



## **CATAVENTO**

**From a field trip to a concert concept: the transformation of artistic identity through musicking and tacit knowledge from a non-native perspective**

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## Abstract

This study aims to better understand how intercultural immersion in different cultures can impact artistic processes and the experience of one's artistic identity. In this written work personal growth and involvement in artistic identity are explored through an artistic field trip and the consequent master's concert, which was constructed after the trip had occurred. For the reader to have an idea of the writer's positionality and identity formation, a background of my personal and professional timeline is described. The three-layered research process takes into account the author's origin as a Finnish native, a year spent in Portugal in exchange studies and a three-month field trip to Brazil, which all culminated in a master's concert project CATAVENTO in December 2023.

The acquisition of tacit knowledge resulting from an artistic field trip in Brazil is examined through the methods of artistic research and autoethnography. Furthermore, the experience's impact on the author's artistic identity is analysed, particularly through the tacit knowledge assimilated from a non-native position. The theoretical framework of this research is constructed by reviewing existing academic literature on concepts such as *tacit knowledge*, *intercultural immersion*, *artistic identity* and *musicking*. To strengthen the findings of this research, I analyse the results of two focus group discussions. They were held between other artists in the global music field, whose artistic identity is partially formed through other culture's musical traditions, in which they possess a non-native position.

The key findings of this study show that diving into a field trip experience not only provides tacit knowledge that shapes one's artistic identity but in addition, broadens worldview and widens the understanding of working amongst other cultures. As artistic expression is – implicitly and explicitly – constructed further, finding a balance between creative expression and cultural sensitivity became increasingly important. Acknowledging position and privilege became highlighted, both while conducting the field trip and deriving inspiration from it in the later stages of this research project.

### Keywords

Artistic identity, community, global musicianship, intercultural immersion, musicking, tacit knowledge

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## Structure of the written work

**Chapter I** is an introduction to the research, laying out the aim and the research question used to build the theoretical framework of this written work. This chapter also presents my personal background, for the reader to better understand my motivations and the history that has formed my identity to the point of writing this research.

**Chapter II** presents a literature review of previous scholarly studies on which I have reflected my research data. This chapter also explains the key concepts of this study and presents the ethics and my positionality towards this work.

**Chapter III** addresses the methodologies used to facilitate an understanding of this research. It opens the concepts of autoethnographic artistic research and introduces the focus group discussions, which I conducted in order to gain depth for my research findings.

**Chapter IV** describes the practical side and the findings of this research, diving into my field trip and master's concert, which together formed the CATAVENTO project. This chapter describes and analyses the process in detail, mirroring its findings through the theoretical underpinnings introduced in Chapters II–III.

**Chapter V** discusses the conclusions of this research, reflecting the findings to previous scholarly literature and proposing future research ideas.



# Chapter I: Project overview

## Introduction

*"What happens if we are to expand our sonic palette and musical reference points, and allow ourselves to be influenced by and learn from musical perspectives that have not been part of our musical training or experiences so far? In which ways does this affect one's relationship to the instrument and expand the possibilities of the technical and expressive musical palette?"*

(Thomson ja Lähdeoja, 2019, p. 39)

This study aims to better understand how cultural immersion can impact artistic processes and the evolvement of one's artistic identity. Different cultures, communities, musical genres, and performance spaces, to name a few, carry implicit knowledge that has the potential to shape our experiences and reshape our perspectives when we are receptive to them through *intercultural immersion* (Thomson, 2021). The term is used frequently when referring to this study's field trip; intercultural immersion describes a deep dive into another culture and its traditions, fostering an equal, in-depth exchange of ideas and learning between cultures. Sometimes, this hidden knowledge, referred to in this study as *tacit knowledge* (Polanyi, 1966; Thomson, 2013 & 2021), is what draws us to a particular music or artistic community, even if it comes from a culture we're not previously familiar with.

This artistic research describes and analyses an intercultural immersion trip, ie. an artistic field trip to Brazil, and examines the tacit knowledge acquired through the experience, which served as a part of the process that culminated in CATAVENTO, a concert project concluding my master's degree. The concert, presented on December 14<sup>th</sup>, 2023, featured a three-layer artistic process, which also serves as a broader approach for this artistic research. Focusing on three dimensions of my artistic identity, CATAVENTO showcased compositions and arrangements which stem from Finnish, Portuguese, and Brazilian inspirations. Finnish influences originate from my national identity; the Portuguese from my Erasmus exchange year in 2014 to 2015 as well as a continued connection to the culture through a close relationship; and the Brazilian emerged from a field trip undertaken for artistic growth through studying and collaborating with local musicians. This three-layered approach in my research is reflected also in the generation of the research data: 1) the artistic field trips, 2) the artistic process leading to CATAVENTO concert, and 3) focus group

discussions conducted with artists who similarly navigate a non-native position in certain aspects of their artistic identity.

In this research, I examine the artistic process in light of two theoretical concepts: tacit knowledge and *artistic identity* (see Thomson & Lähdeoja, 2019; Thomson, 2021). The idea of looking into these concepts first arose in 2020 during a conversation with Professor Nathan Riki Thomson, the head of the Global Music Department at Sibelius Academy, University of the Arts Helsinki. At that time, I had recently embarked on my studies at the said department. I found myself struggling to articulate the experiences gained during my Erasmus exchange year in Portugal, which eventually led me to change the course of my artistic interests and to apply for the Global Music Department studies. While I recognised the profound influence that my immersion in Portuguese culture over eleven months had on me, it was challenging to pinpoint the knowledge that had settled in my being. Directing my focus to the concepts of tacit knowledge and artistic identity led to deeper investigation and ultimately to the completion of this thesis. Since I'm exploring the tacit knowledge acquired specifically through the field trip in Brazil and through music-related experiences, it is necessary to open the concept of intercultural immersion as well as the term *musicking* (Small, 1998), that I use instead of 'music-making'.

This research process includes diary markings, pictures as well as audio and video recordings from my field trip to Brazil, documenting and analysing compositional work and rehearsal processes during and after the field trip, two focus group discussions, documentation and analysis of their audio data, preparation process for my master's concert, as well as analyses of the concert outcome. Through a wider lens, this master's degree process includes one field trip, which took place from the 7<sup>th</sup> of December 2022 until the 28<sup>th</sup> of February 2023, one concert, performed on December 14<sup>th</sup>, 2023, and one artistic written component. Through this process, I focused on observing and analysing my artistic identity, its fluidity and development.

## **Personal background**

As this research delves into issues of identity development, and in order for the reader to get an idea of the person and the artistic background behind this thesis, it's relevant to present my personal and professional timeline.

I am Finnish and although born in Turku, I spent my childhood and formative years in Kouvolaa, the Kymenlaakso region of Southern Finland. Both of my parents studied music as a hobby, my mom gave private piano lessons at home, and I grew up in a house filled with soundscapes of Western classical, popular, and jazz music. My music studies started at the age of four from early childhood music education and continued to classical violin studies at the age of seven. While I enjoyed playing in ensemble settings, such as orchestra and quartet studies, performing solo with classical violin never felt completely natural to me. Furthermore, even when following the markings of classical sheet music to the letter tickled my nerdy side, occasionally I opted to improvise over the existing notation. Luckily, my long-term violin teacher slightly encouraged this side of me. When nineteen I was still playing the violin, but through various experiences in choirs, bands and musicals, singing had taken a significant role in my life. I decided to pursue a career in non-classical music, specifically pop and jazz singing. My professional educational background entails an undergraduate degree in musicianship from Kuopio Conservatory, followed by music pedagogue studies at the Savonia University of Applied Sciences, where I obtained a degree as an instrument teacher specialising in rhythm music vocals.

During my pedagogical studies at the Savonia University of Applied Sciences, I ventured on an Erasmus exchange year in Lisbon, Portugal. In the academic year of 2014–2015, I studied jazz vocals in Escola Superior de Música de Lisboa, collaborated with diverse musicians and familiarised myself with Portuguese culture, which was previously unknown to me. That year led me to develop my artistic identity in a new direction. I intended to study jazz, which I did indeed do, but gradually after the immersive experience, I started gravitating more and more towards the Portuguese, Brazilian and Cape Verdean musical traditions, that I was frequently exposed to in Lisbon. There, I encountered musics that had not been part of my previous musical training or experiences, which opened doors to expanding my artistic palette. Additionally, it sparked a newfound curiosity for the composer in me. My bachelor thesis *Songs Over Continent* (Vuoristo, 2016) explored the phases of composing songs in Finland and the processes of rehearsing, arranging, and recording them in Lisbon, with a local ensemble.

Following my graduation in 2016, I relocated to Helsinki, the capital of Finland. From 2016 to 2020 I worked full-time as a music pedagogue, primarily teaching rhythm music vocals, while performing as a musician on the side. In 2020, I enrolled in the Global Music program at Sibelius Academy, University of the Arts Helsinki, to explore and broaden my artistic identity, as well as delve more into those musical traditions outside of my

previous musical training, that had sparked my interest since my exchange year experience. The master's studies took me to many new forays; I have collaborated with various artists and groups of diverse backgrounds within the aesthetics of global, folk, jazz, music technology, as well as music pedagogy settings, crossing the department lines of our university. To follow a passion of mine, I have also completed a minor in improvisation. The Global Music studies have strengthened my artistic identity and values, as well as provided a diverse community and resources to explore my worldview and artistic aspirations.

Another strong passion of mine is music education, working with vocals in many ways, especially within communities. I have worked as a vocal teacher in Helsinki metropolitan area since 2016 to the current moment, co-conducted Music & Welfare workshops for patients with long-term mental illness, and taught singing in several establishments outside of Helsinki. Through my studies at the Global Music Department, I have been fortunate to co-facilitate improvisation, co-creation and musical games-based workshops also abroad: in Natal, Brazil; Duluth, Minnesota, U.S.; and La Ligua, Chile.

### **Research aim and question**

This thesis aims to better understand how immersion in different cultures and the tacit knowledge acquired through the gained experiences can impact artistic processes and the transformation of one's artistic identity. This research addresses the following research question:

**How can tacit knowledge impact one's musical practices and artistic identity through intercultural immersion and musicking?**

## Chapter II: Literature review and key concepts

### Literature review

The following literature review offers insights into the theoretical frameworks, musicking techniques, and methodological approaches employed to understand the research approach of this study.

In their article “Global Mobility in Music Higher Education: Reflections on How Intercultural Music-Making Can Enhance Students’ Musical Practices and Identities” Bartleet, Grant, Mani and Tomlinson dig into a relatively similar research question to my own: “How can music-making in the context of intercultural mobility programs affect students’ musical practices and identities?” (Bartleet et al, 2020, p. 2). In their work, they present findings of various intercultural immersion trips, which were conducted with music students in higher education. Bartleet and others argue that “(G)lobal mobility programs can become powerful sites for embodied learning and understanding and affect students’ musical identities and practices in deep ways” (Bartleet et al, 2020, p. 15). The article focuses on the students’ learnings, and I found their Table “Representative typology of music-making in the context of our three music mobility programs” (Bartleet et al, 2020, p. 6–7) especially fruitful as a method of documenting the learnings of the field trip of this project.

To learn about the concepts of artistic identity and tacit knowledge I turned to the autoethnographic works of Nathan Riki Thomson. Thomson’s doctoral thesis “RESONANCE: (Re)forming an Artistic Identity through Intercultural Dialogue and Collaboration” (Uniarts Helsinki’s Sibelius Academy, 2021) provides valuable insights and thought-provoking passages for these concepts, especially tapping into how an artist’s identity can be shaped and reshaped through meaningful interactions and collaborations with and within different cultures. He introduces the term *intercultural immersion* (Thomson, 2021; see also Kors et al, 2003; Schippers, 2009) in a context that aligns with the objectives of my study, making it one of the key concepts in this research. Through his earlier works, I was able to build my understanding of several of these key concepts further. For example, in his master’s thesis “Shaped by the Sea: Artistic Identity and the Process of Leadership Collaboration in a Transcultural Context” (2014) Thomson describes how his artistic identity was shaped through the years he spent in Tanzania and Zambia learning from and collaborating with traditional musicians and dancers. He elaborates how some of the

knowledge he acquired cannot be described in words, but rather as tacit knowledge, which influences how he plays, teaches, composes, and thinks about music today. He shares examples of learning situations in new cultural contexts where musical content takes a backseat to the perspectives of teachers and surrounding musicians on music and life, illustrating the impact these experiences had on his *artistic identity* (2014, p. 12–14).

To further dive into Thomson's work, the article "Forming a Sonic Identity through the Integration of Trasculturality and Technology" (Thomson and Lähdeoja, 2019, p. 33) examines the concept of artistic identity and its fluidity. Thomson and Lähdeoja claim that musicians rarely nowadays confine their artistic identity to only one specific genre, specification, or cultural background, but rather a weave of various influences, stemming from different experiences. They argue that "the concept of a musical identity is increasingly formed by drawing on a diverse range of influences and experiences, both locally and globally" (Thomson ja Lähdeoja, 2019, p. 35).

There has been much research on the concept of *tacit knowledge* ever since it was presented by Michael Polanyi in his book "Tacit Dimension" (2009). He opens the concept with a notion: "(W)e can know more than we can tell" (p. 4). Different views have sprouted from various researchers since. For example, Jarvis expands the explanation of the term in his work "Learning to be a Person in Society", referring to tacit knowledge as an acritical, unconscious form of knowing, which is a part of our everyday learning and behaviour (2012, p. 152–156). Then again, in the article "The Epistemology of the Unspoken: On the Concept of Tacit Knowledge in Contemporary Design Research" (2012), Claudia Mareis concludes that tacit knowledge is obtained through immersion in a specific social environment, thereby rooted in shared cultural norms and collective behavioural patterns: "Tacit knowledge can [...] be understood as a complex of certain incorporated cultural capital. It comprises practical and semantic knowledge, schemes, rules, and scripts, as well as values and standards, abilities, competencies, and skills" (Mareis, 2012, p. 70).

