From music syllabi to teachers’ pedagogical thinking: a comparative study of Estonian and Finnish basic school music education
Anu Sepp

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Abstract

This study represents comparative educational research focusing on music syllabi in the National Curricula for basic schools and the pedagogical thinking of music teachers in those schools in Estonia and Finland. The thesis consists of six articles and a summary explaining the background of the research, the research methods, as well as the conclusions and further discussions about the results. The aim of the research was to study and compare the music syllabi and their influence on general music education and actual music practices in the two countries. The study also aimed at specification and comparison of pedagogical thinking of teachers’ teaching music in basic schools as well as tried to identify what objectives, content, practices and methods they used.

The data came from three different sources: the current music syllabi in the National Core curricula in both countries, answers to a web-based questionnaire (N=157) and semi-structured interviews (N=10) for teachers teaching music in basic schools.

The data were analysed using a mixed method, which became intertwined: the aim was to compare and obtain an overall idea about the role and meaning of the music syllabi on the music practices and to find out about the pedagogical thinking of the teachers’ music teaching. In the first stage, the music syllabi of both countries were compared using content analysis by themes and categories; next, the answers to the closed questions of the questionnaire were quantitatively analysed and the answers to the open questions were studied and qualitatively compared using content analysis. In the third stage, the data from the interviews were qualitatively analysed using directed content analysis. Finally, the entire data set was reviewed to obtain a more reliable overall picture, and the results of the analyses allowed to draw some conclusions.

The results of the neighbouring countries of Estonia and Finland revealed several similarities as well as differences in their music syllabi and in the music teachers’ pedagogical thinking. The major differences were related to the level of prescription of the music syllabi, the optional status of the subject and the number of lessons. The music syllabus in the National Curriculum in Estonia provides more detailed explanations, and music is a compulsory subject throughout basic schooling. The music syllabus in Finland is more like a framework according to which teachers are expected to design the local curricula, and the subject is optional from grade 8 onwards. The number of music lessons per week also differs. The main objectives of the music syllabi in both countries confirm the idea of musicing: engaging pupils in the real world of music by singing, playing instruments, listening to various styles and genres of music, and expressing their own...
ideas through improvisation, composition and movement. The pedagogical thinking and use of music practices in the two countries also revealed similar tendencies. Thus, the use of Riho Päts’ approach to music teaching is naturally more widespread in Estonia, but as several Estonian music teachers also work in Finland, this approach has also become more popular here.

Keywords: basic school music education, music syllabus, teachers’ pedagogical thinking and music subject
Anu Sepp

Musiikin opetussuunnitelmista opettajien pedagogiseen ajatteluun: vertaileva tutkimus Viron ja Suomen peruskoulujen musiikinopetuksesta

Tiivistelmä


Avainsanat: peruskoulun musiikinopetus, musiikin opetussuunnitelma, opettajan pedagoginen ajattelu ja musiikinopetus
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Riihimäki 2014

Anu Sepp
List of original publications

In the following study, these publications will be referred to by using the Roman numerals. The publications are printed with the kind permission of the copyright holders.


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Original publications
1 Introduction

Music education in compulsory schools has again become an issue in discussions about periodical innovation in curriculum development for institutions of general comprehensive education both in Finland and Estonia. Music syllabi as parts of the national curricula have had long traditions in the history of school culture in both countries. And yet, these documents are only written official papers—the person who actually is responsible for carrying these ideas out is the teacher. So it only seemed logical and reasonable to study the music teachers and their pedagogical thinking when implementing the ideas of the curricula.

The aim of the present study is to compare music syllabi for the general comprehensive compulsory schools of Estonia and Finland, and to research music teachers’ pedagogical thinking implementing the music practices stated in these documents. The study consists of 3 subsections which are contextually connected with music education at general comprehensive schools in Estonia and Finland. To establish the context for research I found it necessary to compare historical development in music education of both countries in the period from the National Awakening until current times, including the newest music syllabi in both countries’ National Core Curricula. More specific research is focused on curricula documents in both countries and on how teachers interpret them for practical implementation at school.

This thesis contains the following parts. Firstly, the analysis and comparison of music syllabi in the National Curricula of Finland and Estonia is presented with specification of aims, the structure of the document and the content of the syllabi for music education. Special attention has been paid to the analysis of musical activities specified in the syllabi. Secondly, to specify the teachers’ professional skills of pedagogical thinking for decision-making when implementing the syllabi, I compiled and carried out a relevant questionnaire for Finnish and Estonian music teachers, which allowed collecting empirical data for further analysis. Thirdly, to investigate teachers’ pedagogical thinking in depth, semi-structured interviews with Estonian and Finnish music teachers were carried out.

Comparative educational research approach seemed justified and appropriate for several reasons. To start with, I have “lived” in both comparable educational environments working as a long-time teacher at an Estonian general comprehensive school (1986–2007), for a short period (1991–1992)
as a music teacher in Finland and as a lecturer of music didactics (since 2002) at Estonian Academy of Music and Theatre. In addition I have been a parent both in Estonian and Finnish educational surroundings. These experiences have proved to be extremely worthy and unique when researching the field under study. Furthermore, having gone through and lived my life with and through music, made me wonder about the school reality and the role of music teachers taking decisions for implementation of the National Curricula. Having compiled a number of music textbooks and workbooks for Estonian and Russian speaking pupils in Estonia, working in a team developing music syllabus in Estonia and finally educating the new generation music teachers in Estonian Academy of Music and Theatre have brought forward a number of questions connected with music teachers’ pedagogical thinking when working in comprehensive schools. The whole situation in the globalizing and consumer orientated world has challenged the educators in the field of music to search for new solutions by developing curricula/syllabi and rearranging teacher training. So, it only seemed rational to start the comparative research in the field of music education at general comprehensive schools with the neighbouring country, Finland. And last but not least, the final impulse came from a good Finnish colleague of mine, who commented on our work in developing the music syllabus with the words, “Do not take it so seriously, the teachers do not read it anyway”. To contradict the statement made by a good-willing colleague increased my motivation to find out about thoughts of music teachers when taking decisions regarding their practical work and implementation of the music syllabus.

These are the impulses that started this study. Hopefully, comparative research on the mentioned issues in closely located countries with reasonably similar educational culture would contribute to better comprehension of opportunities to enhance music education for all population as an important means of personality development in both countries in modern as well as post-modern times. It would, as well enable to design more relevant curricula for music teacher education, both for pre- and in-service training.

Another reason to consider this study meaningful is the new knowledge about efficient music practices we could select from when designing new syllabi for music education for the future. To sum up, using the well-known quote by Zoltán Kodaly, “Music belongs to everybody” educationists of modern times have to provide access to music as a part of general education. Music can open up wider channels for personality development, identity building and human qualities of all children.
2 Basis for the research

In order to find answers to the questions posed, especially what factors have influenced development of music education at general comprehensive schools in Estonia and Finland, music teachers’ professionalism and their pedagogical thinking, it was inevitable to provide background for the research. For that I investigated historical factors establishing contexts for teaching music, essential curriculum terms and concepts used in respective educational cultures in the neighbouring countries and languages. It is common knowledge that there have been several political, cultural and educational contacts between the two countries, especially in the 20th century. Following and comparing these influential events in their chronological sequence allow me to gain deeper insights into developments in music education at schools in my own country. It added meaningfully to the awareness of comprehending dynamics of music education caused by mutual influences and national peculiarities, with the aim to create opportunities for further development.

2.1 Comparative education research and music education

Comparative education research has a long history dating back to the early years of the 19th century. It was the time when the national systems of education were established in Europe and elsewhere. The pioneer in this field was Marc Antoine Jullien, thanks to whom the science of education became comparative representing an absolutely original approach at that time (Gautherin 1993) followed by Michael Sadler (Higginson 1994). At first, these were merely descriptions and reports about what was happening elsewhere, and we can speak about scientific approach on the level of theory and methods only since the beginning of the 20th century (Phillips & Schweisfurth 2007). According to Holmes (1977), these were Isaac Kandel, Nicholas Hans and Friedrich Schneider, who defined comparative education as an academic field of study as well as through their manner of collecting data and explaining national systems of education, also gave it a methodological unity. In the mid to late twentieth century the field of comparative education strived for rigorous methodology in order to clarify and challenge the comparative theory, introducing the discourse with different viewpoints by famous scholars like Harold J. Noah and Max A. Eckstein, William W. Brickman, George Z. F. Bereeday, C. Arnold Anderson, Erwin H. Epstein and Irving Epstein, just to name a few (Bereday 1964; Noah & Eckstein 1969). Today the issue of research
strategies and methodology has been one of the main discussion topics in the community of comparative research (Rust et al. 1999; Bray, Adamson & Mason 2007; Phillips & Schweisfurth 2007).

The “classic” model presented by George Bereday (1964) for comparison of education in two countries is considered to be the most widely cited and appreciated. According to Kidd (1975) Bereday’s method is one of the best-known systematized approaches to comparative education, in which an educational system is viewed as a component within a larger cultural context. Bereday advised comparative educators to familiarize themselves with the culture of the societies they were going to study as well as guard against their own cultural or personal biases. In order to compare school systems, he pointed out four different stages of comparison: the general description of a country’s educational system (1), which explanation leads to a first comparison (2), emphasising the opposite aspects in two or more countries’ educational systems (3). Finally, a broader comparison investigates the similarities and differences in detail (4) (Bereday 1964). Holmes (1981) provided a framework for comparison by identifying two main categories of data: the aims and objectives of education and descriptions of institutions with five different categories of comparison—the administration (1), especially the relationship between the national, the provincial and the local levels, the financial principles of education (2), structure and organisation of education (3), curricula and teacher education (5) (Holmes 1981, 96–97).

