på en enkät. Enkäten innehåller tio frågor och beräknas ta max fem minuter att svara på.

Om du har andra tillägg eller övriga synpunkter är du varmt välkommen att kontakta mig på katarina.lundberg@gmail.com eller 073-578 92 55. Jag är mycket tacksam för all hjälp jag kan få!

Stort tack på förhand! Vänligen, Katarina

Här är en länk till enkäten: [SurveyLink]”

Translated personal letter:

“Dear music teacher,

My name is Katarina Lundberg and I study eurhythmics at Malmö Music Academy. In my final thesis I have chosen to investigate how music pedagogy and integration in Sweden could be correlated. I have understood that your work and your work place is of certain interest for my research and thus, hope that you would like to help me by answering a questionnaire. The questionnaire consists of ten questions and are estimated to take maximum five minutes to answer.

If you have other supplements or viewpoints, you are warmly welcome to contact me on katarina.lundberg@gmail.com or 073-578 92 55. I am very thankful for all the help I could get!

Great thanks in advance! Kindly, Katarina

Here is a link to the survey: [SurveyLink] “

A4: Focus group questions

1. "I stort sätt alla som svarade på min enkät i somras ansåg att deras jobb bidrar till ökad integration. De vanligaste definitionerna av integration som gavs i era och 44 El Sistema-pedagogers svar var social inklusion, samhörighet, respekt för olikheter och möten mellan kulturer. Era egna förslag var "alla är med", demokrati, delaktighet, ha lika värde, vara med trots olika förutsättningar och förening. Hur ser praktisk integration genom Rytmik ut? Handlar det om att sudda ut olikheter och få en elevgrupp att smälta samman? Ge gärna exempel från era arbetsplatser!"

2. "I enkäten frågade jag om integration går att mäta. Mer än hälften sa "kanske", en tredje del "ja" och några "nej". Några mätförslag var att det är fler sökande till kulturskolornas ensembler efter El Sistema-projekt, blodtryck/stressmätning, kvantitet i möten, fler mötesplatser mellan kulturer och ökat självförtroende hos eleverna. Som sagt anser nästan alla pedagoger att deras arbete bidrar till ökad integration, medan det nämns att tid och andra förhållanden begränsar arbetet. Vilket uppdrag har ni som musikpedagoger i en flerspråkig skolmiljö och vilket uppdrag har eller ansvar har ni *inte*?"

3. "Övrig fråga: Är det en slump att det är just den här metoden, Rytmikpedagogik, som används? 55% av pedagogerna som svarade på enkäten är utbildade i det, men 92 % använder det!"

Translated questions:

1. "Almost every one that answered to my survey find that their work contributes to increased integration. The most common definitions of integration that were given in your and the 44 El Sistema teachers answers were social inclusion, togetherness, respect for differences and meetings between cultures. Your own propositions were words such as everyone can come along, democracy, participation, having equal value, participate despite different preconditions and unity. How does practical integration through eurhythmics look like? Is it about erasing differences and make the student group become one? Practical examples from your work are appreciated!"

2. "In the survey I asked if integration could be measured. More than half of you said "maybe", one third "yes" and a few "no". Some ways of measuring that were proposed were that more students apply for the MSA ensembles after El Sistema projects, blood pressure and stress reduction, quantity in meetings, more places to meet between cultures and improved self-confidence among the students. What do you think, is it important to be able to measure integration? What is your mission as music teachers in a multilingual school environment, what is your task and what is *not*?"

3. "Extra question: Is it a by chance that it is this method, eurhythmics, that is used? 55% of the teachers in the survey are educated in it, but 92 % use it!"