## Key concepts

The key concepts in this research are *tacit knowledge*, *artistic identity*, *musicking*, and *cultural immersion*. A summary of each concept is provided here, and later they are examined on a deeper level, as I describe how they relate to my work in different ways.

## Tacit knowledge

As presented above, the term tacit knowledge, otherwise referred to as silent or implicit knowledge, pertains to knowledge that is said to be rather caught than taught. It's seen as the opposite of explicit knowledge, which can be rather easily expressed and shared systematically; verbalised, categorised, processed and transmitted. "In contrast, tacit knowledge is highly personal and hard to formalise. Subjective insights, intuitions and hunches fall into this category of knowledge" (Nonaka et al, 2000, p. 7). In his book *The Tacit Dimension* (2009), Michael Polanyi unravels the term using various everyday examples: when seeing a familiar face on the street we immediately recognise it, but it's difficult to articulate what are the features that differentiate that specific face from thousands, or even millions of other faces we know. Then again, if we were to have a catalogue of different sets of eyes, noses, lips and chins – perhaps like in a police station, when trying to produce as similar a drawing of a criminal as possible – we could probably pick suitable ones and build quite an accurate look-a-like. "We can use the police methodology by knowing how to match the feature we remember with those in the collection, and we cannot tell how we do this. This very act of communication displays a knowledge that we cannot tell" (Polanyi, 2009, p. 4–5).

## Artistic identity

The concept of artistic identity refers to the unique combination of qualities, characteristics, and values that define an artist's creative persona and distinguish their work from others. It stems from various origins, such as cultural background and personal experiences, musical influences and beliefs. It is often reflected in an artist's creative expression, including their choice of subject matter, artistic techniques, thematic ideas, and the overall aesthetic of their work. Thomson suggests the term "[...] artistic identity to describe a holistic, fluid view of identity that encompasses personal musical approaches, aesthetics, interdisciplinary processes, artistic thinking, modes of intercultural dialogue and collaboration, creation, and ways of connecting with different people, environments, and places. Artistic identity is therefore broader than musical identity, which may refer specifically to particular musical genres, styles, or aesthetics" (Thomson, 2021, p. 35). Elliott, Silverman and Bowman cite an earlier study by Elliot and Silverman: "Everything we conceptualize, do, or desire – stems

from our status as beings who possess, undergo, enact and “perform” our individual and collective personhood(s)” (2015), and they conclude that: “Artistic actions and interactions are fundamental to the creation of our individual and collective human identities” (Elliot et al, 2016, p. 5).

### Musicking

One significant component of this research project is a field trip, and I refer to many of the experiences encountered there by the term *musicking*. Musicking is a term referring to the verb *to music*. Christopher Small (1998) proposes this definition for the word: “To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practising, by providing material for performance, (what is called composing), or by dancing” (Small, 1998, p. 9). I prefer to use this term, as opposed to music-making, for example, since I encountered various music-related situations, that cannot be simply put ‘in a box’ of *making* music, but rather culturally enrooted occurrences, that contain music in different ways. It felt essential to actively participate in these *musicking* situations, in order to gain a deeper understanding and embrace the cultural practices I was studying.

### Intercultural immersion

In this study, I often refer to my field trip and exchange year with the term *intercultural immersion*. To break the concept down; Kors and others refer to *intercultural* as “a voluntary meeting of cultures with a focus on product” (Kors et al, 2003:6), whereas Schippers describes the term through discussing intercultural education. “(T)he aim is not merely co-existence, but rather, fruitful and equal cooperation and learning between cultures” (Schippers, 2009, p. 15). *Immersion* could be explained as deep-diving or engaging deeply in something mentally. Thomson shapes the term *intercultural* further in his dissertation, stating that “[...] the very concept of interculturalism itself may be redefined as a way of being in the world that is pluralistic, fluid, and actively seeks dialogue and collaboration across borders with different peoples, environments, and places” (Thomson, 2021, p. 38). Bartleet and others (2020) address the term by pointing out the benefits of global mobility programs for students,



stating that they have the potential to foster respect and appreciation for new musical aesthetics and styles, as well as question the prevailing belief that the Western/European classical tradition is superior in music. Furthermore, they state that "(I)ntercultural learning experiences can [...] bring students new recognition of their own cultural subjectivities; a better awareness of the social, political, economic, cultural environment in which they operate as musicians; heightened recognition of privilege and the concomitant responsibilities it brings, including as a musician; and greater recognition of their identities not only as citizens in their local communities or nations, but as global citizens" (Bartleet et al, 2020, p. 15). With these citations in mind, *intercultural immersion* could be seen as open-heartedly diving into a cultural surrounding and/or community, ready to learn and embody its characteristics. The concepts of *tacit knowledge*, *artistic identity* and *intercultural immersion* are intricately linked in this study, as it appears that intercultural immersion cannot occur without tacit understanding, and artistic identity is directly affected by the previous two.

## Chapter III: Research methods

### Research methods

This chapter describes the methods of this artistic research. I approach the gained data holistically, where reflection, analysis and reporting are intensively intertwined. I write about my experiences, using the tools of *autoethnography*, a research approach striving to “describe and systematically analyse (*graphy*) personal experience (*auto*) in order to understand cultural experience (*ethno*)” (Ellis et al, 2011, original citation Ellis, 2004, Holman Jones, 2005). To dive deeper into situations that led me to realise a change in my artistic identity or a new-born curiosity for different artistic expression, I needed to reflect on my experiences in hindsight. When Ellis and others refer to these kinds of situations, they mention *epiphanies*: "When researchers do autoethnography, they retrospectively and selectively write about epiphanies that stem from, or are made possible by, being part of a culture and/or by possessing a particular cultural identity" (Ellis et al, 2011, p.4).

To realise the CATAVENTO concert project, I proceeded in four creative stages. In his master’s thesis, a colleague Matos Lopes (2023) used a table to illustrate the working stages that resulted in an artistic outcome. The table below is inspired by his “Figure 2. Work timeline” (Matos Lopes, 2023, p. 11), adapted to characterise the CATAVENTO project:

1. INTERCULTURAL IMMERSING, COLLECTING & ANALYZING	2. COMPOSING & ARRANGING	3. REHERSALS & PERFORMANCE	4. REFLECTIONS & WRITTEN COMPONENT
<u>Listening &amp; learning</u> Field trip: recording lessons & personal practice sessions, surrounding soundscapes & landscapes, sketching lyrics and first ideas of the concept	<u>Imagining</u> Composing and arrangement period, making demo recordings of the pieces, further development of the concert concept	<u>Play!</u> Artistic residency in Kallio-Kuninkala, additional rehearsals in Music house, preparation of technical needs, concert 14 <sup>th</sup> of December 2023	<u>Project’s theory</u> Conducting focus group discussions, collecting all data, analysing it, developing and analysing research content

Table 1. Working stages of CATAVENTO (adapted from “Figure 2”, Matos Lopes, 2023, p. 11)

The first phase in Table 1. describes the three-month field trip and artistic immersion period in Brazil, lessons taken with local musicians, and the recordings I collected from those lessons and my personal practice sessions. In addition, I recorded several soundscapes from my surroundings, to better remember and recollect the feeling of the locations where I was at the time, for future phases of composing and analysing the experiences. The first phase also describes the situations of *musicking* in various settings throughout the field trip experience. I often recorded these situations too: e.g., videos of concert venues, street players, masses of carnival participants dancing, and circle music jam sessions, to name a few. For these recordings, I have used either *Zoom H2n* portable recorder or my mobile phone, *OnePlus 7T*.

The second period was dedicated to composing and arranging pieces for the concert CATAVENTO, while simultaneously developing the concert concept further. The period took place mainly in Finland, after returning from the field trip in Brazil. However, the “imagining” phase occasionally intersected with phases one and three, as I started composing and writing lyrics during the trip and continued working on some of the compositions during the third, rehearsal period. As a composition and arrangement tool, I tried out ideas by recording demo arrangements, using the *Logic Pro* software. These demo audios were sent to the band members, for them to have a grasp on the compositional material before starting the rehearsal period. Developing the concert concept further meant profoundly analysing what I had experienced in Brazil, and how I wanted to portray that through the concert. It also meant choosing the instrumentation and the musicians, before the arranging of the music could begin. I concluded that finding musicians who contributed to the songs with their signature way of playing and/or singing, and with whom I felt comfortable on a personal level, was important for the process. I had further concluded that having the musicians in the same location for a set time period to get to know each other, would enhance the possibilities of a relaxed, communal interaction between the musicians in the project.

The third phase was dedicated to rehearsing the pieces for CATAVENTO. For the reasons mentioned in phase two, the first rehearsal period happened as an intensive residency in Kallio-Kuninkala, “*Kunkkula*”<sup>1</sup>, which is Sibelius Academy’s retreat facility in Järvempää. A collective of ten musicians assembled to practice and refine my compositions for the concert, while also fostering camaraderie and teamwork dynamics among the group. The pieces were arranged further together, and the resulting work recorded, which made it

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<sup>1</sup> “Kunkkula”, a facility dating back to the 1920’s, can be reserved all year around by teachers, students, researchers or artists connected to the University of the Arts Helsinki, and it is equipped with recording studios, rehearsal rooms, conference spaces and accommodation facilities.

easier to return to the pieces for final refining in the second phase of the rehearsals, which took place in the rehearsing rooms of Sibelius Academy. In addition to the ensemble, the concert featured a choir of twelve singers, whose rehearsals were also conducted at the Sibelius Academy, Helsinki Music Centre. The concert took place on 14<sup>th</sup> of December 2023.

The fourth and last stage of this project was to finalise this written work, reflecting on all gathered content from the field trip to the concert process and relevant academic literature. Furthermore, I conducted and analysed two focus group discussions to enhance the depth of my research data.

## Artistic research

In this work, the autoethnographic approach is intertwined with artistic research, to delve into my research question through those experiences and practices, that resulted in developing my artistic identity and the creation of an artistic outcome. It helps me build a stronger theoretical framework by focusing on two main aspects that artistic research can be divided into: “artistic process (acts inside the practice) + arguing for a point of view (contextual, interpretive, conceptual, narrative work)” (Hannula et al., 2014, p. 29). In their book *Artistic Research Methodology* (2014), Hannula, Suoranta and Vadén dig deep into what is artistic research, and why do it. “In the inherent and internal logic of practice-based, open-ended and self-critical historical context-aware research, the one who does research does so from inside-in” (Hannula et al, 2014, p. 17). They argue that artistic research is deeply rooted in real-life practice and constantly evolving; the researcher operates from within the practice itself. “This is not done within a closed-up entity but in and through the acts—conscious of their connection to the history of effects through the past, present and future—of doing the thing, that collection and recollection of acts that make and shape the practice” (Hannula et al, 2014, p. 17). Hannula, Suoranta, and Vadén (2014) further state, that the researcher is encouraged to push the boundaries of their practice in order to see where it can evolve.

Hannula and others have compiled a table illustrating the balance between artistic practices and written components. The following table is drafted based on the original “Basic formula of artistic research” (Hannula et al, 2014, p. 29), but adapted to better align with this particular research process. Table 2. outlines the main steps taken in the creation of the artistic material and the written content, eluding the processes both in practical and theoretical terms.

<b>Artistic Process: Acts Inside the Practice</b> <ul style="list-style-type: none"> <li>• Cultural immersion: taking lessons, engaging in musicking, learning the language</li> <li>• Documenting the acts</li> <li>• Moving between insider and outsider positions</li> <li>• Composing and writing lyrics</li> <li>• Preparing a concert</li> </ul>	<b>Arguing for a Point of View (Context, Tradition, and Their Interpretation)</b> <ul style="list-style-type: none"> <li>• Analysing the collected data and experiences through the theoretical framework – social and theoretical imagination</li> <li>• Hermeneutics</li> <li>• Conceptual, linguistic and argumentative innovations</li> <li>• Verbalization</li> </ul>
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Table 2. A formula to illustrate this artistic research (adapted from the original *Basic Formula of Artistic Research* by Hannula et al, 2014, p. 29)

## Focus group discussion

*Focus group discussion* is a qualitative research method, that upholds the key elements in its name: “a *focus* on specific issues with a predetermined *group* of people, participating in an interactive *discussion*” (Hennink, 2014, p. 1). I held two separate focus group discussions, one as a remote video call on the *Zoom Video Communications* platform, and the other as an in-person meeting. To collect and store the data, I have used *Zoom H2N* portable recorder. The collected experiences, through targeted questions, serve as a mechanism to reinforce and enhance the depth of my artistic research’s findings. Thus, focus group discussions were conducted to enrich my research data, and their essential purpose was “to identify a range of perspectives on a research topic, and to gain an understanding of the issues from the perspectives of the participants themselves” (Hennink, 2014, p. 2).

The participants were pre-selected based on their artistic orientation in relation to their native background. All the participants work professionally within the field of music, compose and base their artistic identity partially or entirely on inspirations from other cultures’ musics. All of them have visited or resided in countries whose culture has impacted or continues to impact their artistic expression.

Before meeting the participants, they received three primary discussion questions, two of which had accompanying supporting questions. In addition, the participants

were provided with my research question and a brief description of the term “tacit knowledge”, to give a frame to the following questions:

1. How do you define your artistic identity?
  - What is your background?
  - What are the elements that construct your artistic identity as it is today?
2. How has living or visiting among the culture/cultures whose music you were/are interested in changed or added to your artistic expression and/or identity? What factors contributed to this change or enhancement?
  - To what extent did the location of the experience matter compared to e.g., encountering and learning from an artist who visited your country?
3. Have you faced any challenges or difficulties due to the non-native aspects of your artistic work? If so, what kind of difficulties?