During the last decades many more units of analysis have broadened the discourse of comparative education, so in addition to the “traditional” factors of analysis like locations, systems, cultures and policies, issues of educational achievements and student performance, curricula, economies of education, teacher education and professionalism social equity, and access to education, ways of teaching and learning, as well as assessment are being the center of research (Bray, Adamson & Mason 2007). By introducing the famous “Bray and Thomas cube” in 1995 (Figure 1), the authors presented a possibility for multilevel analyses in comparative studies “to achieve multifaceted and holistic analyses of educational phenomena” (ibid., 8). This approach helps to find answers to the where, the what, and the who questions in comparative education research. The face of the cube presents a set of seven geographical and locational levels: starting from world regions and continents and following through countries, provinces, districts, schools, classrooms and individuals. A second axis locates the dimensions of comparison in terms of non-locational demographic groups such as ethnic, age, religious, gender; and the third axis contains incorporated substantive educational issues like curriculum, teaching
methods, finance, management structures, political changes and the labour market (Bray, Adamson & Mason 2007).

Figure 1. A framework for comparative education analyses by Bray and Thomas (1995)

Adjusting this model to the current study, the locational level is presented by the countries of Finland and Estonia, the non-locational demographic groups are represented by the music teachers and the aspects of education engage the music syllabi, teachers’ pedagogical thinking and music practices (Articles I, II, III, IV, V, VI).

The question why to make such a comparative study in this case has several reasons. As stated by Holmes, “Comparative educationists have always realized that by studying other countries’ systems of education they would gain greater insight into their own” (Holmes 1985, 324.). In the continuing situation of educational reforms, renewal of curricula and taking into account the high level of comprehensive education in Finland (Sahlberg 2011; Niemi, Toom & Kallioniemi 2012), a deeper look into music as a school subject, and an attempt to estimate and evaluate the tendencies and development in Estonian general music education in comparison with Finland, appeared to be well-grounded.

Kemp and Lepherd (1992) introduced the idea of comparative research in the field of music education. This model or framework can be applied either to a one single system or comparative studies and consists of and introduces
three main approaches classifying the actual studies: global statements, systemic and non-systemic studies. First, “global statements” are studies that address issues related to music education and are of significance to an international audience like for instance philosophy of music education. Also, “systemic studies” that relate to formal, systemic provisions of music education that can be either an overview or a thematic study of provisions in full or in part (Kemp & Lepherd 1992, 775). Such studies can be a single nation study or a comparative study, investigating the systems of music education in two or more countries. Furthermore, there can be studies that are investigating non-systematic cultural transmission, for example community music activities, which can either be mono-cultural, or cross-cultural and comparative (Kemp & Lepherd 1992). Thus, the comparative research in music education has not been an important issue and is often cast aside as there seem to be more crucial problems to be solved in one’s own location, in the contemporary conditions of globalization it is “…not a luxury, but is rather a necessity” (Kertz-Welzel 2008, 439) that also the field of music education would be engaged in learning and sharing valuable information and knowledge on cross-national and cross-cultural levels (Johansen 2013) as scholars and music teachers are often facing similar problems.

Besides organisations like International Society for Music Education (ISME) and the European Association for Music in Schools (EAS) the real exchange of ideas means a dialogue between teachers, scholars and students, and specification of needs can have a meaning in music education practice. It is essential that the exchange of information reaches also teachers and schools. Cross-cultural studies can also focus on specific topics like introducing effective music education practices of other countries and by using the knowledge, experience and wisdom of various traditions help to develop the field worldwide (Kertz-Welzel 2008).

During the 21st century, the research done in the field of comparative music education has included the topics of music curricula (Kokkidou 2007; 2009; Sandberg 2011), the comparison of German and American music education (Kertz-Welzel 2004; 2008; 2013), research projects about music education in the EU countries (Rodríguez-Quiles y García & Dogani 2011; Schormann 2011), music teacher training (Juvonen & Anttila 2003; 2004; Russell-Bowie 2009), music teachers (Wong 2005; 2010), students’ attitudes (Lasauskiene & Juvonen 2005), music education and law (Heimonen 2002) just to name a few.

The results of the most recent, extensive and in-depth comparative research in music education in regard to Estonia and Finland “Towards the music education of the third millennium- views on music teachers’ training in
Finland and Estonia” by Antti Juvonen and Mikko Anttila were published in 2003. The authors give a thorough insight into the issue from the institutions’ (Estonian Academy of Music and Theatre, Sibelius-Academy, Oulu University and Jyväskylä University), students’ and researchers’ point of view underlining the similarities and pointing to the differences of the topic in neighbouring countries. The authors stress the necessity to increase the role and significance of general music education in society, especially through the teachers’ own actions, approaches and understanding of contemporary developments and new visions in the field. Thus, the real challenge is to find balance between the traditions and the innovations (Juvonen & Anttila 2003).

2.1.1 About essential terms and concepts

In making any kind of comparative research in (music) education there are problems with the language: some terms or concepts may have a different meaning in different educational cultures, some may be difficult or even impossible to translate (Gundem & Hopmann 1998; Westbury, Hopmann & Riquarts 2000). Comparisons may be challenging also because of different structure of educational systems and fundamental cultural differences in comprehending of teaching, schooling and the teaching profession (Hopmann & Riquarts 2000).

Kertz-Welzel (2008) refers to Kemp and Lepherd (1992) explaining the three essential terms describing (music) education in different countries: comparative, international, cross-cultural. The word comparative implies to research or study where specific pedagogical aspects or music education systems are compared to the similar experience of another country. International music education is a more open term, not indicating to comparison as the main approach, but referring to a more neutral and broader at various issues in music education which are not limited to one definite music education tradition. A cross-cultural approach involves a specific method, a dialogue between different cultures searching for similarities and differences as well as more effective practices in music education (Kertz-Welzel 2008).

2.1.1.1 Curriculum and Didaktik

One of the fundamental topics in education is the issue about understanding and describing the concepts of curriculum and Didaktik. Organisation of education in a country greatly depends on, how these concepts have been defined and understood for implementation in educational policy making in different times.
As the English language is the prevailing means of communication in curriculum studies, the term “curriculum” is widely used. Yet, curriculum is one of the most difficult concepts to define since it has been used in very many different educational contexts with quite different meanings. Just to give some examples:

“A curriculum is a plan for learning; therefore, what is known about the learning process and the development of the individual has bearing on the shaping of a curriculum” (Taba 1962, 11).

“Hence, I find it important to center curriculum thought on a broader frame, that of “man/world relationships”, for it permits probing of the deeper meaning of what it is for persons (teachers and students) to be human, to become human, and to act humanly in educational situations” (Aoki 2005b, 95).

“Curriculum is a cultural document bringing the past into the future” (Sandberg 2011, 33).

The word “curriculum” derives from Latin “currere”—to run, meaning in ancient times also running, a race, a course to be followed. The present concept of curriculum is based on John Dewey’s ideas about education expressed in his two influential books “The School and Society” and “The Child and the Curriculum” (1902; 1915/2009). His ideas of curriculum were based on the overall development of the child, emphasizing the importance of child’s own experience and meaning of the learned matters in his/her life, so that it would form a unity. As a representative of pragmatic philosophy, Dewey underlined the meaning of learning experiences and the learner-centeredness of making the curriculum decisions (Dewey 1902; 1915/2009).

The “scientific curriculum making” (McNeill 1985, 334), implying that for the first time the importance of studying the processes for making a curriculum was expressed, begins with Franklin Bobbitt and his book “The Curriculum” in 1918. This work paved the way to various different ideologies, referred to as philosophies, approaches, orientations which have been discussed and developed in numerous sources in the domain of curriculum studies (Eisner 1992; McNeill 1985; Taba 1962; Saylor et al. 1981; Pinar & Irwin 2005; Kelly 2004; Pinar 2004; Autio 2002; 2006; Baker 2009, Läänemets & Kalamees-Ruubel 2013), to name a few.

Thus, since 1950s there is one concept of curriculum creating that “has monopolized the thinking of scholars and teachers alike…called technical-rational curriculum making or Tyler rationale (after its author, Ralph Tyler)” (Elliott 1995, 243). Tyler points out the four fundamental questions that should form the basis for any curriculum inquiry:
The answers to these questions actually meant (1) stating of the objectives of learning, (2) selecting learning activities in relation to one’s objectives, (3) organizing the learning activities in relation to the objectives, and (4) developing means of evaluation/assessment in relation to one’s objectives (Elliott 1995, 243). The Tyler rationale’s instrumentalist approach has been widely criticized and the concept has been “re-conceptualized” and “re-visited” (Pinar et al. 1995), yet, its influence “as the symbolic icon” (Autio 2003, 302) is still apparent.

In this research there is another concept used for curriculum in a specific subject—syllabus. Originally the word “syllabus” meant “table of contents of a series of lectures, etc.,” from Late Latin syllabus “list,” a misreading of Greek “sittybos” (plural of sittyba “parchment label, table of contents,” of unknown origin) in a 1470s edition of Cicero’s “Ad Atticum” iv.5 and 8 (Online Etymology Dictionary). In the context of this research the word “syllabus” is used to make a clear distinction between National Core curriculum and subject curriculum, in this case music curricula (both Estonian and Finnish) in national Core Curricula are referred to as “music syllabi”.

As both, Finnish (Kansanen & Uljens 1997) and Estonian (Mikser 2005; 2013) education have significant influences from German pedagogical tradition it is inevitable to refer also to the concept of Didaktik. The term Didaktik does not have a proper word for word translation in English. The earliest use of the word dates back to 17th century pedagogy, particularly to Wolfgang Ratke (Ratichius; 1571–1670) in Germany and the Bohemian bishop Jan Amos Komensky (Comenius; 1592–1670), who both used the Latin term didactica for their theories of teaching (Hopmann & Riquart 2000). It is often referred to as “the art of teaching”, but in contemporary context it is too narrow, as it rejects learning in its meaning. Kansanen explains the term Didaktik as “a model or system of how to envisage the teaching-learning process as well as a kind of meta-theory where the various models can be compared with each other” (Kansanen 1995a, 348). Gundem and Hopmann explain the
concept referring to the process and product of personal development guided by reason (Gundem & Hopmann 1998).

Didaktik is usually differentiated as the general Didaktik (allgemeine Didaktik), translated and used in English as “didactics”, concentrating on overall ideas presented in the whole educational process and all subjects, and the specific, focusing on teaching particular subjects (Fachdidaktik), translated and used in English as “subject didactics”. In this research the German concept Didaktik is used to emphasise the German tradition of allgemeine Didaktik which has influenced both Estonian and Finnish educational cultures. Didaktik is considered rather teacher centered, meaning that the role of the teacher is of ultimate importance in “forming” rather than “instructing” his or her students in the idea of Bildung—a term that has no one word equivalent in English translation (but it is also difficult to express the term in Estonian and Finnish). It is best translated as “formation”, implying both the forming of the personality into a unity as well as the product of this formation and the particular “formedness” that is represented by the person (Westbury 2000, 24). As stated by Klafki (2000b), “Bildung is understood as a qualification for reasonable self-determination, which presupposes and includes emancipation from determination by others. It is a qualification for autonomy, for freedom, for individual thought, and for individual moral decisions”, (Klafki 2000b, 87). The moral, cognitive, aesthetic and practical dimensions form the basis of Bildung (ibid. 96).

Both phenomena form the very basic foundation for teacher education in Central Europe and also in Nordic countries (Kansanen 1995) providing teachers with the most essential knowledge and core issues of “what”, “how” and “why” concerning their teaching of these students in this grade (Westbury 2000). The fundamental question in Didaktik tradition is not to ask how the student learns or what a student should be able to do or know, but the emphasis and main task is “to seek the character-forming significance of the knowledge and skills that a culture has at its disposal” (Künzli 2000, 46). The fundamental question of Didaktik being the “why”: what does the studied material mean or signify to the student, and how can they themselves experience this significance (ibid.). The ideas of Didaktik and the “order of teaching”—translation for das Lehrgefüge which encompasses the entirety of content and method, teaching and learning—are expressed in Lehrplan. The translation for Lehrplan is curriculum but there are several differences in the meaning of that word. The Lehrplan establishes the goals of Bildung, specifies the instructional materials (assets and values)—the content of the Bildung. The Lehrplan is upheld and regulated by the state (Weniger 2000). Within such a specified framework, teachers are guaranteed professional
autonomy although the Lehrplan prescribes the content of teaching. Yet, this content is recognized “as an authoritative selection from cultural traditions that can only become educative as it is interpreted and given life by teachers—who are seen, in their turn, as normatively directed by the elusive concept of Bildung, or formation, and by the ways of thinking found in the “art” of “Didaktik” (Westbury 2000, 17).

The fundamental differences between Anglo-American curriculum thinking and German Didaktik tradition have their origin in the “particularities of national histories, of national habits, and national aspirations” (Gundem & Hopmann 1998, 4), which are revealed in two essential and basic themes: first, theoretical interest focusing on curriculum reform, political decisions and the planning process, and second, practical interest related to teacher and teacher education (Lundgren 1998; Westbury 1998). According to Westbury, the American notion about curriculum has been organisational, presenting the idea of “curriculum-as-a-manual”, containing templates and methods to follow and giving schools a major task and responsibility of making decisions how to do it. The results are assessed, using educational standards which in reality mean public control of the schools. Teachers are seen as employees of the school system, implementing the curricula (Westbury 2000). Yet, Ropo and Autio argue that this kind of academic freedom is exaggerated and overrated in today’s world, where cultural, political and economic globalization processes, also in education and curriculum policy worldwide are “losing the intellectual heritage of those traditions; they are not any more in accordance with the psychological, humanist or bureaucratic tenets of the self and society, but rather, being articulated in terms of economic, competitiveness and individual performativity…” (Ropo & Autio 2009), leaving teachers on whom the success of curriculum implementation depends in the “producer-consumer paradigm” (Aoki 2005a, 114). Aoki explains the paradigm as the one in business and industry, where “paradigm experts produce for non-experts who consume. It is the paradigm of the relationship between the haves and have-nots…. curriculum experts produce programs for the consumers—the teachers and students. Implementing a program under this paradigm presents a basic problem of how to communicate effectively with people who have not been involved in setting goals, nor in designing resources, nor teaching/learning strategies, nor evaluation plans” (House 1979 cited by Aoki 2005a, 113).

According to Kansanen, in Nordic countries (including Finland) the instructional process has been investigated along the empirical paradigm. That is why it is very difficult to clearly distinguish between different schools of Didaktik, curriculum and educational psychology. In practice these sub-
disciplines have been a combined area with certain emphases partly on one, partly on the other (Kansanen 1995b, 1999). The curriculum has traditionally required a clear distinction between teaching and learning according to principles of didactics and, therefore, the curriculum is limited to description of the educational objectives and the content, not the implementation of the teaching or methodological choices. The teaching of social forms of interaction untraditionally were not expected to be regulating or imposing (Kansanen 2004). Didactic freedom of nurturing shows trust in the Finnish teacher training and teacher professionalism. The curriculum can also be considered a pedagogical task and in that case it always contains some pedagogical guidance. This does not conflict with the freedom of the teacher’s didactic views, but it would be best to provide the teacher with “pedagogical ingredients” for building and renovating the process of teaching and learning (Vitikka, Salmi, & Annevirta 2012, 12–15).

Uusikylä and Atjonen remind that Didaktik deals with teaching, but contemporary constructivism has learning as the central issue—this does not replace or make the functions of the teacher meaningless. The main role of the teacher is still to take the responsibility and help students as several skills and knowledge are wiser to be practiced with the help of the teacher (Uusikylä & Atjonen 2005). Interpretations and approaches to the issues of Didaktik in Finland have been discussed and reflected by several scholars (Kansanen 2004; Rauste-von Wright, von Wright & Soini 2003; Åhlberg 1988).

Estonian educational paradigm has also been influenced by both concepts: the ideas of Didaktik were presented already before the 1940s (Volt 1922; Stuhlfath 1923) as well as the innovative ideas of Dewey (Põld 1910/1993). Educational developments in Estonia in the period of 1945–1991, (known as the “Soviet time”) were mostly prescriptive and educational programs for school subjects were also based on German Didaktik tradition following generally the design of Lehrplan and the syllabi were presented in the form of so-called separate subject programs (Kestere & Krüze 2013; Mikser 2013). Since 1980s and 1990s the Anglo-American tradition of curriculum theory has had significant influence on the pedagogical thinking in Central and Eastern Europe as well as in the Nordic countries, including Estonia. The topic of educational paradigm and concepts has been thoroughly presented by Peeter Kreitzberg (1993; 1999), who does not see any essential differences in educational issues between Estonia and Western countries. However, Mikser (2005) proposes to undertake a theoretical investigation of concepts like Didaktik and educational psychology, “to elucidate the degree to which the theoretical knowledge base of any concept—like that of educational psychology or Didaktik—consists of original knowledge and the degree to which it
has been augmented with knowledge that initially belonged to another concept” (Mikser 2005, 140). He advises to assess the relation of Klafki’s five general didactic questions to Tyler’s four basic principles of curriculum to evaluate and to find out the more accurate explanation of the abovementioned concepts in the long run (Mikser 2005).

Thus, in present Estonian and Finnish National Core curricula both, the discourses of German Didaktik and the Anglo-American curriculum studies can be traced. In the context of this research, the concepts of both, curriculum and Didaktik, became influential and were reflected in music education through design of modern music syllabi in National Curricula in the period of 1991–2011. Both concepts also influence the paradigm of teacher training which has the direct influence on carrying out the ideas manifested in curriculum documents.

2.1.1.2 Contemporary music education philosophies

The concept of “philosophy” is not easy to explain, as the word has so many different meanings which “sway between critical and systematic investigation of apparent truths and principles relating to various forms of knowledge and the construction of often deeply held systems of belief or doctrines” (Swanwick 2012, 328). Elliott (1995) cites the customary use of the term by Reimer (1989, 3): “philosophy—some underlying set of beliefs about the nature and value of one’s field” (Elliott 1995, 6). Although no philosophy can be perfectly appropriate to every single and all practical situations and teachers as practitioners often are more concerned with everyday classroom situations, yet it is of utmost importance to reflect critically upon their planning and actions as well as improve their teaching (Elliott 1995). Philosophy explores questions about what ought to be, musically and educationally the topics implicating ethics and values, seeking to identify confused action and thinking, making action more intelligent, more informed, more consistent with responsibility held, justifiable beliefs. The stress would be about not so much philosophy of music education, but rather philosophy in music education (Bowman & Frega 2012, 5).

Westerlund contends that every music teacher needs to develop one’s own personal philosophy “to be conscious of our own pedagogical goals, and to carry out the required educational tasks in a consistent manner” (Westerlund 2012, 9) which may be related to choice of musical styles, particular systematic teaching and learning approach, instruments in order to capture the features of successful practice (Westerlund 2012). Furthermore, according to Bowman “curriculum selection, course structure, choice of
materials, and teaching styles all depend on one’s philosophical perspective” (Bowman 2012, 344).