Identical questions were posed in both focus group discussions, each lasting two hours. The recorded audio data was transcribed using *Microsoft Word transcribing operation* and participant quotes are included within my autoethnographic analysis, with each quoted individual designated by a letter (A, B, C, D, or E). The first, Zoom video call conducted discussion, had two participants, A and B. The latter, in-person conducted discussion, had the participants C, D and E. The following paragraphs will introduce the participants with a mention of their designated letter, nationality and notions of their artistic identity, followed by a transcribed citation of each one of them answering in their own words to the focus group discussion question number one, ‘*How do you define your artistic identity?*’

Focus group participant A is a Belgian musician whose artistic identity is strongly inspired by Nordic and Central-European folk musics. While their background lies in the guitar, their primary instruments nowadays are fiddles. In their own words, when asked the first question of the focus group discussion:

A 33’08”: When I have to define my artistic background, then I think that I’ve been mostly a genre-hopping musician that have been really much inspired by

different kinds of traditional music or folk music, from different parts of the world. [...] I have never been growing up with any kind of tradition, never been part of any community that is giving me a guideline or rules. [...] I cannot imagine how it is to be raised with this. [...] The music I've been diving into the most is actually Norwegian folk music. Music from Norway, Sweden and Hungarian music, currently, [...] where I've been actively doing research, collaborating with the artists, studying in different institutions. And researching the music and gaining this kind of silent knowledge, especially through dialoguing; playing with people and [...] especially learning from an outsider's perspective. Which is basically always the perspective that I have because I'm always an outsider from any kind of traditional music. Since I'm not being raised up with any. [...] So, I'm a composer, a violin player and I think, through composition – that is sort of my output of taking a lot of ideas and [...] musical aesthetics from traditional music, generated in my own composition. [...] I am really trying to be very mindful about traditional rules anyway, and I think through the actual field research and the studying and the dialogue with local people that master this kind of music, I got [...] oral context for music. The music that I play, let's say, the Norwegian and Hungarian music, the oral concept of this music is the dance. It's music, which is supposed to be for dancing. And the dance itself, and the way the music works has these certain rules. So, in order for me to understand this music, I had to be finding a way to take part in the context of this. [...] My artistic identity really draws upon diving into traditional music or folk music, and then by taking small steps away from the traditional rules, I like to use elements from that music and show that in my own composition. So, I sort of tried to create my own kind of style of folk music, in a way”

(Participant A, Focus group discussion 1, 3<sup>rd</sup> of March 2024).

Focus group participant B is a Taiwanese musician specializing in the Japanese *shamisen*, a percussive string instrument. In their own words, when asked the first question of the focus group discussion:

B 14'36”: I learned *shamisen* with my Japanese teacher, and I play it for about eight years. [...] The identity thing is quite hard for me because I used to belong

to a Japanese *shamisen* team and they will [...] always [...] ask you to follow the lot of traditional rules, not only in musically but also in... A lot of cultural rules is quite strict sometimes and will restrict me to do some music that I really like. Although I very (much) enjoyed the Japanese folk and traditional tunes, I practice a lot of those, but sometimes I want to use these, the elements or the concept to adapting other, my own style or my own original piece. This kind of thing [...] become forbidden because I'm belonging [...] in the group. So, actually [...] eventually I feel (felt) lost cause I didn't find my [...] true identity in the traditional group. Because I want to be myself, but that is illegal in a group. So, I left my teacher. I want to find a new, different way to express my own music. So, [...] after I came here [Finland], everything become so free. [...] I really want to show respect to the traditional thing, but at the same time I also want to, you know, make the music sound like my own thing. *Shamisen* is only a musical element that I will use, but the way I play, I can choose more freely (a) traditional tune or more Western style. [...] I can really use my own idea to [...] combine all those elements. [...] But I'm still searching, and this is a long journey, i think. [...] My story is quite (a) tragedy because I really have a big conflict [...] and complicated situation with my *shamisen* group which I used to belong to. And they all tell me that "well, you're going to fail." [...] They will always explain this kind of thing: "Oh, this is all traditional culture, so you have to follow this." [...] It's really weird to me and, although it's hard, I still choose to left (leave) the group because I say, "I think I would really want to strike a balance (with the) cultural traditional element [...] and [...] (that) there's a comfortable feeling that I can be myself."

(Participant B, Focus group discussion 1, 3<sup>rd</sup> of March 2024).

Focus group participant C is a Finnish musician who describes their artistic identity as being a creator of sound, approaching music through creativity and composing. Their main instruments are guitars and mandolin. In their own words, when asked the first question of the focus group discussion:

C: 7'31": "Nowadays I approach music through creative music-making, through my kind of composer identity. But even if [...] we're not talking about actual composing, but just being a creative music maker when it comes to practising,



when it comes to collaborating, when it comes to improvising. And improvising and composing are the same thing to me, basically. [...] Then I don't need to put myself in the genre, I can just say that I create sound, that's what I do. [...] But then I do keep some points that I keep coming back to. One would be the West African music, West African kora music, that I kind of get back to. And I'm not a professional in it at all, but it's something that I'm really into, and I listen to, and I play the kora a bit, and I think about ways of interpreting the rhythms for the guitar and so on. [...] And the same thing with Celtic music. [...] I don't know thousands of tunes, but I don't need to. I'm in love with the qualities, and I go back there and then I spend time with it, and then I see how that comes out as a mix of my identity. But in a nutshell, if someone asks, what do I do, I try to say that I create sound, and I think of music through composing”

(Participant C, Focus group discussion 2, 17<sup>th</sup> of March 2024).

Focus group participant D is a Brazilian artist with a mix of German, Afro-Brazilian, Japanese and Spanish heritage. Their main instruments are voice, clarinet and guitar, and they also work in the fields of anthropology and visual arts. They actively started pursuing music in their twenties, after relocating to Germany. Consequently, they state that their artistic identity was primarily shaped outside of their birthplace, drawing from mid-European as well as South American influences. They are currently residing in Finland. In their own words, when asked the first question of the focus group discussion:

D: 10'26” I would define my artistic identity nowadays - I don't know if it will change one day, but – in process, [...] it's moving, it's transforming, [...] I feel I'm finding it also with how my background relates to seeing myself as an artist, as a musician, as expressing myself through this 'channel', let's say, because we can express ourselves through many ways and music particularly [...] It has been always there, kind of, but not so structured or so conscious. [...] I feel my identity is very “atravessado“(crossed) [...] I'm finding out also from making music in different countries, in Germany at first, that's where I started to play music, and afterwards in Argentina, and now arriving here in Finland, (that) I can do what I want. But, like, I'm deconstructing this, like oh, 'maybe it needs to be like this'. [...] And now I'm, exploring, allowing myself to explore. [...] What is my sound? What is the sound of my voice? What is the sound of the

clarinet when I want to play it? [...] I'm on this path right now. [...] It's really hard to define because I'm Brazilian, but I started playing music in Germany in multicultural ensembles. [...] And then I started to connect with Brazilian music in a different way, [...] also being far away from Brazil. But it's, I don't know, Brazilian music, [...] it's hard for me to [...] teach it. But of course, I know it, because when I hear it, my body knows it. My ear knows it. [...] My voice knows it, but it's different than having this experience to be like: "look, that's how it's done". [...] I feel in in process with a definition because isn't it always changing? You know, this is where I'm now and it has a lot to do with the background, and also a lot to do with this sensation of like, wow, I love this, which is an impulse to go maybe somewhere else from where we came from" (Participant D, Focus group discussion 2, 17<sup>th</sup> of March 2024).

Focus group participant E is a Finnish musician and a pedagogue. They describe their artistic identity as curiosity, essentially through their current work field, where the scope of cultural and musical influences is continually expanding, and growing curiosity about diverse elements is becoming increasingly important. They are drawing inspiration and working mainly within Cuban and other Latin American musical styles, with a strong interest in African and Irish musics as well. Although their childhood training involved classical piano and clarinet, their primary instrument nowadays is the bass. In their own words, when asked the first question of the focus group discussion:

E: 19'31" I was born in Finland, and I have [...] studied music in the music school from a quite early age. [...] I still remember this same music teacher, family friend, giving me and my brother cassette, and the other side had Brazilian music and the other side had, like, Native American, North American native music. And we listened to it like, until it was broken. [...] It just spoke to me, and I was like 'wow, what is this?' [...] Like light going on and switching on in me like, I like this, this is cool and the rhythm and all that spoke to me somehow so much that it hasn't stopped since. So that curiosity towards different cultures musics in general has been there always, I feel, and I was many times on the verge of stopping my classical piano studies also because it was so... I didn't feel like it was 'me', in a way, but I was doing it because I liked music and I learned to play, and I'm thankful that I did. [...] One really

important trip was to Kenya, to collaborate with some local music students there, and we had some gigs with them, and another one was going with the band to Cuba. And I also have this tie towards East Africa because some of my family have been living there (for) seven years. And it was my first really big experience of travelling when I went to Tanzania for five weeks when I was fourteen years old. [...] I feel like that still affects, that trip. If we are talking about what it does, when you go someplace. It still affects me to this day, I feel. [...] I never knew so much of Finnish folk music. [...] Sometimes I said, “I’m a Finn with a Cuban heart transplant”. [...] And also, actually Irish music was a big part in high school. I fell in love with Irish music. I listened to it a lot and for a couple of times travelling in Ireland and that also has still stayed as an influence, (although) it's not so prominent. And nowadays I feel like the identity is, [...] if I have to say it to someone, I say I'm interested in African and Latin American rhythm cultures [...] I feel like the curiosity is the artistic identity somehow”

(Participant E, Focus group discussion 2, 17<sup>th</sup> of March 2024).

### **Ethics and positionality towards my artistic research**

This artistic research and its written component were conducted in line with The Finnish Code of Conduct for Research Integrity and Procedures for Handling Alleged Violations of Research Integrity in Finland (TENK, 2023), as well as the Guideline of the Finnish National Board on Research Integrity TENK 2023 (TENK 2023). The work follows the basic principles of research integrity, such as reliability, honesty, respect, and accountability, in accordance with the description of good research practices (TENK, 2023, p. 11). The work also engages with the European Code of Conduct for Research Integrity (TENK, 2023).

The five participants of the two conducted focus group discussions signed informed consent forms (see Appendices 1 and 2). Each participant was designated by a letter (A, B, C, D, or E), to preserve pseudonymity, and the focus group discussions were throughout pseudonymised before reporting the findings. They each participated in the focus group discussions voluntarily and had the freedom to withdraw from the study at any point. Likewise, other collaborators of this project agreed to participate freely in the project and gave their consent to be named and credited for all their artistic contributions. Signed consent

forms were provided for each collaborator, which have been archived and will be destroyed within six months of releasing this research.

In this study, I have analysed certain aspects of the data from a non-native position. I recognise that being born in Finland as a white woman has afforded me privileges, such as the opportunity to study at a university free of charge and travel abroad to conduct fieldwork and learn about other cultures while financially supported by my university. While travelling and interacting with locals, composing and building my concert concept, I was frequently faced with ethical questions concerning my Western privileged position. Before the travel, during it and afterwards, I found myself asking, what right do I have to build my artistry to inspirations and influences from other cultures? My thoughts have rotated around this question for years, but especially pressingly recently, regarding this research process and a few of my compositions for CATAVENTO. Bartleet and others report similar sentiments when describing their study's students' intercultural immersion experiences in Cambodia:

“Several students also reported a sense of discomfit at their own position as privileged foreigners, and at locals perceiving them in that way. When it came to working together artistically with local musicians, such self-consciousness was a likely factor in a certain initial discomfit in students, which began to break down only as the Australian students and Cambodian musicians began to interact on a human-to-human level: to make small-talk, crack jokes, have fun, make music, and to work together toward a shared artistic goal”

(Bartleet et al, 2020, p. 13).

The sense of unease stemming from one's privileged position is deeply relatable to me. While on my field trip in Brazil, there were occasions when locals inquired about the cities I planned to visit during my research travels. Upon explaining my itinerary, some responded with notions, such as: "That's more of Brazil than I have ever seen or probably ever will see." These interactions, centred around my travels and studies, highlighted the privilege I hold. I acknowledge that the way I was socially received may have been influenced by my nationality, contrasting, for instance, with someone from a non-Western or a non-European country. During my Erasmus exchange in Portugal, I was often received enthusiastically from locals simply because I was Finnish, granting me privileges or a social status that I hadn't personally earned.

In most situations during my field trip, however, I felt equality in the interactions between myself and the locals. Perhaps that is because I spent most of my travel in São Paulo, which as a city is heterogenic in its population and ethnicities, and in which I was told several times that I could “pass as a Brazilian until I started to speak Portuguese”. Having a light-coloured hair and blue eyes wasn’t anything extraordinary there, whereas that wasn’t the case in most of the other cities I travelled in. However, whether feeling tangibly privileged in a moment or not, I opted to approach each situation and new encounter with humbleness and respect, openness and curiosity.

## Chapter IV: CATAVENTO Project - from a field trip to a concert

### Project overview

This chapter delves into detail and analyses the phases that took place in birthing the CATAVENTO concert project. First, I will describe the three-month field trip in Brazil, analysing the experiences and the impact the travel had on me holistically, with a particular emphasis on its artistic dimension. I will examine the experiences within the framework of existing scholarly literature, presenting theoretical approaches to analysing intercultural immersion. Secondly, I move on to present the artistic creation process, the planning of the concert concept, rehearsing and finally, performing CATAVENTO. Additionally, this section will present each composition of the concert. As mentioned in the introduction, CATAVENTO had a three-layered approach, in which the Finnish, Portuguese and Brazilian inspirations were presented in different compositions, although at times intersecting with one another. Although the eleven-month period of immersion in Portuguese culture and the following couple of dozen short-period stays there happened in a timeframe outside of this master's project, they are viewed here as an essential building block to my artistic identity, being one of the three layers that the CATAVENTO concert consisted of. However, in this chapter, I approach my travels in Portugal – as well as my native Finnish background – from a broader perspective, without delving into specifics similarly, as I do with my field trip in Brazil.