The prevailing understanding about the philosophy of music education as a scholarly and curriculum discipline was shaped in North America in the second half of the 20th century (Panaiotidi 2002). In music education “philosophy seeks to explain the nature and significance of music education through critically reasoned arguments” (Elliott 1995, 11) in order “to anchor, organize, maintain, improve, and explain music education…” (ibid.). One of the reasons or “the call for a philosophy of music education” (Westerlund 2012, 10) has been the need to justify the existence of music subject in general education. According to Westerlund (2003) the present discourse of philosophy in music education is represented mainly by two approaches: music education as aesthetic or praxial education.

The direction of music education as aesthetic education is grounded on Susanne K. Langer’s (1895–1985) theory claiming that the aesthetic qualities of musical work capture human feelings and in this view, music listening provides the listeners with a special kind of knowledge (Elliott, 1995). This idea of the utmost importance of listening is also emphasized by Reimer claiming that “[…] the balance between listening and performing will favour listening” (Reimer 1989, 185) viewing students as potential audience for the musical performances of professionals. The repertoire includes mostly Western classical music.

Such a viewpoint is criticized by Elliott (1995) who emphasises the culture-specific musical praxis as the centre of music education. He describes the most important goal of music education to give students opportunities for getting various experiences through different musical practices—“musicing”, including musical performing, composing, improvising, and conducting—all of these always embrace musical listening. He underlines the importance of “musicianship approach” (Elliott 1995, 53–55). This is a multidimensional form of knowledge (formal musical knowledge, informal musical knowledge, impressionistic musical knowledge and supervisory musical knowledge) which “is demonstrated in actions, not in words” being procedural in essence (ibid.). These ideas are also present in Regelski’s (2004) version of praxial theory of music and music education which focuses on “real-life uses of music in everyday life” (ibid., ix) and grounds on the approach of Action Learning (Regelski 2004).
2.1.1.3 Musical ability, music practices, teaching methods and approaches in general music education

General music education that denotes music teaching and learning in present-day comprehensive schools is seen in a much wider perspective than just developing specific musical skills. As stated by Hargreaves, “…amongst the broader objectives might be included an understanding and appreciation of the artistic qualities of music; transmission of the cultural heritage; fostering of creativity; social education, provision of worthy recreation; improvement of physical and mental health, development of intellectual capacities, and so on. In other words, music education ought to contribute to intellectual, emotional, sensory-motoric and social development, and no doubt further dimensions could be added to this list” (Hargreaves 1986, 216). But all of the above mentioned topics can only be developed with and through music.

Gardner’s theory of multiple intelligences (Gardner 1983) declares that each of us possesses all of the nine different types—verbal, logical-mathematical, musical spatial, bodily-kinesthetic, intra-personal, inter-personal, natural and spiritual—in some measure. Musical intelligence is explained to be “the natural understanding of the organisation of sound, including the principles of the connection between individual sounds and the patterns of their confluence into larger sound structures” (Кирнарская 2004; Kirnarskaya 2009, 29) and may be referred to as a “specific ability” (Kirnarskaya 2009, 34).

The fundamental musical abilities—the musical ear, the sense of rhythm and musical memory—have been confirmed and specified by several scholars (Теплов 1947; Seashore 1938; Shuter-Dyson & Gabriel 1981). The perception of music is based on the ability to hear sounds. Kirnarskaya (2009) distinguishes “two properties of human ear” for perception of music: expressive (or intonational) ear for music and analytical ear for music (Kirnarskaya 2009, 51). (The similar idea about Gordon’s “audiation” is explained on page 18). Expressive ear is universal allowing perceiving the emotional-idealational aspects of music like gesture, tone, direction of movement and general character—everybody possesses it to some extent, being the “nucleus”, the essence of musicality. The expressive ear-phenomenon can be compared with the process of musical acculturation (or enculturation) where musical development takes place spontaneously, in the surrounding cultural environment without child’s self-conscious efforts and direct training. Such a phase is called “preparatory audiation” according to Gordon (Gordon 2011, 31). During this period (approx. up to the age of ten in Western culture) the musical skills are acquired subconsciously. After that already systematic
conscious training focusing on attaining certain musical skills, yet building on enculturation, starts to play an important role (Sloboda 1985).

Analytical ear is the capability of human hearing to distinguish the differences of sound frequency and fix their length of duration. The analytical ear appears in its most often encountered form (and almost always) as the so-called “relative ear”—the term used “to describe any analytical ear which depends on the comparison of sounds by pitch” (Kirnarskaya 2009, 127) being much wider spread than the “perfect or absolute ear” when a person is capable to identify and name each sound separately (Sloboda 1985). It is possible to develop and improve one’s relative ear by exercising. Analytical ear functions with the help of man’s ability to imagine music in his mind (internal ear) with the help of internal aural image—without the latter no musical action is possible. Internal ear is of greatest importance when singing. Usually the problems with out-of-tune, off-tune singing or the inability to sing are connected not with the coordination of ear and voice but with the weak and unstable internal ear. The internal ear, the capability for aural representations in the mind, is an essential base for the development of one’s musical memory (Kirnarskaya 2009). The third fundamental musical ability—the sense of rhythm—is born of movement identifying its fundamental properties (strength, speed, direction and general character) and growing out of the expressive ear (ibid.).

In his Music Learning Theory, Edward Gordon uses the term “audiation” as the foundation for musicianship. According to Gordon, “audiation takes place when we hear and comprehend music for which the sound is no longer or may never have been present. One may “audiate” when listening to music, performing from notation, playing “by ear,” improvising, composing, or notating music” (Gordon 2001). Gordon explains “audiation” as a cognitive process by which the brain gives meaning to musical sounds and compares it with thinking in language: the context (analogous to syntax in language) is represented by tonality (and meter), whereas the content is represented by tonal patterns (and rhythm patterns). Thus, it is obvious in teaching and learning music that students best acquire a sense of tonality (and meter) as readiness for the learning content, in this case, tonal and rhythm patterns.

“Just as young children acquire a syntactic listening vocabulary as readiness for developing a speaking vocabulary in language, they acquire a syntactic listening vocabulary as readiness for developing a singing (and chanting) vocabulary in music. Performing vocabularies (speaking vocabularies in music), do not consist of isolated pitches or durations any more than a speaking vocabulary is dependent upon knowing the alphabet. We learn to speak words, not letters, and we learn to perform tonal patterns (and rhythm patterns), not individual pitches
and durations. Thought is the basis of a listening vocabulary in language. Without audiation of context to serve as readiness for audiation of content, sound remains simply as sound and not translated into music by the musical mind. It was clear acquisition of a sense of tonality and recall of a vocabulary of patterns is fundamental to music learning processes. That is, context and then content, in that sequence, are learned before all else in terms of informal and formal instruction in music. Without the two being solidified in audiation, teachers can build only a faulty learning structure, because there is not a sequential foundation to support it)’” (Gordon 2011, 10–11).

The idea of aural-skill education from the perspective of Deweyan pragmatism, viewing habits of action as the basis of human knowledge has been also discussed by Ilomäki (2013). In general music education it is inevitable to develop these musical abilities so that children could participate in music practices at least on elementary level. In order to attain certain (musical) skills, children should gain certain (musical) habits which, in turn demand practicing—repeating of certain (musical) elements or patterns. It is obvious that for attaining certain skills, also the teacher has to move from the factual knowledge (knowing, what) to the procedural knowledge (knowing how) (Sloboda 1985). The aforementioned theoretical foundations form the pre-requisites for planning any music education.

In comprehensive schools the idea about general music education may be widely contested—the objectives are usually expressed in the National Core Curriculum. Yet, it should and could be made available to all students. In contemporary schools it means pluralism in musical choices, reflecting many views of musical values; students could be more aware of different opportunities and increase their musical choices that will open new musical horizons. But after all the comprehensive music education should extend and refine musical tastes and in particular, musical skills (Regelski 2004). Musical skills are acquired through musical practices, through learning by doing—by getting involved in singing, playing instruments, listening, composing, improvising and musical movement, just to give the main examples. The central goal is to learn musical skills through real musical uses (Regelski 2004). The same idea—learning music by active participation, through musical practices has been also stated in several other sources (Päts 1989/2010; Linnakivi, Tenkku & Urho 1981; Ahonen 2004; Westerlund 2012; Elliott 1995; Gruhn 2006; Georgi-Hemmin & Westvall 2010).

The word “method” has its roots in Latin “methodus” that means “way of teaching or going”. Method refers to a settled kind of procedure, usually according to a definite, established, logical, or systematic plan (Online Ethy-
mology Dictionary). As stated by van Manen, teaching methods are an important source for pedagogy and good teachers possess many skills, techniques and methods for teaching students and helping children to learn certain subject matter knowledge, value and skills. Yet, it is the concrete situation and student that lead to appropriate pedagogical action (van Manen 1991, 45–47). In the tradition of Didaktik, method is comprehended as “the way given as a result of comprehending of human dispositions and talents or inclinations and interests to enable a person to take possession of a particular subject matter” (Weniger 2000, 113). Discussing the five steps in lesson preparation, Roth explains that only after having the deepest objective substance of the object, after knowing its educative substance, deciding on the content or the matter to be taught-studied, reflecting about its importance to the students, the teacher decides what method to adopt (Roth 2000, 128–138). It is of extreme importance that planning of teaching methods proceeds only after/from Didaktik analysis (Klafki 2000a, 142–158).