### Field trip to Brazil

This chapter presents my artistic field trip, undertaken as a part of my master's degree project. In December 2022 I embarked on my field trip to Brazil, to dedicate three months familiarising myself with the culture and musical traditions of the country. Rather than focusing on one or two specific styles of Brazilian music, I was set on gaining a greater understanding of the musical communities and their connection to culture through immersing myself in everyday musical and extra-musical activities. I had long ago realised that it would never be possible nor ethically appropriate for me to aim to be an expert representative of samba or any other traditional Brazilian musical style. This was not my intention and I

acknowledge that I can only ever represent my own form of musical expression and engage with other musicians from diverse backgrounds in the spirit of intercultural exchange, dialogue, and collaboration. I wanted to explore why Brazilian music was so compelling to me and how could I better explore this strong fascination in my artistic processes. In addition, I wanted to explore how the surroundings and local teachers might shape my artistic expression. After my experiences in Lisbon, I became aware of aspects of my artistic expression, preferences, or social interactions that I could attribute to that period. I realised that these elements were influenced by the tacit knowledge acquired during my intercultural immersion, which led me to study a similar experience, this field trip, more consciously. A colleague, Oscar Beerten Sapion, describes the gaining of tacit knowledge during an artistic field trip in an accurate way: "When navigating and interacting with a local community native to that music, you can be immersed in local traditional customs as well as being exposed to an unfamiliar social environment or natural environment or climate. These non-verbal elements are in fact part of a learning environment and cause a certain state of mind wherein you absorb this knowledge" (Beerten Sapion, 2023, p. 16). In the following text, I will present the course of my journey, in a memoir-like manner.

## São Paulo

My first stop was São Paulo, the vibrant cultural hub of twenty-two million inhabitants. Coming from a country of less than six million people, it felt quite incomprehensible. I stayed in the city for six weeks, living in a communal house with locals and international young workers in the area of Vila Madalena, a relatively safe and calm spot in the middle of the massive metropole. A quite polished and tourist-friendly spot, in comparison to many other 'SP' (an acronym I will use to refer to São Paulo city) neighbourhoods. After quickly recovering from a loss of luggage and the first Uber driver robbing me of a hundred euros extra, – which thankfully was the only truly negative thing that happened during the trip, and a story that always shocked and angered the locals – I started my pre-planned endeavour of familiarising myself with the city and especially its rich music scene. The second night in the city, I went to a samba evening "*pros orixás*"<sup>2</sup> at the near-by *capoeira*<sup>3</sup> house. That

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<sup>2</sup> "*pros orixás*" = for the orishas. *Orixá* refers to the divine spirits of nature, integral to the West African Yoruba religion and several religions of the African diaspora that derive from it, such as Brazilian Candomblé.

<sup>3</sup> *Capoeira* is a Brazilian martial art from the slave era, disguised as a dance to conceal its true purpose. It is performed with traditional Brazilian songs and instruments, such as the *berimbau*.

experience was the first glimpse of the massive energy, that so many times would bring me to tears in Brazilian concert venues, pubs, festivals and music-filled streets. The feeling was physical. A band playing, several people singing, the audience dancing and singing as loud as they could, or so it felt. It seemed like everyone knew the lyrics to nearly every song, and at times it was challenging to hear the band over the audience. I had rarely felt that type of energy before travelling to Brazil. I came across similar situations many times in a week and had to conclude that the synergy between the audience and performers was strong, each elevating and illuminating the other.

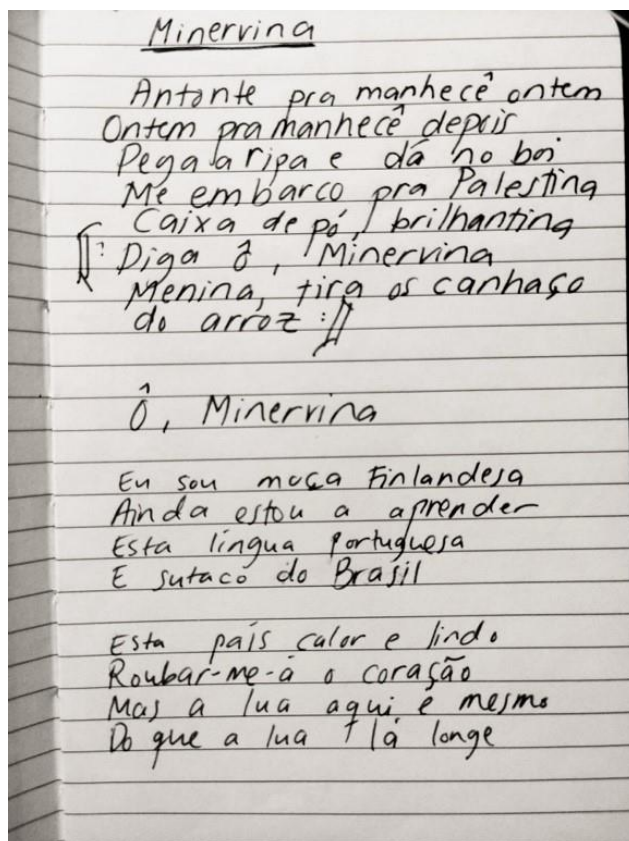


Figure 1. Extract from personal handwritten journal (2023): marking of Minervina, a *côco* song taught by Lari Finocchiaro. The lyric starting “Eu sou moça ...” is a written try-out of what is meant to be an improvised verse.

During my time in SP I took four *asalato* lessons with Lari Finocchiaro, a musician I had found through social media, Instagram. *Asalato*, otherwise called *kashaka*, *kes kes*, *patica*, and many other names, is a small percussion instrument consisting of two shaker balls and a string connecting them. Its origins are in West-Africa and it's especially common in Ghana, Mali and Senegal, but the instrument is known also at least in Japan, North America and recently in Brazil too. Finocchiaro taught me Brazilian rhythms applied in *asalato*, such as *coco*, *baião*, *ijexá*, and *boi* along with folkloric songs to go with the rhythms.

In SP I also had a violin lesson with Nicholas Krassik, a Brazilianized French musician specializing in *forró* and other Brazilian music styles, as well as composition lessons with a Brazilian pianist-composer, Benjamim Taubkin. What struck me about all my lessons was that the teachers never seemed in a rush to finish right on the dot. It was more like they had a plan for what they wanted to cover and were willing to take the time needed to



get through it. Let's take a case example of the two lessons, or rather, afternoons, spent with Taubkin.

Taubkin waited for me at an ice cream place, to drive me to his townhouse for our lesson. His house was under construction to be remodelled, and he took me on a house tour, until settling by the piano. He asked to hear a composition of mine, to have an idea of my style, and I played him *Montanha de Pedra*, a composition that would later be performed in my master's concert. Our lesson ran smoothly through ideas of approaching harmonic movements, starting points for new compositions as well as discussions of existing music and Taubkin's history as a musician. There was a window in the room, with the keyboard facing it. He explained that he tended to draw inspiration from reacting to his surroundings. He showed me an example by finding a melody on the piano, inspired by a bird singing in a tree outside his window. I had been composing in a similar manner before and worked with various musicians who indulged in it, but something about Taubkin's way of approaching music felt especially free and curious, almost disarming. Our "lesson" lasted for four hours, and at the end of it, he drove me all the way to my house.

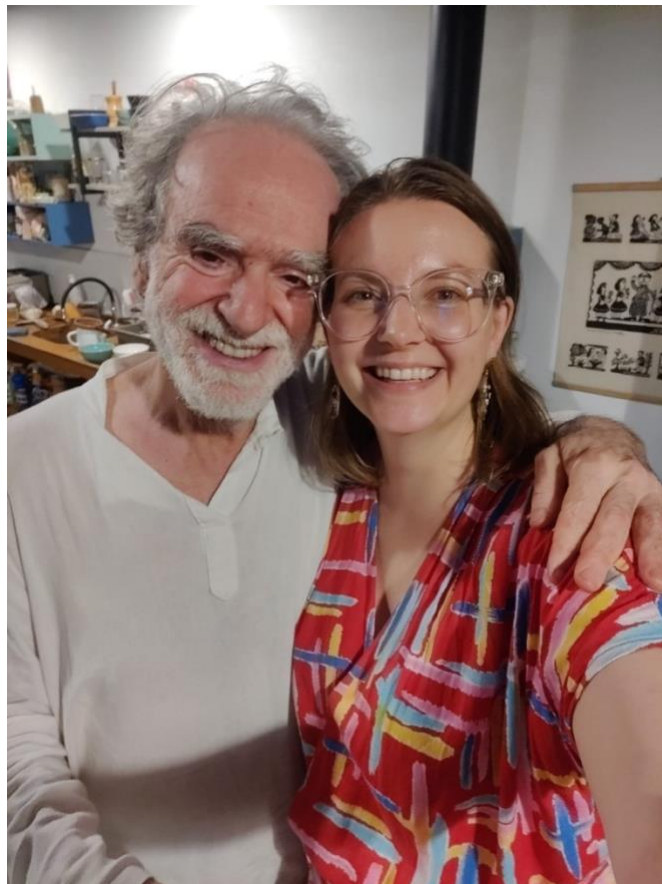


Figure 2. Photo: Kata Vuoristo. Benjamim Taubkin and me, 18<sup>th</sup> of January 2023

The next time we met, I took a taxi to a town ninety minutes from my house. We were to meet to buy lunch supplies, cook and have our lesson in another location, in his freshly constructed ‘retreat house’, in the middle of a forest. After forty-five minutes of heavy rain-sculpted bumpy sand roads, beautiful landscapes and vegetation, we arrived at a circular-shaped house surrounded by the sounds of birds and insects. I sat on the open terrace with a tin mug of coffee in my hand, listening to the soundscape, while Benjamim did his magic in the kitchen, fresh white fish with guacamole.



Figure 3. Photo: Kata Vuoristo, January 2023. The view from Benjamim Taubkin’s terrace.

The Figure 3. above is of the moment I was sipping coffee on Mr Taubkin’s terrace. Shortly after I took the picture, I sat down to write an outline of the lyrics, which later led to a composition *The House of Benjamim*, which I will analyse in detail in the chapter on my master’s concert. That time our “lesson” lasted nearly twenty-four hours, since there was no transportation in the evening to take me home from the nearby town. With the utmost kindness and hospitality, Taubkin drove me back to his circular house, offered a guest room for the night, cooked breakfast the following morning and drove me to São Paulo – a road trip that included discussions of multiple records and musicians, that I would later return to several times for inspiration. During these two long encounters with Mr Taubkin I learned much about facing another human being without a rush, discussing freely despite the generation gap and the gap that often exists between experienced and successful artists and their students. Benjamim treated me like a guest, not like a student – or at least that’s how I felt at all times – respected.

I had spent a Brazilian Christmas and a New Year, getting acquainted in local holiday customs. I was fortunate to celebrate both occasions with local, newfound friends, who had me taste local treats and dance in all-white clothing on a beach, among hundreds of others, when the year changed to 2023. In January I travelled to São Roque, a smaller town in the state of São Paulo, to participate in a week-long circle music, *Música do Círculo*, retreat, where a group of a hundred amateur and professional musicians gathered to learn about circle songs, body percussion and communal music making. *Música do Círculo* – I will refer to it by the acronym ‘MdC’ – website states that they offer an inclusive musical practice that promotes well-being and human development, stimulating creativity, expression, affection, listening and cooperation – a practice stemming from São Paulo’s body music scene. MdC is an initiative of Ronaldo Crispim, Pedro Consorte and Zuza Gonçalves, started in 2009 and continuing to this day, facilitating retreats and educating new MdC instructors around the globe. Through my travel I felt a strong sense of unity and communality in musicking – everyone seemed to “breathe the same air”, wherever I went to see, hear and make music. The retreat was no different. I observed a leading style, in which during the two-hour sessions the music would nearly never stop, there were no breaks, but rather a well-built flow from one task to another. As a music pedagogue, I had recently been challenging myself with the notion of a “less speaking, more do” type of teaching, but this was the most extreme form of it, that I had witnessed so far. Building each workshop and musical task from extremely simple to complex and multi-levelled finish, from easy to challenging, was skilfully planned and directed as a communal way of creating.

### Rio de Janeiro

A short stop to the hub of São Paulo and a six-hour bus ride later, I was in Rio de Janeiro, a city I had heard so much about and thought must be overrated – but how wrong I was. It's not hard to imagine the bossa nova and samba culture flourishing in a scenery filled with mountains rising from the sea, wild greenery everywhere and people having a habit of going straight to the beach after a workday. Sadly, I had caught a cold at the retreat, and was unable to sing during the ten days I spent in “Rio”. Instead, I took *pandeiro* lessons from Caio Fernando, a musician living in the same house as me. I resided in a large musicians-filled house just at the edge of the rainforest. People would gather in the large living room of the house now and then and have a jam session, mostly of *choro*, which is a mainly instrumental

Brazilian music style with virtuosic melodies often filled with improvisation. Choro is what I heard mostly during my brief time in Rio, visiting gigs and jam sessions. The carnival fast approaching, I went to see the street rehearsals of a samba school, although it didn't feel like a mere rehearsal at all: hundreds of people either dancing or playing traditional percussion instruments in perfect sync, driving huge trucks that seemed to be constructed of speakers and more people singing on top of them. Yet again I was struck by the amount of energy of it all, and everyone in the streets sharing the joy, *alegria* of samba.

### Salvador da Bahia

In the final days of January 2023, my journey continued to Salvador da Bahia, where I spent a little over a week taking more *pandeiro* lessons, and even a couple of ones of *berimbau*. Upon arrival, I didn't have contacts in Salvador – but talking to a shoe shop owner in the *Pelourinho* neighbourhood led me to a teacher. I was trying on leather strap sandals and asked, whether he might know a *pandeiro* teacher. He explained that *Mestre Paulinho* (that's the only name I ever knew him by) would be in front of the shoe shop the next morning at nine, and I should be there waiting for him. Then he offered me some *cachaça*, Brazilian sugarcane liquor, and I bought the sandals. The next morning *Mestre Paulinho* was indeed sitting on a stool at the edge of the pavement, right in front of the shoe shop. He took me to buy my own *pandeiro*, which led to two long playing sessions, looking into *partido alto*, *samba* and *forró* rhythms.

During my stay in Salvador, I experienced a local summer festival, *Festival Verão*, with a line-up of artists I had listened to for over a decade. It felt surreal to see Gilberto Gil on the stage, a few dozen metres from me. However, the biggest experience for me locally was *Festa de Iemanjá*, an annual celebration for the mother of all *orixás* and all waters. Thousands of people queued in blue and white clothing to leave flowers, perfumes or other gifts for *Iemanjá*, to be carried out to the sea in massive straw baskets. The sea was full of flowers, and the *Candomblé* drums echoed on the beach of *Rio Vermelho*.





Figure 4. Photo: Kata Vuoristo. *Festa de Iemanjá*, Salvador da Bahia, 2023.

## Natal

After a brief acquaintance with Bahia, I continued my travels to Natal, the state of Rio Grande do Norte. In February 2023 I had the privilege to co-facilitate an improvisation-based

workshop with a colleague João Luís in *Atitude Cooperação*, an institution working towards improving the quality of life in local communities through programs focused on health, education, sport, and culture, particularly targeting at-risk children and adolescents. This was my first teaching experience, where I got to test my skills in teaching Finnish folk songs, circle singing and improvisational exercises mainly in Portuguese. The teaching of Brazilian children differed from my experiences with Finnish kids, due to the culture of rhythm music that they seemed to have embodied. Carrying through exercises which required movement and syncopated rhythms was relatively simple and didn't require much encouragement. Each day, when going to teach, we would be picked up by a bus, which would then pick up the children from their schools and take us all to Atitude Coperação. During the bus ride, the children would sing *sambas* and *forrós* and other traditional Brazilian music styles, pick up their instruments and play, frequently encouraged by their teacher.

In this context, once more, I had to face and review my stereotypically Finnish, built-in habits of efficiency and scheduling. Our workshops were scheduled as three-hour long sessions with interval, where the students and teachers could have snacks provided by Atitude Cooperação. The intervals would often stretch to 40-45 minutes of relaxed social situations, and I could notice a restlessness in myself, feeling the pressure of the responsibility of teaching the group. However, after the first day, I realised, that the social moment and eating together were an equally important part of the workshops as the teaching. Some of the facilitators mentioned, that for a few of the children, this was sometimes the only meal in the day, that was provided ready for them.

### Recife and Olinda

Over the years I had heard a great deal about the Rio de Janeiro carnivals, and even the Salvador one, but many locals had encouraged me to visit the more “traditional and rootsy *carnaval*” in the state of Pernambuco. Recife and Olinda serve as a home for traditional music styles and rhythms *maracatú* and *frevo*, and while frevo impresses with the fast, virtuosic melody lines and interesting woodwind and brass arrangements, it was the *maracatú* I encountered in Recife that left a lasting impression on me. It was a physical experience: arriving at *Marco Zero*, the square where the biggest carnival stage was located in Recife and witnessing hundreds of people playing the *alfaia* drums and singing. The ground was shaking. Attending the yearly highlight of Recife's carnival festivities, *Noite dos Tambores*



*Silenciosos* (Eng. the Night of Silent Drums) further added to my fascination. The religious Candomblé ritual celebrates *Virgem do Rosário*, the patron saint of black people. After hours of maracatú parades, all the lights go out from the street and the drums and the masses of people fall silent for the prayer in Yoruba, performed by the King and Queen of Maracatú.

A specific moment stayed with me, from when I was walking away from an artisan marketplace in downtown Recife. There was a man selling water while walking in the streets and carrying a cooler around his neck, shouting sales pitches loudly. It's a sound I had heard multiple times in Brazil, in different locations I had visited, but this time I got to thinking about the melody of the sales pitch. It was always more or less the same, almost singing.

*“Olha a água, olha a água, bem geladinha, olha a água!”*

“Look, ice-cold water, look!” It was an appealing chant in the over thirty degrees Celsius of weather. Unfortunately, I wasn't quick enough to record the actual vendor, but I did the best I could to replicate the chant and its energy and recorded myself singing it on the phone. This line later became the ignition point as well as a thematic idea for the composition *Água geladinha*, which was performed in the CATAVENTO concert.



Figure 5. Photo: Kata Vuoristo. *Noite dos Tambores Silenciosos*. Recife, February 2023.

## Field trip reflections

When planning the upcoming field trip, I had decided to write a daily diary. In hindsight, I can relate to this citation of the article *Global Mobility in Music Higher Education: Reflections on How Intercultural Music-Making Can Enhance Students' Musical Practices and Identities*, referring to the students' reflections on the immersion trip they experienced: "Even for those that had the attitude of embracing the new, they returned home each night exhausted, after having dealt with new ideas, concepts, and images in an ecological environment so different from home." (Bartleet et al, 2020, p. 13). During the first two weeks of the journey, I experienced strange sensations of light-headedness and mild nausea, which I only afterwards realised were possibly due to the overstimulation of my nervous system. My plans of calmly settling into the new surroundings were challenged by thoughts of having a limited timeframe in the country – and since I had “the attitude of embracing the new”, I set myself targets of leaving the comfort of my house nearly every evening, to engage in cultural and social situations. Writing a daily diary quickly proved impossible, as I was often exhausted when returning home. Also, most of the time, writing felt almost as if I was trying to zoom too far out of the lived experience, while still being inside it and in the middle of processing what was happening. On the 15<sup>th</sup> of December, a week after arriving to São Paulo, I wrote in my notebook: “*Ihan kuin en vielä olisi täällä, vaikka tässä istunkin. Tuun jossakin itseni perässä. Ehkä huomenna saan kiinni, ehkä vasta palattuani*”, roughly translated: "It's as if I'm not here yet, even though I'm sitting here. I'm coming somewhere after myself. Maybe tomorrow I'll catch up, maybe only when I have returned." A part of this thought later ended up in the lyrics of *The House of Benjamin*. It felt as if I wasn't able to fully keep up with everything that I was experiencing, thus it felt better to focus on the experiencing itself, rather than actively analysing it. Focus group discussion participant C articulates these sentiments in a relatable manner, illuminating the implicit knowledge inherent in everyday experiences during an intercultural immersion trip:

C: 41'38" When I travel, in general, [...] (it's) to remind myself (that) the music and life, as cheesy as it sounds, but that they are the same thing. So that, everything that I do is connected to [...] the experience that I can interpret and what I want to take with me. It's everything, you know. Go into the shop to buy bread is as much part of it as going to a concert. [...] When I'm able to go in that space and I'm really trying to find the pace and find the track how things go



here, and I try to do that so, that everything that I do is... I'm, I'm there. Rather than going there and being like, "oh, I hear triplets", you know. I can do the analysing later if I want, you know, (with) the recordings that I have. If I want to learn what actually happens here, I don't really do that when I'm travelling. I can record and I can document and when I want, in my own time back home, I can do the analysing part. But I want to approach this whole thing through experience and these unexplainable things and the connection [...]. Because the traditional music, it comes from somewhere. The connection between just the culture, how the people operate in general with the landscape, with everything. And try to find – of course, I can't find it completely because I'm not from there – but (to) just try to be inside there and experience”

(Participant C, Focus group discussion 2, 17<sup>th</sup> of March 2024).

I opted for recording situations and occurrences as often as possible – it wasn't usually possible to walk the city streets with a phone or a recorder in my hand – to return to the situations later. Those recordings, videos and pictures then worked as a supporting database for my memories of the field trip, which I turned to numerous times while composing and planning the CATAVENTO concert.

In their book *Handbook of Musical Identities* (2017) MacDonald, Hargreaves & Miell explore the formation of musical identities within particular geographical communities, and they suggest that social interactions involve negotiation, where individuals may adopt characteristics of others temporarily or permanently. Additionally, identities are described as being flexible and adaptable, capable of being altered at any time. “(T)his malleability of identities can involve *hybridization*; different aspects of different identities can be combined to form new ones. Hybridization indicates how identities are created relationally, i.e., by reference to social and environmental artefacts, and conditions that are external to the individuals. These could be other people or inanimate objects, such as landscapes, buildings, furnishings, or technologies (MacDonald, Hargreaves & Miell, 2017, p. 12). In their article about global immersion in higher music education Bartleet et al present a table providing the “typology of music-making” (2020, p. 6–7) within the context of the mobility programs utilised to generate the research data in their article. Drawing inspiration from this table, it has been adapted to illustrate the typology of musicking and other acts of engagement during the field trip examined in this research, which may have caused the hybridization MacDonald et al mentions, and therefore impacted my artistic identity:

Act of engagement	Examples of musicking, interaction and reflection during the intercultural immersion trip
1. Speaking	<ul style="list-style-type: none"> <li>• With locals: within and outside of the music scene, forming new relationships</li> <li>• With musicians: singers, composers, instrumentalists, pedagogues, facilitators, dancers</li> <li>• With communities: school environments, indigenous villages</li> <li>• Mainly in Portuguese, improving my language skills</li> </ul>
2. Listening	<ul style="list-style-type: none"> <li>• To performances: concerts, gigs, street performances, the carnival festivities, jam sessions, festivals – professional and amateur settings, one-on-one performances and musical cocreations</li> <li>• To language</li> <li>• To surroundings: urban sounds, natural sounds, marketplaces, local homes</li> <li>• To local people: strangers, new acquaintances, friends, teachers, instructors, kids</li> <li>• To lessons: Música do Círculo retreat, private lessons</li> </ul>
3. Learning	<ul style="list-style-type: none"> <li>• Musicking through private lessons: composition, asalato percussion and traditional Brazilian rhythms and songs, traditional Brazilian music with violin, berimbau and pandeiro</li> <li>• To play particular pieces of music with locals and other travellers: one-on-one, jam sessions, taking music related courses</li> <li>• Dancing traditional styles</li> <li>• Circle music practices (Música do Círculo retreat)</li> </ul>

	<ul style="list-style-type: none"> <li>• Different approaches to music-making through the locals and the environment</li> <li>• To speak Brazilian Portuguese, and better Portuguese overall</li> <li>• Local customs and culture besides musicking</li> <li>• Self-reflection</li> </ul>
4. Teaching	<ul style="list-style-type: none"> <li>• Trough intercultural music and culture exchange with locals</li> <li>• An improvisation and creative music-making workshop with Attitude Cooperação</li> </ul>
5. Visiting	<ul style="list-style-type: none"> <li>• Cities, villages</li> <li>• Homes, communities, schools</li> <li>• Historical and natural locations</li> <li>• Musical happenings: Retreat (Música do Círculo), festivals (Festival do Verão, Salvador de Bahia), the carnival of 2023 (Recife and Olinda)</li> <li>• Spiritual happenings: Festa de Iemanjá, Noite dos Tambores Silenciosos (Night of the Silent Drums)</li> </ul>
6. Sharing	<ul style="list-style-type: none"> <li>• Musical and cultural information with the locals: traditions, habits, language tips</li> <li>• Musical practices</li> <li>• Spaces, ideals, philosophies, personal histories, emotions</li> </ul>
7. Practising	<ul style="list-style-type: none"> <li>• Existing skills</li> <li>• Newly acquired skills</li> <li>• Independency, self-reflection</li> </ul>
8. Composing	<ul style="list-style-type: none"> <li>• New music inspired by local context, culture, landscapes and soundscapes</li> <li>• New music inspired by local musical instruments, techniques, genres</li> </ul>
9. Improvising	<ul style="list-style-type: none"> <li>• With local musicians, students, teachers</li> </ul>

	<ul style="list-style-type: none"> <li>• By myself while composing</li> </ul>
10. Performing	<ul style="list-style-type: none"> <li>• In collaboration with local musicians</li> <li>• Through playing without an audience, exploring ideas with local musicians</li> </ul>
11. Data collecting	<ul style="list-style-type: none"> <li>• Recording: soundscapes from natural and urban locations, lessons, conversations, performances</li> <li>• Taking pictures and videos: landscapes, locals, urban environments, events, experiences</li> <li>• Keeping a diary</li> </ul>
12. Reflecting/Realising	<ul style="list-style-type: none"> <li>• Self-reflection: the impact that location, climate, local people, customs and social ways, as well as cultural and musical characteristics had on my thinking, acting and musicking</li> <li>• Realising there and afterwards the tacit knowledge that I had absorbed</li> </ul>

Table 3. Adapted table: “Typology of music-making” (Bartleet et al, 2020, p. 6–7)

While my engagement and curiosity with diverse cultures have and will undoubtedly shape my identity and artistic expression, the Finnish roots in the background always filter through. As a Finn, my cultural heritage is integral to my identity, and exposure to different cultural landscapes has underscored its significance. I appreciate and recognise it even more now, after having immersive experiences away from my country. As mentioned previously in the section on ethics and positionality, also the questions of privilege and status have consistently recurred throughout this research, juxtaposed with the sense of connection to another culture and the evolution of one's artistic identity through field trip experiences. Focus group participant E describes the differences between learning a foreign culture's traditional music through travelling in the culture's homeland, as opposed to learning the same music from a distance:

E: 52'10” After being in any of these places, the playing of that music, or the understanding of that music just feels different. It feels deeper, and of course, I know that I'm not entitled to some cultures' music after just visiting the place, it's not like that. But, for example, with Cuban music, I had been hearing it and

digging it. I've heard more of Latin music during my growing-up years than Finnish music, for example, in a way. And still, I'm not from there [...], but after being in a couple of times – I've been to Brazil as well, Cuba a few times – it's different. Then I can feel like there's a connection. I know more about how it is actually there, and if there are some styles of music that maybe are religious or somehow otherwise, you have to think [...] “am I allowed to play this [...]?” I feel much more comfortable after having been in that place and having talked to those people who are doing that, who are inside that, and not just reading from somewhere: “Are people allowed to do this?” And all these kind(s) of things are changing when you go to places.”