In the field of educational psychology the concept “method” is rarely used. Thus, the same ideas are represented in the concept of “models of instruction”, which are defined as “prescriptive approaches to teaching designed to help students acquire a deep understanding of specific knowledge. They are grounded in learning theory, supported by research, and they include sequential steps (highlighted by the author) designed to help students reach specified learning objectives” (Eggen & Kauchak 2010, 409). In music education, different teaching methods and approaches aim at good and educative experiences, recommending the best “ways” to develop child’s musicality which is a prerequisite for teaching and acquiring musical skills. The most well-known methods and approaches presented in European music education context are these of Emil Jacques-Dalcroze (Juntunen & Westerlund 2011), Carl Orff (Frazee 1987), Zoltan Kodály (Forrai 1985; Williams 2013) and Shinichi Suzuki (Suzuki 1983) where students build a solid foundation of aural and performing skills through singing, rhythmic movement, and tonal and rhythm pattern instruction before being introduced to notation and music theory (Gordon 2011). Juntunen and Westerlund (2011) refer to these well-known music education methods and approaches of the 20th century as “methodological inventions... seen as constituting grand narratives” (Juntunen & Westerlund 2011, 48), calling them also “Grand Methods” (ibid.). The same ideas were presented and integrated to Estonian music education by Riho Päts (1962; 2010).

All these above mentioned methods/practices have the main goal to develop musical abilities of children through participating in music practices, through “musicing”. The task of music teachers is to find and choose the
method which is appropriate for teaching a certain selected musical content, skills and which is suitable for these particular pupils, depending also on the available educational environment like teaching materials, time and space (see Figure 2).

Figure 2. The factors influencing the choice of teaching methods (Vuorinen 1993, 71)

Accordingly, professional music teachers should be aware of and master as many as possible music teaching methods in order to find the best possible ways in approaching the students and motivate them in their studies. Very often a music teacher is the first and only professional “musical example” for the child, and therefore, the ability to demonstrate pedagogical and musical skills are of utmost importance (Päts 1962; 2010). The wider the professional “repertoire” of music teachers, the better they can provide opportunities for learners to develop their aural-spatial associations which makes it possible for them to comprehend music and apply these in making music.

2.2 General music education in Estonia and Finland

Music is one of the oldest subjects in school curricula, being highly estimated already in the early civilisations and classical cultures (Plummeridge 2001, 614; Kokkidou 2009, iv). It has always been part of education in Estonian as well as in Finnish schools. There has been a remarkably similar development in music education, but also several differences depending on the historical and socio-cultural peculiarities of these two countries. The developmental factors and tendencies in Estonian education and music education have been discussed in several articles (Article I; II, III). The historical and social-cultural developmental aspects of Estonian musical culture and education have been described by several authors (Leichter 1991; Rannap 1997; Selke
A considerable amount of research has been done on the history of music education in Finland (Pajamo 1976; 2009; Rautiainen 2009; 2011a; 2011b). I want to point out some influential factors that have shaped and are closely connected with music education in comprehensive schools today.

**The formation of general music education**

In Finland, one of the organizers of Finnish schools was Uno Cygnaeus (1810–1888), also the founder of the first teachers’ college in Finland, Jyväskylä in 1863, where among other subjects also singing was taught to the future schoolteachers (Pajamo 1976, 2009).

The corresponding educational institution to educate teachers for Estonia, named after its founder, Latvian-born pedagogue and musician Janiz Cimze (1814–1841) was Cimze seminar, which was located first in Valmiera (1839–1849), Latvia and then in Valga, the boarder-town between Estonia and Latvia (1849–1890), where the students got very profound musical training (Leichter 1991; Rannap 1997; Andresen 2003).

Although choirs became popular during the National Awakening movement during the 19th century in both countries, this never reached as wide dimensions in Finland as in Estonia, where the tradition of joint singing and choir movement led to the organisation of the First All-Estonian Song Festival in 1869 in Tartu (Leichter 1991; Ojaveski, Puust & Põldmäe 2002)—the tradition that has been preserved for more than 160 years already, and that can be seen as expressed by Degh “a cultural metaphor of the new national model of culture” (cited by Raudsepp 2013, 98). Comprehensive school music education is playing an essential role in preserving that tradition in preparing future singers and contributing greatly to social cohesion in the country (Sepp, Ruokonen, & Ruismäki 2012).

Both countries have shared similarities in historical perspective. It was only after gaining independence—Finland in 1917 and Estonia in 1918 that we can start talking about essential changes in both countrys’ socio-political, cultural and educational fields.

**1920s–1930s**

1920s and 1930s were the periods of rapid development in all domains including music education. In Estonia there is one particular music educator and composer—Riho Päts (1899–1977) whose role in laying and developing the foundations of Estonian music pedagogy was enormous and his ideas priceless. During 1920s and 1930s Päts made several trips to Germany, Finland, Soviet Russia, Czechoslovakia and Lithuania to learn and explore
current trends in music education during that time. In Germany he became acquainted with relative solmisation, using instruments (recorders) and the importance of music listening; in Soviet Russia with the holistic music education system from kindergarten to the upper secondary schools; in Finland with the innovative ideas of Vilho Siukonen who created the analytic-synthetic method of teaching singing (Raudsepp 2013, 60). According to Raudsepp (2013), the innovations created by Päts were the following:

1) Use of analytical-synthetic relative method;
2) Use of analytical commentaries and synthesis in studies;
3) Use of improvisation as means of activating musical thinking;
4) Development of analytical music listening skills;
5) Developing vocal skills and singing through differentiated teaching-learning;
6) Developing cognitive abilities through playing instruments;
7) Using joint singing to preserve and shape national identity

(Raudsepp 2013, 61).

These pioneering principles by Päts were most innovative and ahead of his time during the 1930s, yet laid solid foundations for the development of Estonian music education lasting till this day, carrying the ideas of the current paraxial music education philosophy paradigm (Elliott 1995, 2005; Regelski 2004, 2011).

In Finland, there is also one significant person who stands out among the others. As stated by Rautiainen (2011a; 2011b), Vilho Siukonen (1885–1941) can be considered the most influential and innovative music education reformer in Finland during the same period. He continued the work of Aksel Törnudd (1874–1924) in developing new methods for music teaching as well as compiling textbooks and enhancing teaching within the Finnish school system. V. Siukonen’s didactics book *Laulun opetusoppi* in 1929 deserved a lot of attention in Estonia and was also translated into Estonian in 1931 by E. Mesiäinen, a music teacher in Rakvere Teachers’ Seminar and reviewed by R. Päts as “the long anticipated answer to various methodological questions” (Rautiainen 2011b, 31), which gave starting points and inspiration for creating his own book with J. Käis and E. Mesiäinen. It is remarkable that in his doctoral thesis (the first dissertation written on music education in Finland) “Koululasten laulukyvystä” (1935) V. Siukonen researched Finnish, Swedish and Estonian school children’s singing ability (Siukonen 1935; Raudsepp 2013). Both Päts and Siukonen also underlined the importance of
music teachers as the key persons to develop pupils’ interest in singing and music in general (Raudsepp 2013).

1940s–1960s

After the WW II the development of Estonia and Finland continued in different ideological paradigms in every field which had considerable impact on all education, including music education.

In Estonia, the pressure and effect of the Soviet educational policy was clearly perceived also in music education as music was considered an excellent means for ideological propaganda. It was very much thanks to Ferdinand Eisen (1914–2000), the minister of education at that time and his clever educational policy that Estonia managed to maintain local educational content, original school textbooks in Estonian and music as a subject in the curriculum (called “programs” these days) (Selke 2007). A big setback for Estonian music education was the deportation of Riho Päts to a Siberian prison camp among thousands of others (also family members) belonging to the cultural, political or economic elite (There were two “waves” of deportation in Estonia: 1941 and 1949 when altogether over 30 000 people were deported to the prison camps in Russia). Päts was released in 1955—he returned to Estonia and continued his work in developing Estonian music education. A very important milestone in the music teaching literature was his book “Muusikakasvatus üldhariduskoolis” (“Music education in comprehensive schools”) published in 1962 which can be considered the first work in Estonia to generalize the foundations of music education (Päts 1962; 2010).

Another important person who started to work with Päts during this period in compiling music textbooks and developing Estonian music education was Heino Kaljuste (1925–1989). They both were also members of the Estonian delegation to participate in ISME conference in 1964, Budapest, which was one of the most meaningful events to influence music education in Estonia: the ideas of Orff and Kodaly were in the main focus and encouraged renewal processes in Estonia. Inspired by the idea of Kodaly’s relative match pitch method, Päts and Kaljuste worked out Estonian own JO-LE-MI method, which was practically introduced into all recently founded music specialized schools and classes in Estonia. The first one was organized on the initiative of Prof Heino Kaljuste in 1964 in Tallinn 22 Secondary School, and the first teacher to follow it was Prof Ene Üleoja (Normet 2007).

Also choir movement had activated, choirs were organized in every school, and as a result a special song festival for schoolchildren and youth was organized in 1962; the tradition that has also lasted till our time (Sepp, Ruokonen & Ruismäki 2012). Intriguingly enough, music education and
choir movement during these years carried double-identity—although there were some ideological songs in the repertoire of the Song festivals, the real essence and soul of the event was expressed by folk songs and songs by Estonian composers (Kuutma 1996; 1998).