(Participant E, Focus group discussion 2, 17<sup>th</sup> of March 2024).

When the second focus group discussed the third question regarding the challenges they had encountered due to the non-native aspects of their artistic work, the group participants shared similar sentiments, along with some important remarks for respectful intercultural work. One challenge was the question of ownership and authenticity in relation to the music they engaged with. They grappled with the complexity of deeply connecting with a music style while recognising that they could never fully embody the culture it originated from. Furthermore, they placed great importance on comprehending power structures and privilege in their artistic endeavours. They expressed having often questioned their right to perform and explore music from cultures they were not born into, taking into account the historical and colonial contexts that have influenced these dynamics. In their reflections, they recognised the importance of engaging with native musicians of the music they were inspired by, seeking their perspectives and understanding their views on cultural exchange. They also emphasised the need for transparency and honesty in their creative processes, ensuring that they did not exploit or misrepresent the cultures they drew inspiration from, stating that it was less about claiming exclusive ownership and more about engaging with cultural elements responsibly and ethically. Ultimately, they acknowledged that there were no easy answers to these questions and that each artist must navigate these complexities in their own way.

Focus group participant C further elaborates on the tacit knowledge that can be gained by experiencing music within the culture. The experience and feelings described here closely resemble those encountered during my field trip:

C: 53'51" Irish music is everywhere and there's so many recordings you can listen to, and people have ideas (about) how to play it and it's analysed, it's intellectualised – anything. But then to me, even though I loved it so much, when I went to this town of Ennis [...] for the first time, I heard and experienced at the same time the whole community really kind of breathing the same tempo, being their eyes closed and kind of going with these melodies, and I just felt like I was almost shaking, because I felt like “OK, so this is it. This is why it's so famous. And this is how it goes. And these are (the) things.” And again, they're unexplainable. You can go forever and analyse and like, “OK, there's these and these accents on the on the fiddle and accordion players playing that and that”, and then you're missing everything that is happening”

(Participant C, Focus group discussion 2, 17<sup>th</sup> of March 2024).

# CATAVENTO concert project

## Concert concept

The Portuguese word *catavento* translates as wind vane, which is a device that turns towards the direction of the wind. The word served as a metaphor and the guiding principle throughout my master's concert, that carried the same name. It symbolised the ever-evolving, fluid nature of a global musician's identity, shaped by inspiration and immersion into different musical traditions, places and communities. The CATAVENTO project served as a tribute to the multiple possibilities of artistic expression and its expansion through cultural immersion. Through this concert, my objective was to introspectively examine my trajectory through the three cultures that have influenced my artistic output the most: my native Finland, Portugal, and Brazil.

Derived from the experiences of my intercultural immersion in Brazil, communality emerged as a significant element for the concert. Featuring a total of eighteen musicians from six different countries, CATAVENTO was a celebration of working with a diverse set of people – each with a specific skillset and artistry I valued, but also particular personalities whose energy and presence felt calming, safe and 'communal', with similar values and social traits regarding working as a group. With this approach I aimed for a concert setting, both for the performers as well as the audience, that would feel inviting and uniting.

## Artistic creation

The conceptualisation of this concert had been a continuous thread since I embarked on my studies at the Global Music Department in 2020, but it started to take its final shape in 2023. The integration of the field trip in Brazil and my master's thesis along with the concert outcome became a focal point, with ideas starting to take a concrete form after my return from Brazil in March 2023. Delving into the concept of tacit knowledge and its impact on my artistic identity within the context of musicking and immersing in other cultures, my field trips to Portugal and Brazil served as investigative endeavours to document, analyse and reflect upon those journeys. An idea for the compositional and concert concept overview

started to develop – an approach where I would examine three layers of my artistic identity. *Who am I as an artist?* This question served as a red thread through the process.

A 32'05": When talking about searching for artistic identity, [...] you're constantly searching, no matter what. Because when you are a performing artist or researcher, you gain knowledge from all different angles [...]. It depends so much on the way you approach music, [...] knowledge, the people you meet. So, gaining information regulates you, makes you smarter, makes you wanna experiment with things you gain [...]. So then yeah, you keep experimenting and therefore searching for that meaning”

(Participant A, Focus group discussion 1, 3<sup>rd</sup> of March 2024).

## Composition

I had Jussi Reijonen, a Finnish guitarist and composer, as a concert mentor, and we worked mostly with my compositional process and challenges. During our ten mentoring sessions, he asked many tough questions which helped me crystallise where the concert pieces were headed, especially when I felt stuck. Perhaps the most important ones were:

*What does the music want, what is it asking for?*

*How are the compositional choices justified, and what are the choices portraying?*

These questions are not in their original form, but rather the underlying topics of many conversations we had with Jussi, which helped me to focus and trust my artistic process in a new way. Rather than creating something based on complexity or showcasing a specific skill, I shifted towards composing by considering where the music naturally flowed. Our discussions about compositional preferences, such as the relationship between space and sound, repetition and change, gave me new tools to approach the idea of flow and direction while composing. I had assumed these ideas were self-evident to me but came to realise that I had required a nudge from someone else to actually incorporate them into my composing practises. Reflecting on my previous concerts linked to professional music studies, I approached them from a wholly different perspective, as those concerts were evaluated more on my singing and band-leading abilities rather than on how I succeeded in conveying my



artistic identity. Understanding this shift and keeping the questions mentioned above in mind, I continued to approach the compositions as well as the concert concept in this manner.

In hindsight, the lessons I had with Jussi Reijonen and Benjamim Taubkin during very opposite ends of the concert process complemented each other, as both composers steered me to focus more on a holistic approach in composition, rather than a methodological one, for instance. During our lessons, we discussed composition in different situations: with Benjamin more about the early stages of the composition process and ideation, while with Jussi about the finalisation of the ideas. However, both teachers seemed to view music similarly and approached the lessons through discussion rather than theoretical exercises, for example.

### **Rehearsal process**

During rehearsals, my goal – besides rehearsing the pieces – was to ensure that everyone felt heard and comfortable. I made a conscious effort to greet and receive each musician warmly at the start of each session, before delving into the music. This sprouted from the many encounters I experienced during my field trip when I felt received and seen, whether it was on the street, in a lesson environment or having been presented to a new person. Since then, the cultural contrast between my experiences in Brazil and Finland, regarding how people are received, particularly those previously unknown, has lingered in my thoughts. While I've come to understand that the Finnish tendency to avoid making eye contact or greeting strangers on the street is often a gesture of respecting personal space rather than rudeness, experiencing the opposite felt extremely welcoming. Therefore I relate to the quote from Bartleet and others: "The implicit interactions that the students warmed-up to in India were "eye-contact" while making-music, "smiles exchanged" even when mistakes were made, and the "spontaneity" that the creative processes induced in them" (Bartleet et al, 2020, p. 14). In Brazil too, the frequent "eye contact" and "smiles exchanged" induced a feeling of communality, even when existing in a space with complete strangers. I have strived to preserve this sense of communality in my being, hoping to retain and distribute it forward in my daily encounters.

Ultimately, I learned a great deal about band leadership and the importance of clarity and vocabulary choices in my instructions throughout this process. As stated above, CATAVENTO was a collaborative effort of eighteen musicians from six different countries,

including both the band and the choir. During rehearsal sessions, I always strived to create an environment where all musicians would have space to comment and contribute their own identities to the music. I am pleased that all of them, particularly those in the band, have provided suggestions and feedback on the songs in various ways. While I had the final say in the arrangements, I am certain that the songs would not sound as they do now without the input of the other musicians.

## Production

Bearing in mind the performances and concert venues I witnessed in Brazil, my goal was to cultivate a sense of community both among the audience and the musicians at my concert. During the field trip, I often felt the gap between the performer and the audience narrowing, one seemingly elevating the other and vice versa. It was a joint effort, a communal event. I wanted to portray this in my concert and set up a space where the performer and the audience wouldn't be so distinctively apart, as they often are in concerts in the Western setting.

From the onset, I was pleased that I was going to have the concert in the Music Centre's Black Box, a versatile space that could be adapted in many ways. With the help of my colleague João Luís, I crafted an idea for the stage layout. We initially planned the band to be positioned in a circle at the centre of Black Box, with the audience seated on raisers on three sides around us, to create a sense of togetherness, all the audience members seeing not only the band, but also each other. Consequently, the musicians could be in good connection with one another, everyone being in a sort of "*roda*" (in Eng. a wheel or a circle), much like in the *samba rodas* I had witnessed in Brazil. However, as a result of the busy festival week and other events scheduled in the Black Box around the time of my concert, the original plan had to be abandoned. Instead, given the circumstances of the space, the stage plan shaped to be a rising audience, with musicians positioned on stage as a semi-circle. To foster a feeling of a communal atmosphere and to reduce the division between the audience and the performers, I requested the light engineer to subtly illuminate the audience. This helped me to feel more in connection with the audience during the concert.

## Concert outcome



Figure 6. Concert poster. Copyright: Kata Vuoristo. Photo: Carolina Stenbäck, Helsinki 2024.



CATAVENTO  
Kata Vuoristo's master's concert  
14.12.2023 20:00 Black Box, Musiikkitalo

1. Vuoksesi (K. Vuoristo)  
*For you I would flow with and against the stream  
For you I would see even with the back of my neck*
2. Montanha de Pedra (comp. K. Vuoristo to poem by J. Luís)  
*The stone mountain is tall, so tall that it touches the clouds  
And the thin air, the blue of the perfect silhouette*
3. Caminho (comp. K. Vuoristo to poem by J. Luís)  
*This pain that we carry, and think it's only ours  
We share with those we love, lightening the burden*
4. The House of Benjamim (K. Vuoristo)
5. História do soldado Manel e Maria (trad. Portuguese, arr. K. Vuoristo)
6. Senhora do Almortão (trad. Portuguese, arr. K. Vuoristo)
7. Kaipuu (K. Vuoristo, J. Luís, F. Matada)  
*If I only could, I wouldn't forget a single thing about you  
I close my eyes tightly and return to the memory  
Sink in it, to remember every detail*
8. Água Geladinha (K. Vuoristo)  
*A love letter to Afro-Brazilian maracatú and Brazilian open-air market places, 'feiras'*

Figure 7. Concert programme, page 1.  
Copyright: Kata Vuoristo. Photo: Carolina  
Stenbäck, Helsinki 2023.

Figure 8. Concert programme, page 2. Copyright: Kata  
Vuoristo.

## CATAVENTO

### Band:

Kata Vuoristo - compositions, arrangements, vocals, rabeca  
João Luís - percussion, piano, composition, production  
Ayla Brinkmann - vocals, flute, percussion  
Geneviève Andræssen - vocals, nyckelharpa  
Linda Ilves - vocals  
Devina Boughton - trumpet, vocals  
Viivi-Maria Saarenkylä - accordion, percussion  
Ami Kajan - bass  
Heikki Selamo - guitars  
Antti-Pekka Rissanen - drumkit

### Choir:

Heli Lyytikäinen  
Eriika Ketara  
Linda Ilves  
Ayla Brinkmann  
Tuuli Jaakonaho  
Heta Nykänen  
Matleena Kohonen  
Jaime Belmonte  
Javier Waro  
Vasileios Katopodis

Figure 9. Concert programme, page 3. Copyright: Kata Vuoristo.

## First layer, Finnish

### Vuoksesi

*Vuoksesi* (in Eng. “For You”) opened the concert as the first composition performed. Writing lyrics in my native language is a rare occurrence for me, as I often find it challenging, perhaps because of the very proximity and deep personal connection to the mother tongue. Nevertheless, Finnish text flows more naturally when I'm composing for children. In this case, too, *Vuoksesi* lyrics were written for a child, my niece. This song is one of the two pieces representing the first layer of the concert, my Finnish roots, being in my mother tongue and nodding towards the Finnish songwriting tradition. *Vuoksesi* was the most pre-arranged and through-composed piece of the concert, for which I wrote the parts for each instrument, and which I struggled to finish the most. I had an instrumental reference song in mind, which was introduced to me by Benjamim Taubkin during our car ride from his country house to São Paulo. For weeks, I grappled with aligning my composition with this reference, composing new sections in an attempt to capture its energy and the rhythmical ideas that inspired me. With the help of my sessions with Jussi Reijonen and asking the right questions about why I actually was trying to build an existing song idea towards a completely different one, I was able to take a step back. By shifting my focus away from the reference and delving into the original ideas that *Vuoksesi* brought on, the composition began to work.

### Kaipuu

The other song in Finnish was *Kaipuu*, originally composed as an instrumental vocalese piece in 2022. I merged it with a poem which I wrote shortly after returning from Brazil, during a period when I was experiencing a rather strong reverse cultural shock and difficulty reintegrating into my daily life. This emotion-filled text was born on March 3rd, two days after my return. It reflects the sentiment of wanting to preserve the emotions felt during the field trip – an attempt to immerse oneself back into a particular memory, as detailed as possible. The song was initially titled differently, however, through the incorporation of the poem, it evolved into its final form and adopted a new name. "Kaipuu" could be translated as "longing".