According to Muukkonen (2010), singing in Finland had a “modest” status in post-war comprehensive schools, the position of the general music inspector in the School Board had been vacant for almost forty years—so music was a “neglected” subject and in the countryside a professional music teacher was a rarity. Finnish music education experienced notable developments during the 1950s when international contacts strengthened with establishing membership in ISME (International Society for Music Education) in 1953 (Muukkonen 2010, 67). The main question was about the educational and pedagogical aims of learning music in comprehensive school but also about widening the scale of musical practices in the lesson (Suomi 2009, 73–74). Especially meaningful and eyes opening were ISME conferences in 1958 and 1961 which introduced Carl Orff (1895–1982) pedagogy and instruments into Finnish music education context (Tikkanen & Väkevä 2009). Another important method to influence music education was that of Zoltan Kodaly (1882–1967). His ideas about relative match pitch and the meaning of folk songs was accepted by many music educators (Suomi 2009). Introduction of different music practices besides singing was best expressed in the fact that in 1963 the previous subject named “singing” was renamed “music”.

The 1960s brought along establishment of music classes in basic schools in different parts of Finland—the tradition which has been preserved up to the present-day. These are classes that are included in timetables of general comprehensive schools and are part of basic education with extra music lessons (usually 4 lessons per week) in the curriculum from grades 3 to 9. Music classes play an important role in Finnish schools by bringing living music culture into ordinary schools and giving wonderful opportunities for musically gifted children to participate in choirs and orchestras (Ruismäki & Ruokonen 2006; Törmälä 2013).

1970s–1980s

In Finland, the 1970s meant introduction of new ideas in the content of music education: pop-music and world music were the new issues in music syllabus which primarily meant the modernization of repertoire. Music teaching was compiled around the following basic concepts: duration, rhythm, tempo, pitch, melody, harmony, dynamics, timbre, form. The innovations were specified in the new music syllabus (as part of the new National Core Curriculum) that was launched in 1970 which also declared an essential re-
arrangement in comprehensive school music education: music became an optional subject in grades 8 and 9. The responsibility for planning was transferred from state to the municipality with the new music syllabus in the National Core Curriculum in 1985 (Peruskoulun opetussuunnitelman perusteet 1985), so that the core curriculum served as a basis for the local decision making about the content and process of music education (Muukkonen 2010). An important contribution to music teaching was the book by Marja Linnankivi, Liisa Tenkku and Ellen Urho Musiikin didaktiikka (Didactics of music) in 1981 to support music teaching in grades 1–5 (Linnankivi, Tenkku & Urho 1981). This period also witnessed the revival of Finnish folk music with the use of kantele and Kalevala-style singing in basic schools (Ruismäki & Ruokonen 2006).

In Estonia the same period meant aspirations to preserve Estonian culture and language in the continuing situation of Russification. The increased interest in authentic Finno-Ugric folklore and music can be interpreted as the reaction to the situation—several choir pieces by Veljo Tormis were composed during that period (Estonian Music Information Centre 2014; Tormis 2014). In music education the ideas of Orff started to widely spread, Estonian version of relative match pitch JO–LE–MI continued to be the basis of music education in comprehensive schools. The ideas of differentiated music teaching-learning, improvisation and development of creativity were the main themes which brought about compiling new music textbooks by R. Päts and H. Kaljuste. The ideas of using instruments, such as recorders and guitars, were also introduced but because of economic problems and insufficient teachers’ training for teaching instruments in music lessons remained only marginal, and it was used in some schools only. All in all—this period meant some qualitative rise in music education thanks to the continuity and traditions with the main emphasis being on practical music making by singing and playing instruments and promotion of elementary music theory needed for it (Selke 2007).

1990s–2000s

In Finland, 1990s signified more intensive debate about music education philosophy (after publication of D. Elliott’s famous book “Music Matters” in 1995) and general trends in pedagogy as well as the main issues also effecting music education on the comprehensive school level. The concept of a teacher as a researcher was launched and developed also in music teacher training (Kankkunen 2010). An important international event was the 1990 ISME world conference in Helsinki which expressed the important role of Finnish representative Ellen Urho in that organisation (and also in Finnish
educational circles), introducing local music educational ideas to the international community and at the same time sharing the global music education ideas-practices in Finland (Tikkanen & Väkevä 2009).

With the new Finnish National Core Curriculum, launched in 1994, even more freedom but also responsibility was given to local schools and teachers, similarly in teaching music as a school subject (Peruskoulun opetussuunnitelman perusteet 1994). This meant that music teachers’ relationship towards the music syllabus changed: when earlier a definite and specified content what and when to teach was prescribed, now there were only general guidelines, objectives and recommendations for assessment—the more detailed content, methods and teaching materials were left for the teacher to decide. The number of lessons for the arts was really smaller than ever (in the core curriculum the number of lessons was given for the Arts and Crafts and only the minimum was outlined in the document itself). Thus, the role of music education marginalized more than ever and the “competition” between optional subjects increased (Muukkonen 2010). The problem was also with the education of teachers teaching music: in grades 1–6 music was taught by class teachers whose music training was usually insufficient (Suomi 2009; Muukkonen 2010). In 1996 the first research journal on music education Musiikkikasvatus: the Finnish Journal of Music Education (FJME) was founded in Finland to enable music educators to have a forum for exchanging ideas and enriching their knowledge about the field.

In Estonia significant changes took place in the whole society influencing also the educational paradigm—the Republic of Estonia was declared independent on August 20th, 1991. The need for reforming education had been on the agenda already during the end of 1980s to gain more independence from pan-Soviet prescriptions. The discussed aspects also included possibilities for activating the learning process, emphasis to move from subject-centered teaching to child-centered approach, changes in life style, impact of globalization and life-long learning (Raudsepp & Vikat 2009). The opening of the boarders and a new ideology demanded also new materials for teaching: during that time numerous new textbooks and workbooks were compiled and published, examples of different Western and also Finnish music books were followed (Lindeberg 2007). Besides the prevailing relative method and traditional didactics, new ideas were quickly spreading which brought about a situation of instability—this was reinforced also by the big differences in economic possibilities between different schools (Selke 2007). The urgent need to stabilize the situation, to develop Estonian music education and consolidate music teachers was met by organizing Estonian Music Teachers’ Association in 1990 (Timmusk 2011). In the National Core Curriculum 1996,
the music syllabus was compiled not for every grade (as it had been before) but the grades were divided into age-groups: I age-group grades 1–3, II age-group grades 4–6 and III age-group grades 7–9 and upper secondary school grades 10–12. The new ideas that were emphasized (also in music as a school subject) included recognition of the significance of learning as a process, group work, activity learning, just to name a few (Eesti põhi- ja keskhariduse riiklik õppekava 1996).

21st century

The new millennium has brought about major changes in education within the European Union (Finland joined EU January 1st, 1995; Estonian—May 1st, 2004). The essential question is how to deal with local, regional and national differences and similarities. In the face of globalization the political, economic and cultural developments needed a common approach. On the other hand, it was important for every country, region and nation in Europe to maintain its own characteristics and features despite recognising trends of globalization. According to Wulf (1998) there are two tendencies shaping European education at present: one is towards the individualization and the other towards globalization. However, there is a conflict between the traditional and modern or post-modern in preserving one’s cultural traditions and at the same time remaining open to the changes. Wulf also mentions the important part of modern media in those developments (Wulf 1998, 16). Those changes can be traced also in Estonian and Finnish educational realities.

In Finland with the National Core Curriculum of 2004 the local schools and teachers maintained the given freedom and responsibility to select the content and methods to achieve the goals defined in the music syllabus. The marginalized importance of arts, including music education with minimum number of lessons remained the same (Peruskoulun opetussuunnitelman perusteet 2004). Current discussions in music education contain the problems connected with music education philosophy (Westerlund 2003; Väkevää 2004; Väkeva, Westerlund 2007), issues of early childhood music education (Ruokonen, 2005b; 2009; Kukkamäki 2002), different themes in music pedagogy and teacher training (Pihkanen 2010; Ketovuori & Valtasaari 2011; Suomi 2011; Juvonen, Lehtonen & Ruismäki 2012; Juntunen & Westerlund 2011; Juntunen, Nikkanen & Westerlund 2013). The ongoing problem seems to be the insufficient amount of time dedicated to music education in class teachers’ training modules (Anttila & Juvonen 2005; Vesioja 2006; Ruokonen & Ruismäki 2010).

In Estonia there is a continuing educational reform going on since 1996: the 2002 National Core Curriculum (Põhikooli ja gümnasiumi riiklik
Basis for the research

õppekava 2002) was re-placed with two new ones, confirmed in 2011 (Põhikooli riiklik õppekava 2011; Gümnaasiumi riiklik õppekava 2011). As to the music education syllabus in basic schools, the content was reduced in elementary music theory part with more emphasis laid on musicing: playing instruments, singing in choirs, improvising and composing. The music syllabus was formulated as performance-based. For the first time, music and arts formed a subject group: the Arts (ibid.). The tendencies mentioned by Wulf (1998) are exhibited also in the foreword about the goals of the Arts:

“The students finishing basic compulsory schools: ...

3) value culture and human creativity, participate in individual and co- operational art projects and appreciate solution-seeking and creative thinking;

4) notice cultural traditions and global cultural diversity, understand the relative importance of music and art in modern society, accept cultural phenomena and can critically and creatively assess mass culture and deep culture; and

5) value, maintain and develop Estonian culture, feel responsible for the preservation of cultural traditions, value global cultural diversity and seek connections between cultural phenomena and past and present-day science, technology and economy” (Põhikooli riiklik õppekava 2011).