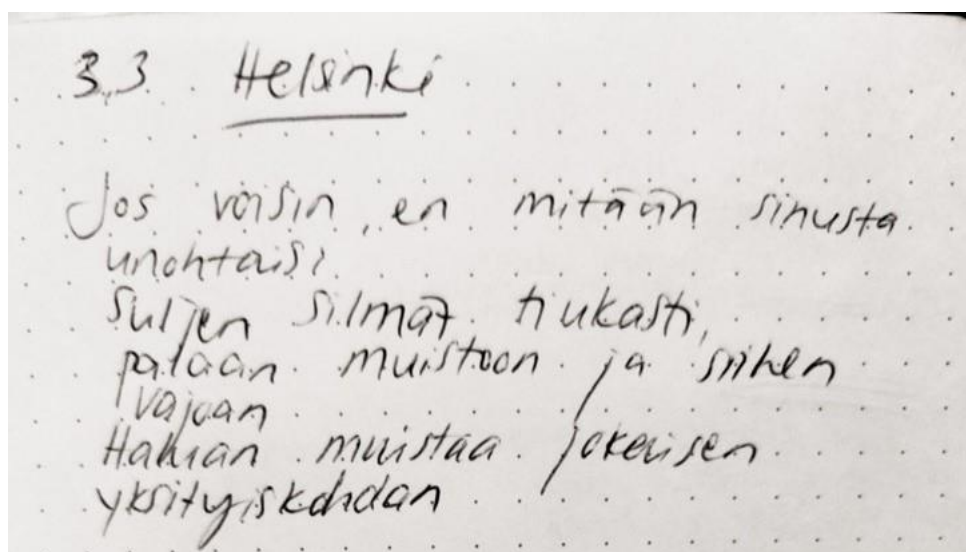


Figure 10. Excerpt from a personal handwritten notebook, March 2023: outlines for the lyrics of *Kaipuu*.

## Second layer, Portuguese

### Montanha de Pedra & Caminho

*Montanha de Pedra* (“The Rocky Mountain”) and *Caminho* (“Way”), were born as poems first, from the pen of a Portuguese musician João Luís, who also played various instruments in the CATAVENTO concert. He wrote *Montanha de Pedra* while we were sitting together in sunchairs at the top of Serra da Estrela, a mountain and the highest point of mainland Portugal. Together we agreed that I would compose his poems into songs.

On the contrary to the compositional process of *Vuoksesi* and *Kaipuu*, I was working based on a poem written by someone else, in a language that I was familiar with but not a native to. Working with the Portuguese language influenced the way I was composing, as I found myself thinking about the landscapes, memories and emotions related to the country through the process. I am certain, that the compositional outcome would have been entirely different, had I never lived or visited in Portugal.

To me, there are similarities between the Portuguese and Finnish musical aesthetics, at least when narrowing down to the melancholic tendencies in many musics of both countries. As in Finland, in Portugal too I have always been drawn to melancholic tunes,

and consequently, these two songs were born in minor keys and – even though born a year apart – became somewhat a pair to one another. Both compositions became dramatic in different ways, through my aim of respecting the original poems as much as possible in the compositional process. *Montanha de Pedra* represents my take on feminism, the mountain of the poem being described as a strong woman. *Caminho* explores themes of mental health, describing what happens in the body when anxiety kicks in, and the eventual relief from its grip.

### Senhora do Almortão & História do Soldado Manel e Maria

*Senhora do Almortão* (“The Lady of the Myrtle Bush”) is a well-known traditional song from the Monsanto area of Portugal. Typically, it was sung by women of the village coming together as a social gathering, singing songs in unison (without harmonies) and playing the traditional square-shaped *adufe* drums. *História do Soldado Manel e Maria* (“The Story of Soldier Manel and Maria”) is a song João Luís collected as audio material during his field trip in Nabo, Portugal, his family’s origins. Nabo is a small village, that I have come to know of its olive trees, annual village parties with *pimba* (Portuguese up-beat music, mixing pop and folk styles) bands playing straight from truck trailers, with whole families dancing long into the night.

Originally, I arranged these two pieces for the Global choir at the Sibelius Academy. However, I decided to rehearse them anew for the CATAVENTO concert, with a diverse vocal ensemble consisting of twelve singers. Being a communal act, I wanted to bring choir singing into my concert, to enhance the communal aspect of the concept. The pieces were arranged a cappella, without instruments, except for João playing *adufe* drum in *Senhora do Almortão*.

### Third layer, Brazil

#### The House of Benjamim

*The House of Benjamim* refers to Benjamim Taubkin and his house in the forest, mentioned in the chapter regarding my field trip and the time spent in São Paulo area. The composition



was the last one of the concert to take its form and the only one in English – which surprised me since I used to write almost solely in English before this project started. *The House of Benjamim* was performed solo, with a vocal looper *Boss RC-505*. Initially, it was meant mostly as an "ear cleaner", a balancing song in the setlist, after some of the emotionally and arrangement-wise heavier songs, but it surreptitiously became a personally important lyric that has to do with the very core of my travels in Brazil.

#### **The house of Benjamim**

He hands me a tin mug  
With little flowers on its side  
Some of them painted over by rust

(He's) led quite the life  
And now I get to hear the tales  
But first, a cup of coffee in the paradise

(he) vanishes back into the kitchen

—

It's like I wasn't here yet  
I'm a frame, a silhouette  
My soul hovering one step behind my body

Am I still in my body?

There's that metallic-sounding bird again  
He just told me its name, but I'd forget  
So tiny, yet the sound piercing through the wind

It's seems like calling out for me

—

My toes lift up from the terrace boards  
I float with the breeze  
My feet sweeping the trees  
I'm levitating in the green

I look back at his house  
A round retreat on the edge of the world  
Or maybe in the very core of it all

I'm weightless  
A vacuum and still full to the brim  
I'm weightless  
My outlines filling  
From outside in

I'm weightless

—

He's still cooking in the kitchen  
I can smell the fish  
I'm still holding on to that tin mug  
With the flowers on its side

And I get to sit here  
Hatched into something new  
I get to sit here

I am alive now

Figure 11. Excerpt of a text file, November 2023: finished lyric for *The House of Benjamim*.

I wrote a diary entry in my travel notebook while sipping coffee on Benjamim's terrace, and that draft of a text grew into lyrics, finalised only a week before the concert took



place. The composition became a note of gratitude towards the privileged circumstances I found myself in: travelling in a distant country of my choosing, supported financially by my university, and invited to one of the most beautiful of locations of an artist I admired, to develop my compositional skills. At the risk of sounding overly sentimental: just existing on that terrace, smelling the nature, hearing its sounds from all around me, and having those conversations and stories told on that terrace, seemed to develop something in my being, that later came out as an artistic creation.

While planning the concert, I wanted to incorporate a participatory moment for the audience, to further bridge the gap between the artist and the audience. This piece seemed to offer an ideal opportunity for it, as I was performing solo and only with vocals. Therefore, in the last line of the lyric, “I am alive now”, I gestured for the audience to join the singing, and to my delight, they did.

### Água Geladinha

*Água geladinha* is a thank you letter in a composition form for the time I spent in Recife, Northeast Brazil, during the carnival, surrounded by *maracatú* rhythms. It’s also a tribute to the local marketplaces in Brazil, *feiras*, as well as to some recurring discussions, or rather remarks, with people there as a *gringa*, a foreign woman. As mentioned in the chapter regarding my field trip, and more specifically the paragraph of Recife and Olinda, this compositional idea was born from listening to the street vendors shouting their commercial chants, to sell water. It was almost singing – which was probably the best way to get one’s voice to carry over the noise of all the people and vehicles in the streets. As the chant became the thematic idea for this piece, *maracatú* felt like a natural choice for the accompanying rhythm. This became the first completed piece I have written in Portuguese language, the verses describing the soundscapes experienced as a foreigner in a Brazilian marketplace.

Through the composition and rehearsal process, I was contemplating on my position of non-nativeness, the ethical question of building a composition on an Afro-Brazilian rhythm. When travelling to Brazil I had aimed to avoid such a way of composing. However, for this particular piece, having a local rhythm felt like the most natural choice, as the piece was composed with the intention to honour and reflect on my experiences in Recife. Before performing *Água Geladinha* at the concert, I made a point to mention this for the audience, spoken and written in my concert program, underscoring that the rhythm was not of

my own creation, but a respectful homage to the cultural context. However, the question still remained – if I for instance were to record the piece and profit financially out of it, am I using my privileged position in an unethical way? I discussed this question with various Brazilian friends, colleagues and acquaintances, and the consensus seemed to be positive, encouraging and even joyful about my willingness to compose “under Brazilian influence”. Nevertheless, it’s important to keep these topics in mind and question one’s actions relentlessly; why am I choosing to compose this, what is my intention behind it? In the second focus group discussion Participants D and C made remarks about this type of process specifically:

D 1:37’24”: Where it gets tricky, [...] the challenge or the problem, to me at least, it’s bigger, when you don’t even mention all of these things. It’s where you’re standing from when you’re doing what you’re doing. And I think that if that is clear, where you’re standing from, and you have all this background, you have all this info – if that’s your intention, I think it shines through in a recording as well, you know. And you can also think of what is my performance or how do I present my work in many different things? [...]. (To not) get this feeling of like: “I know everything about, *maracatú*, now I’m going to teach you about *maracatú*.” Because, I think, that’s the problem.

C 1:38’31”: When you’re taking the credit of someone else work [...].

D 1:38’36”: [...] (If) a person that is not doing that, you feel the different energy in it. That for me is a problem when you’re like, “oh, look, this amazing thing I can do”, and then you do the rhythm and it’s as if [...] you came up with it.

(Excerpt from Focus group discussion 2, Participant D and C, 17<sup>th</sup> of March 2024).

## Deixa Ela

*Deixa Ela* (Eng. Let Her) is a celebration of the strong and contagious energy I experienced frequently, nearly daily, in Brazil. The feeling of liberty when dancing and singing amongst a crowd of people – I wanted to try to portray what a big impact it had on me and how the high energy of those situations made me feel on the spot. The piece is a result of coworking with a Brazilian friend Ronaldo Liano, whom I met during my stay in São Paulo. The melody line and lyrics in the chorus were crafted by him, the original song having a melancholic and pensive ambience. While working on the song later, I ended up maintaining the core message

of the piece similar but added different lyrics for the verses and shifted for a more joyful atmosphere. Liano encouraged me to develop the composition on my own and was pleased with my alterations, so I went ahead with it.

To tie my *asalato* studies in Brazil to the concert, the piece ended up having notions of the traditional Brazilian *coco* rhythm, which gave the song the upbeat energy that I was striving for. *Deixa Ela* was performed as the concert's encore. When returning to the stage playing my *asalatos*, I asked the audience to join us and dance. My favourite memory of the concert is dancing the steps of *coco* in a circle with audience members, in the middle of the Black Box stage, while the band around us was playing. In all its communality, joy and energy, that moment captured essential aspects of the tacit knowledge, that I had learned and embodied from my field trip.



Figure 12. Screenshot: Kata Vuoristo. Original video: Manu Rosales. Me singing The House of Benjamim. Helsinki, December 2023.



Figure 13. Screenshot: Kata Vuoristo. Original video: Manu Rosales. Audience learning the steps of *coco* during *Deixa Ela*. Helsinki, December 2023.

## Chapter V: Reflections and conclusions

### Reflections

In the chapter regarding the methodologies used to theoretically frame this written work, I mentioned “epiphanies” (Ellis et al, 2011, s.4), moments when the researcher can remember they had a revelation, that later led to a change in their identity or particular interests. These revelations are often used as a source of autoethnographic data. I remember one of those said “epiphanies”, originating from my Erasmus exchange year in Lisbon, which I believe ties together the concepts of artistic identity, intercultural immersion and tacit knowledge. I can trace this memory back to a specific moment when I got intrigued by rhythms originating from Cape Verde. I was collaborating with a guitarist and a percussionist, and we set out to learn a song by the recently deceased Sara Tavares, a Portuguese/Cape Verdean singer-songwriter. As I was noodling through the intro melody of *Balancê* (from the album *La nouvelle scene créole*, 2009), a well-known hit from Tavares, with my violin, I always seemed to land on the rhythmic groove ‘wrong’ and couldn’t place why that was. Only after several years, I had a conversation about the song with a fellow musician, a Portuguese percussionist more acquainted with the referred rhythmical genre, who explained to me that I felt the ‘one’ oppositely to what was customary in the rhythmical patterns, that shine through the groove in *Balancê*. Even after knowing how it was ‘supposed’ to be felt, I couldn’t embody it, I could only consciously count it ‘right’ - to where I felt in my body the backbeat was. This was the moment when I realised that my Western music education background hadn’t taught me how to embody this kind of rhythm. This instilled in me a curiosity and longing that led me to explore Cape Verdean and eventually Brazilian musics’ traditions – it was this longing that had me interested in Global Music studies at the Sibelius Academy, and ultimately led me to travel to Brazil.

The impacts of a field trip on one's artistic identity and ways of musicking are challenging to define exhaustively. This is due to the holistic nature of the situations when musical awareness expands alongside new social and cultural experiences. Here, the implicit interactions come into play, as one fits the new tacit phenomena to existing knowledge. Polanyi highlights the importance of perception in exercising “our tacit powers of knowing” (Polanyi, 2009, p. 29). He argues that our bodies play a crucial role in perceiving objects, thereby contributing to our understanding of all external phenomena. “We keep

expanding our body into the world, by assimilating to its sets of particulars which we integrate into reasonable entities” (Polanyi, 2009, p. 29). In doing so, we develop an interpreted universe, both conceptually and practically, populated by entities whose specific characteristics we have internalised in order to grasp their significance as cohesive wholes.