Although the new music syllabus stresses the use of music instruments, the problem with economic differences and the insufficient skills of music teachers to play the guitar, recorder or 6-string zither remain the main obstacle. The content of the syllabus contains rock, pop, jazz music as well as world and classical Western music and it is supported with the systematically renewed study aids and teaching materials to support the instruction. The constant number of music lessons—in grades 1–4 two lessons per week per grade and in grades 5–9 one lesson per week in every grade gives possibility for sustainable development in basic school music education. In Estonia the recent topics in research connected with music education include historical overviews and studies (Selke 2007; Raudsepp 2013; Ernits 2013), inquiries about music teaching (Pullerits 2004; Mõistlik 2013), music as part of intercultural education (Muldma 2004), early childhood education (Kiilu, 2012), music education as socio-cultural construct (Liimets 2011; Mäesalu 2011) just to give a few examples. Interestingly enough, the themes of music education philosophy have not been so far under much attention as research topics. Yet, the in-depth research on music education philosophies and history is still not there.
Music has been and still is a compulsory component of comprehensive education, both in Estonia and Finland belonging as a school subject to the National Core Curricula of both countries, and at the same time carrying and holding a long history and traditions of teaching and learning music in basic schools. The music education principles by Päts and Kaljuste have established the foundation of music education in Estonia at different times being the central ideas also in today’s socio-constructivist approach to learning and forming the basis for the current music syllabi in 2011 National Curriculum for Basic and Upper Secondary Schools. Finnish music education addresses the ideas of democratic education underlining every pupil’s individuality and equality considering access to education. Common features in basic music education are the ideals of co-operation, democracy, activity and interaction.

2.3 Syllabi of basic school music education in Estonia and Finland

Equally, in Estonia and Finland pupils attend comprehensive schools as part of their compulsory education (aged 7–16, grades 1–9) which is organised on the basis of the National Curricula of either country. Music as a school subject is studied in both countries throughout the comprehensive school, in Estonia being a compulsory subject in all grades from 1 to 9 and in Finland being compulsory in grades 1 to 7, but being optional in grades 8 and 9—then pupils may choose between either music or art (Peruskoulun opetussuunnitelman perusteet 2004; Põhikooli Riiklik Õppekava 2011). In Estonia, according to the allotted time for studies (number of lessons) in the National Core Curriculum, in grades 1–4 there are two music lessons per week and in grades 5–9 there is one music lesson per week. At all levels music is taught predominantly by specialist music teachers.

As manifested in the Estonian music syllabus, the main goals of music education in comprehensive schools beside different pedagogical and general aspects described in the general part of the National Core Curriculum, are: to derive joy from music and discern, realise and develop students’ abilities through making music; to become interested in music as a form of arts and shape pupils’ personal aesthetic tastes; to think and act creatively and also express themselves creatively through musical activities; to apply the acquired basics of musical literacy skills in musical activities; to value music and musical activities as they enrich people, culture and daily life (Põhikooli Riiklik Õppekava 2011). These goals are meant to be achieved through pupils’ involvement in different musical practices—singing; playing musical
instruments; musical movement; composing; listening to music and musicology; musical literacy; and educational outings (ibid.). The respective syllabus is constructed around these practices, so that the objectives and content for all three stages of comprehensive school are described. In Estonian comprehensive schools there are also music specialised classes for musically gifted students. The uniqueness of Estonian music education in comprehensive schools is the immense popularity of choir singing. According to the statistics, almost 24.8% of school children participated in the Youth Song Festival in 2011 (Sepp, Ruokonen & Ruismäki 2012).

Accordingly in Finland, as stated in the National Core Curriculum, the distribution of music lessons in compulsory basic education is at least 1 hour per week from the 1st to the 7th grade, and after that learning music is optional. There are also 13 lessons of optional subjects, which may be also used for arts education, but the decision lies on the local school. In upper secondary school, at least one 38-hour course in music is provided for all students, after which students may choose to continue to study music, if they so wish. In the Finnish National Curriculum the basic music education takes place in grades 1–7 and is taught in grades 1–6 mainly by class teachers. Only in grade 7 and the optional courses of the following grades, are taught by specialist music teachers. In Finnish comprehensive schools it is possible to study in specialised music classes starting from grade 1 in some schools, but mainly from grade 3, where pupils are selected by their musical ability tests. Music classes are located in premises of general comprehensive schools and follow the same national curriculum with extra music lessons in grades 3 to 9. According to Ruokonen and Ruismäki (2006) such classes bring a living music culture into ordinary comprehensive schools and are wonderful learning environments for musically gifted pupils with possibilities to participate in choirs, orchestras and different performances (Ruokonen & Ruismäki 2006). Ruokonen (2005a) examined music class students in Finland and stated that all the surveyed pupils had positive relationship with music: they wanted to listen, study and perform music just because it was inherently enjoyable for them. The study done by Tuomela, Tossavainen and Juvonen (2013) indicated that among music class students from grades 6–9, there were significant positive correlations between motivation in music subjects and motivation in mathematics, mother tongue and foreign language studies music (Tuomela, Tossavainen & Juvonen 2013).

The Finnish music syllabus mentions the following tasks: to help the pupils to find their objects of interest in music, to encourage them to get engaged in musical activities, to give them means of expressing themselves musically, and to support their overall growth. It is also stated that musical
skills are developed through long-term practice based on repetition and that meaningful experiences gained through making and listening to music constitute a foundation for understanding and conceptualizing music (Peruskoulun opetussuunnitelman perusteet 2004). The attainment of these goals and the content of music subject are specified in the syllabus, organised by dividing the nine grade cycle into two parts: grades 1–4 and grades 5–9 and describing the objectives and the core content of music subject (ibid.). The music practices can be found in those parts and by generalizing them the activities will be the following: singing, playing instruments, movement, using one’s voice naturally, listening, composing, learning elementary music theory (basic elements of music like rhythm, melody, harmony, dynamics, form, tonal colour), musicology, improvising (Peruskoulun opetussuunnitelman perusteet 2004).

Both countries have special syllabi for music as a subject where the objectives, content and basis for assessment are specified. The objectives, content and foundations of Finnish music teaching are defined in the Municipal Curricula which are based on the National Core Curriculum stipulated by the National Board of Education (Peruskoulun opetussuunnitelman perusteet 2004). The focus of goals and content in music teaching is clearly on the development of pupils’ active music making—on the development of musicianship. The current Estonian National Core Curriculum for basic schools was approved and confirmed by Estonian Government in 2011 (Põhikooli riiklik õppekava 2011). The main context for compiling the curriculum has been that the achievement of general objectives and competences and subject integration have been consciously taken into account in the compilation of subject syllabi, subject volumes have been reduced, study results have been expressed more clearly. The music subject syllabus is attached in Appendix 3 under the domain of Art Subjects (Põhikooli riiklik õppekava 2011). Music as a school subject is focused on development of students’ individual distinctive skills through musical self-expression, giving various opportunities for involvement in and enjoyment of music to support lifelong musical hobbies. Students’ musical taste and socio-cultural value judgments are shaped by introducing Estonian and global musical cultures. In this respect, the basic ideas in both, Estonian and Finnish music education syllabi are more praxial than aesthetic (see Elliott 1995; Regelski 1998). Thus, the objectives and content of the studies concerning music practices are predominantly the same in both countries. Educational outings as music practices have not been mentioned in the Finnish music syllabus. Musical practices are generally described within the learning objectives and the content of the subject.
The other aspect that one has to bear in mind is the fact, that in Finland the local educational authorities make a more detailed curriculum that is the basis for school curriculum. In Estonia the school curriculum follows the National Core Curriculum (and in this cast the music syllabus) more exactly. The foundations for teaching music are also stated: “Music is taught on the basis of the traditions and principles developed in the Estonian school music subject (by Riho Päts and Heino Kaljuste) that rely on the adapted approach to the Zoltán Kodály method and Carl Orff’s pedagogy coupled with modern educational knowledge and experience” (Põhikooli riiklik õppekava 2011, 6).

Every nation determines its own curriculum framework and, worldwide, such documents speak to quality music experiences for students. As curriculum developers use different structures and systems for designing curricula and syllabi, the quality and suitability of these documents can be evaluated only considering local educational traditions and cultural contexts. The details and specifications of both syllabi are discussed in Article II and Article III.

2.4 Teachers’ pedagogical thinking and music teaching

In European educational context it is emphasized that the quality and efficiency of education depends largely on the professionalism and the degree of professionalization among teachers. The most essential factor influencing the quality of education at school is the teacher and his/her work (Abbott 1988; Hattie 2003) as music educators can have a powerful influence on the musical engagement of the learners (Welsch & McPherson 2012, 15).

Teacher professionalism is underlined also in inferring the curriculum as “teachers are the essential interpreters of that institutional and programmatic curriculum and its Bildungsideale—in Germany—or its educational ideal—in the English-speaking world.[…] teachers everywhere are the only “authors” of curriculum events” (Westbury 2000, 35). The importance of teachers’ interpretation and decision making in curriculum issues is also underlined by Rubin who compares it with interpretation of music: “Vitality in curriculum interpretation—teaching—is especially critical. A Bach fugue is no more than black spots on white paper until a great performer brings it alive. So it is with curriculum: the facts, concepts, principles and generalizations specified in a lesson are subjects to the beliefs, whims, preferences—and artistry—of the individual teacher” (Rubin 2000, 52). According to Eggen and Kauchak (2010) teacher professionalism includes four characteristics: commitment to learners, reflective practice, professional knowledge and decision making (Eggen & Kauchak 2010). Kansanen (1993) defines teachers’ decision mak-
ing as “teachers’ pedagogical thinking” which means different educational
decisions teachers have to make during all the stages of teaching-learning
process and which has a deep impact on the whole process (Kansanen 1991,

According to Kansanen (1993) one of the main research objects in this
field is to find out how the teachers move on in their thinking from descrip-
tive to the normative, as when the decision is made by the teacher, it becomes
normative at the moment it is made. The teacher’s work means constant edu-
cational decision making either on systematic thinking-basis or subcon-
sciously, but however, normative in character, based on knowledge, as well
as values, aims and goals that are behind these practical solutions (Kansanen
1993; Kansanen et al. 2000). The same idea though phrased and emphasised
differently, lies behind the Didaktik tradition and analysis in preparation of
instruction (Roth 2000, Klafki 2000a) nonetheless the idea about teacher
professionalism is presented in the realm of educational psychology (Eggen
& Kauschak 2010). The important aspect present is that there is usually a
possibility to select between several alternatives based on the personal belief
system of some kind and the reasons why the teacher makes just that particu-
lar choice, is of particular interest in the research. Kansanen (1993) has used
the idea of König, who speaks about object theories and meta-theories (see
Figure 3). “Object theories examine practice on the action level and one may
build models and totalities of the phenomenon in question. In principle, it is
possible to build many kinds of object theories, depending on the aspect un-
der consideration. Important, however, is that these possible object theories
may in turn be examined and a potential totality, a meta-theory, may be built
on these. König calls an object theory a theory of educational practice, and a
meta-theory, a theory of education, a discipline” (Kansanen et al. 2000).