“Consider the situation where two persons share the knowledge of the same comprehensive entity – of an entity which one of them produces and the other apprehends. Such is the case when one person has formed a message and the other has received it. But the characteristic features of the situation are seen more clearly if we consider the way one man comes to understand the skilful performance of another man. He must try to combine mentally the movements which the performer combines practically and he must combine them in a pattern similar to the performer’s pattern of movements. Two kinds of indwelling meet here. The performer co-ordinates his moves by dwelling in them as parts of his body, seeking to dwell in them from outside. He dwells in these moves by interiorizing them. By such exploratory indwelling the pupil gets the feel of a master’s skill and may learn to rival him.

Nor is this structural kinship between subject and object, and the indwelling of one in the other, present only in the study of a bodily performance. Chess players enter into a master’s spirit by rehearsing the games he played, to discover what he had in mind. -- We must surmise that we are faced with some co-ordinated performance, before we can even try to understand it, and must go on trying to pick out the features that are essential to the performance, with a view to the action felt to be at work in it”

(Polanyi, 2009, p. 29-30).

During this artistic research, I converted my field trip experiences into compositions and a concert. After analysing this process, I found that Polanyi’s description of perception can be applied to intercultural immersion. When immersing, especially through a pre-planned artistic field trip, one is open and receptive to new habits, ideas, influences and surroundings, eager to learn from them. Before one can explicitly understand and analyse all the new knowledge we are perceiving, it is stored tacitly. Nonaka and others claim that having tacit insight is crucial for explicit knowledge to feel meaningful: “Written speech is possible only after internal speech is well developed. Knowledge is created through

interactions between tacit and explicit knowledge, rather than from tacit or explicit knowledge alone" (Nonaka et al, 2000, p. 8). They present these interactions as a spiral-shaped process, which is constantly moving between the tacit and explicit knowledge we gain and possess. Through this research process, I have been able to dissect and analyse the knowledge I have gained, thus converting tacit into explicit knowledge. Nevertheless, the spiral-shaped process between tacit and explicit knowledge, that Nonaka and others mention, is an ongoing movement, and as my exposure to Brazilian culture impacted me and my artistic expression in various ways, much of the knowledge gained I undoubtedly will discover only in the coming years.

## Conclusions

The goal of this study was to find answers to the question: how does tacit knowledge impact one's musical practices and artistic identity through intercultural immersion and musicking. Deriving from the data of this research – the field trip, the artistic process leading to the CATAVENTO concert, and the focus group discussions – I discovered that tacit knowledge plays an important role in transforming and adding to one's artistic identity. Musicking in a different cultural context can provide musical and non-musical insights, that contribute to different areas of one's identity from social, political, spiritual, societal and artistic aspects, to name a few. Intercultural immersion not only contributes to one's artistic capital but broadens worldview and brings on a vast understanding of social encounters, communities and cultures. While it was challenging to put the tacit experiences into words, the field trip experiences slowly turning into compositions and then a concert concept revealed the subtle processes of implicit knowledge transforming into explicit and vice versa.

Approaching this question from a non-native perspective brought forth many insights through self-reflection and the focus group discussions. Understanding the cultural context, respecting traditions – especially when advised or sensed so through interaction with the locals –, and acknowledging privilege were considered important when conducting artistic work within another culture or being inspired directly from one. The focus group participants shared a consensus in highlighting the importance of introspection, intention, respect, and ethical conduct in their artistic work, striving to find a balance between creative expression and cultural sensitivity.

For further research, continuing to explore existing scholarly literature around the concepts of tacit knowledge, intercultural immersion and artistic identity would provide ideas and theoretical frames to develop these findings further. One interesting frame for analysing field trip experiences is presented in the article of Bartleet and others, in which a portion of their theoretical framework is based on Kathleen Coessens' "Web of Artistic Practice" ("The Web of Artistic Practice: A Background for Experimentation", 2014), which Coessens presents to consist of embodied know-how, personal knowledge, cultural-semiotic codes, ecological environment and interactivity. "This web of artistic practice constitutes a robust but flexible scaffold and is continually developing and augmenting artistic expertise" (Coessens, p. 70). These five dimensions would undoubtedly provide a useful framework for the analysis of similar artistic processes. To understand more about the relationship between tacit and explicit knowledge transformation, one could research further the work of Nonaka and others (2000). They argue, that in order for the implicit knowledge to become explicit, knowledge is converted through a four-step process: "(1) socialisation (from tacit knowledge to tacit knowledge); (2) externalisation (from tacit knowledge to explicit knowledge); (3) combination (from explicit knowledge to explicit knowledge); and (4) internalisation (from explicit knowledge to tacit knowledge)" (Nonaka et al, 2000, p. 9).

As a Finnish student of the Global Music Department of Sibelius Academy of the University of Arts, I believe this research can provide insights to those students or artists, who are struggling with non-native aspects of their artistic work; or to those individuals, who are contemplating whether to embark on an intercultural immersion trip. The CATAVENTO project represents a significant milestone in my personal artistic journey. One's artistic identity is forever in motion, fluid and changing, but this work reflects my artistic identity tangibly, providing a cut-through to my artistic self as it is now. The project has provided me insights, that have led to personal development in various areas of life, as fully immersing oneself in another culture is a transformative experience.

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# Appendices

## Consent form 1

I hereby state that I have archived the attached consent form, signed by Focus group discussion 1 participants.

### **Declaration of the protection of privacy and consent to participate in the study**

**Working title of the study:** CATAVENTO – From a field trip to a concert concept: the transformation of artistic identity through musicking and tacit knowledge from a non-native perspective

**Student name and email:** Katariina Vuoristo, [katariina.vuoristo@uniarts.fi](mailto:katariina.vuoristo@uniarts.fi)

**Department:** Global Music Department, Sibelius Academy, University of the Arts Helsinki

### **Introduction and purpose of the study**

You are invited to participate in a qualitative research study on the development of artistic identity through cultural immersion from a non-native position.

Katariina Vuoristo is carrying out this study as part of her written component for the Master's degree in Global Music Department. Data generated in this study will be used in the student's Master's thesis.

### **Implementation of the study, risks and benefits**

If you accept this invitation, you will be asked to participate in an interview of approximately 120 minutes in the Zoom video platform.

Participating in the study has no expected risks.

Participating in the study has the following benefits:

- The resulting data will provide insights into the experiences of musicians whose artistic identity is partially or entirely based on non-native position in music-making
- The resulting data will serve as a mechanism to reinforce and enhance the depth of Vuoristo's artistic research findings
- The resulting data may benefit the Global Music community, both in the Sibelius Academy of University of the Arts Helsinki, and the global musicians worldwide.

There is no payment or reimbursement for participation.

### **Protection of privacy and data**

The purpose of the processing of personal data is to gather data for the study. The legal basis for the processing of personal data is consent.

Your identity and any personal information you provide during the study will be treated in strict confidence. Research material will be stored securely in a password protected file (digital) and/or locked cupboard/locker (physical).

The amount of personal data collected and stored will be minimized to only that which is necessary to carry out the research. Personal data not necessary for carrying out the study will be deleted as soon as possible (e.g. name, information, addresses, telephone numbers, email addresses and contact information). Notes taken during interviews /observations will be written so that identification of individuals involved is prevented.

Personal data are processed by Katariina Vuoristo and Taru Koivisto, and the services used are Microsoft Word, Microsoft Word transcribing operation and Zoom Video Communications.

All data will be pseudonymized and only pseudonymized data will be used when sharing excerpts for educational purposes during the course and reporting on the study. The study will be reported in a way that individuals and institutions cannot be immediately identified. However, a familiar person may recognise the participant from the context, as the participant's nationality, instrument and artistic orientation are mentioned in the research.

All data generated for this study will be deleted no later than 6 months after its completion.

#### Your rights

- You have the right to ask questions about this study and to have those questions answered before, during or after the research. Please feel free to contact the student researcher at [katariina.vuoristo@uniarts.fi](mailto:katariina.vuoristo@uniarts.fi) or the course instructors Dr. Danielle Treacy [danielle.treacy@uniarts.fi](mailto:danielle.treacy@uniarts.fi) and Dr. Taru Koivisto [taru.koivisto@uniarts.fi](mailto:taru.koivisto@uniarts.fi). You can also report any problems or concerns that occur as a result of your participation to Dr. Danielle Treacy and/or Dr. Taru Koivisto.
- You have the right to withdraw from the study at any time by emailing [katariina.vuoristo@uniarts.fi](mailto:katariina.vuoristo@uniarts.fi), however, all pseudonymized information already generated before withdrawal may be used for the purposes described above.
- You have the right to request the erasure of your personal data.
- You have the right to contact the data protection officer of the University of the Arts Helsinki if you have questions or requirements regarding the processing of personal data: (privacy [@uniarts.fi](mailto:privacy@uniarts.fi)).
- You have the right to file a complaint to the supervisory authority, the data protection ombudsman, if you believe that your data has been processed in violation of the General Data Protection Regulation (see [www.tietosuoja.fi](http://www.tietosuoja.fi)).

#### Consent

- I have read and understood the contents of this document.

- I understand that participation is voluntary and can be withdrawn at any time.
- I understand that the data generated in the study will be used for the purposes described above.
- I have received sufficient information about the study and have had the opportunity to have my questions answered.
- I agree to participate in the study.
- I am at least 18 years of age.

---

(Place and date)

---

(Name and signature of the participant)

---

(Place and date)

---

(Name and signature of the student researcher)

This agreement is made in duplicate, one copy for each party.

## Consent form 2

I hereby state that I have archived the attached consent form, signed by Focus group discussion 2 participants.

### **Declaration of the protection of privacy and consent to participate in the study**

**Working title of the study:** CATAVENTO - From a field trip to a concert concept: the transformation of artistic identity through musicking and tacit knowledge from a non-native perspective

**Student name and email:** Katariina Vuoristo, [katariina.vuoristo@uniarts.fi](mailto:katariina.vuoristo@uniarts.fi)

**Department:** Global Music Department, Sibelius Academy, University of the Arts Helsinki

### **Introduction and purpose of the study**

You are invited to participate in a qualitative research study on the development of artistic identity through cultural immersion from a non-native position.

Katariina Vuoristo is carrying out this study as part of her written component for the Master's degree in Global Music Department. Data generated in this study will be used in the student's Master's thesis.

### **Implementation of the study, risks and benefits**

If you accept this invitation, you will be asked to participate in an interview of approximately 120 minutes at the Music House of Helsinki.

Participating in the study has no expected risks.

Participating in the study has the following benefits:

- The resulting data will provide insights into the experiences of musicians whose artistic identity is partially or entirely based on non-native position in music-making
- The resulting data will serve as a mechanism to reinforce and enhance the depth of Vuoristo's artistic research findings
- The resulting data may benefit the Global Music community, both in the Sibelius Academy of University of the Arts Helsinki, and the global musicians worldwide.

There is no payment or reimbursement for participation.

### **Protection of privacy and data**

The purpose of the processing of personal data is to gather data for the study. The legal basis for the processing of personal data is consent.

Your identity and any personal information you provide during the study will be treated in

strict confidence. Research material will be stored securely in a password-protected file (digital) and/or locked cupboard/locker (physical).

The amount of personal data collected and stored will be minimized to only that which is necessary to carry out the research. Personal data not necessary for carrying out the study will be deleted as soon as possible (e.g. name, information, addresses, telephone numbers, email addresses and contact information). Notes taken during interviews /observations will be written so that identification of individuals involved is prevented.

Personal data are processed by Katariina Vuoristo and Taru Koivisto, and the services used are Microsoft Word and Microsoft Word transcribing operation.

All data will be pseudonymized and only pseudonymized data will be used when sharing excerpts for educational purposes during the course and reporting on the study. The study will be reported in a way that individuals and institutions cannot be immediately identified. However, a familiar person may recognise the participant from the context, as the participant's nationality, instrument and artistic orientation are mentioned in the research.

All data generated for this study will be deleted no later than 6 months after its completion.

#### Your rights

- You have the right to ask questions about this study and to have those questions answered before, during or after the research. Please feel free to contact the student researcher at [katariina.vuoristo@uniarts.fi](mailto:katariina.vuoristo@uniarts.fi) or the course instructors Dr. Danielle Treacy [danielle.treacy@uniarts.fi](mailto:danielle.treacy@uniarts.fi) and Dr. Taru Koivisto [taru.koivisto@uniarts.fi](mailto:taru.koivisto@uniarts.fi). You can also report any problems or concerns that occur as a result of your participation to Dr. Danielle Treacy and/or Dr. Taru Koivisto.
- You have the right to withdraw from the study at any time by emailing [katariina.vuoristo@uniarts.fi](mailto:katariina.vuoristo@uniarts.fi), however, all pseudonymized information already generated before withdrawal may be used for the purposes described above.
- You have the right to request the erasure of your personal data.
- You have the right to contact the data protection officer of the University of the Arts Helsinki if you have questions or requirements regarding the processing of personal data: ([privacy@uniarts.fi](mailto:privacy@uniarts.fi)).
- You have the right to file a complaint to the supervisory authority, the data protection ombudsman, if you believe that your data has been processed in violation of the General Data Protection Regulation (see [www.tietosuoja.fi](http://www.tietosuoja.fi)).

#### Consent

- I have read and understood the contents of this document.
- I understand that participation is voluntary and can be withdrawn at any time.
- I understand that the data generated in the study will be used for the purposes described above.
- I have received sufficient information about the study and have had the opportunity to

have my questions answered.

- I agree to participate in the study.
- I am at least 18 years of age.

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(Place and date)

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(Name and signature of the participant)

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(Place and date)

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(Name and signature of the student researcher)

This agreement is made in duplicate, one copy for each party.