Action level concerns the teaching—learning situations in practice, its
planning, implementation and evaluation. In the pre-action stage, the teacher
plans the content, methods and materials used during the instructional process
corresponding to the knowledge base level of the students. Interaction is the
central part of the instructional procedure, the actual teaching process during
the lessons. Already during the interaction, but essentially in the stage of
post-action, takes place evaluation about the process and results. The first
thinking level, the so-called object theory level, examines didactical theories
and concepts concerning education. Here the teacher reflects critically upon
the decisions taking into consideration her/his own teaching practices.
The second thinking level observes the values, ethics and object theories behind the teaching practices and pedagogical interaction. It is here, where the object theories are analyzed and combined, in order to create a new, perhaps even more abstract entirety. To get to the very mind of the teacher, to find out what influences her/his way of thinking and acting, the ways of evaluating and taking stands in teaching-learning situations, one can only observe, make questionnaires or interviews—these are the possibilities to study the basis and get to know these processes (Kansanen, 1991; 1993). The model was applied for music education context using the ideas of Syrjäläinen et al. (2004) and Patrikainen (2012).

**Table 1.** Model of pedagogical thinking in music education context

<table>
<thead>
<tr>
<th>Thinking level</th>
<th>Essence of music teachers’ thinking</th>
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| **Metatheory level** | - vision of music education’s task in the society and pupils’ everyday life  
- the ability to consider critically the traditions of music (subject) didactics and reflect one’s own teaching through this critical analysis  
- awareness of the history of music education, traditions, values  
- understanding about the philosophical underpinnings of music education |
### Object Theory Level
- perception of/about the music education syllabus as part of the school curriculum
- awareness of the theoretical criteria of the music subject: objectives, main concepts, formation of the content and structure in teaching – learning process
- ability to reflect on music teaching techniques, methods, approaches in one’s own practice

### Action Level
- basic knowledge of music subject content and skills
- perception of different techniques, methods and models that are most suitable for music teaching
- ideas of the musical skills of the students and about the main problems connected with content learning
- a vision of the main differences between different groups and its impact on the whole music teaching process
- contextual solutions in music subject connected to content prioritization in the music syllabus of national curriculum
- ability to create suitable music material and find appropriate repertoire

The question of especial importance in the context of music education is teachers’ professionalism. According to the study “Arts and Cultural Education at School in Europe” (2009), the majority of the observed 30 European countries employ generalist arts teachers to teach on the primary level. In Finland it is usually the class teacher who teaches music and in Estonian it is mostly a specialized music subject teacher. The situation changes in lower secondary education where the arts (including music in Finland and Estonia) are taught by subject teachers (Arts and Cultural Education at School in Europe 2009). Reflecting this issue from the point of view of teacher professionalism emerges the question about the level of generalist teachers’ content knowledge and pedagogical content knowledge. According to Elliott (1995) to teach music effectively besides educatorship, music educators’ must “possess, embody and exemplify musicianship” (Elliott 1995, 262). Only this approach makes it possible to teach music in the way “as reflective musical practitioners, or musical apprentices. […] the music curriculum based on artistic musicking and listening through performing and improvising in particular, and composing, arranging, and conducting whenever these are possible and relevant” (ibid., 260). Elliott also underlines the importance of teaching students how to continue developing their musicianship and get involved with music in the future.

As a matter of fact, several studies in other countries also indicate that generalist music teachers or class teachers do not possess enough musical skills for implementing such approach. Wiggins and Wiggins (2008) claim that, in spite of the reports about generalist teachers which describe them as
confident and competent at teaching music, the real perspective was totally different: they treated music as a “marginalized afterthought”, they could not support students’ ability “to think in sound, solve musical problems, develop sophisticated listening skills, create original music, or begin to understand music as a reflection of the human experience” (Wiggins & Wiggins 2008, 24). Swanwick points to the lacking skills of primary school (class) teachers in Britain “…to organise the music curriculum of primary school in a planned, developmental sequence” (Swanwick 1992, 24). Similar challenges are also present in Finnish and Estonian basic school music education.

In Finland insufficient musical knowledge and skills of generalists have been reported in several researches (Puurula 1992; Tereska 2003; Jakkola 1998; Vesioja 2006; Ruokonen & Muldma 2007). According to Anttila (2010) most Finnish student teachers have general secondary education in music; many of them cannot play any instrument and they lack self-confidence in singing. Musical skills are not evaluated in class teacher training entrance examination in any way. In typical class teacher training, the amount and quality of music studies vary greatly across Finnish universities. He comes to the same conclusion as Wiggins and Wiggins (2008) that such a preparation is insufficient for a teacher to carry out the National Core Curriculum objectives where all students should play the piano and other school instruments, sing in tune, have a proper knowledge of music theory, history and world music, and to possess a diverse repertoire for singing, playing and listening (Anttila, 2010). This problem can be observed nation-wide in Finnish classroom teacher education, for example in the University of Helsinki class teachers’ music studies include only 3 study points of compulsory music didactics which includes also piano lessons (Ruokonen & Ruismäki 2010, Luokanopettajan koulutuksen tutkintovaatimukset 2012–15, Helsingin yliopisto).

The extremely small number of lessons allotted to music studies can be traced also in Estonian class teachers’ training. Their compulsory music learning includes general music education didactics with 3 study points (45 contact hours). It is possible to take a voluntarily course on music didactics for grades 1–3 and the course “Music and play” as one of the elective courses (Tallinn Ülikool, Õppimisvoimalused 2014). Unfortunately the issues of class teachers and music education have not been thoroughly researched in Estonia. One of the possible reasons being that music in Estonian comprehensive schools is usually taught by specialist music teachers (including elementary grades) not by generalists.

Especially in today’s context where modern neurobiological research results have proved that musical talent is not just an inherited quality but
depends largely on the environment and can be developed (Huotilainen, Putkinen & Tervaniemi 2009; Nieminen et al. 2011; Alluri et al. 2012; Putkinen et al. 2012; Nieminen, Istók, Brattico & Tervaniemi 2012; Vuust et al. 2011; Brattico & Pearce 2013), music teachers’ professional level has acquired a particularly significant meaning. According to Gruhn (2011), any active experience “engraves traces in the brain” (Gruhn 2011, 362), affecting and forming the structure plasticity of the brain, shaping the individual structure of it, according to the challenges to which it is exposed. He declares that “this process terminates in the development of mental representations of genuinely musical issues such as pitch, rhythm, meter, timbre, form which makes the essence of music learning” (ibid.). Gruhn stresses the importance of sequential learning “which has to be a developmental process in which earlier experiences provide the foundation for making sense to later ones” (Mercer 1995 cited by Gruhn 2011, 366). This idea supports the basis of different music learning methods like Kodaly, Orff, Suzuki as well as Päts music education pedagogy and Gordon Music Learning Theory where the concept of sequential learning is presented.

Thus, the period of primary school (starting already in early childhood and pre-school level) is described to be of utmost importance in the development of the musicality and formation of musical skills (Ruokonen 2009; Kiilu 2011). Basing on the developmental theories, it is crucial for teachers to change learning activities frequently and keep them short as the attentional capacities of elementary students’ (also pre-school students) are limited (Eggen & Kauchak 2010, 219). In music lessons this means that the teacher must be able to adapt different music practices and be able to play different instruments, put into practice vocal techniques and other contemporary music teaching components as well as to employ different methods, approaches. The primary responsibility of the teacher is giving honest and authentic motivation to the pupils and guiding them to more substantive and culturally rooted education (Palmer & Quadros, 2013). Integrating new technologies in music teaching and learning does not necessarily mean that we have to abandon traditional curricular models of music education (Miksza, 2013). It is important to work together and build incrementally on what now exists in the public schools in an intelligent and thoughtful way. Whatever the style, genre or musical activity is selected for learning, it must be taught professionally considering in the first place the potential and interests of children. This underlines once again that the musicianship and pedagogical thinking of all teachers teaching music is of utmost importance.
3 Structure of the research

This chapter discusses the aims of this study and gives an overview of the research process and methods including the collecting process and analysis of the data. First, the aims and the research questions are presented (3.1). Next, the design and methodology of the whole research is specified (3.2). Data collecting from Estonian and Finnish music teachers with internet questionnaires, semi-structured interviews are explained. (3.3). The collected data were analysed using combined (mixed) methods, qualitative and quantitative research methods.

Estonian and Finnish music syllabi were comparatively examined qualitatively, using content analysis (3.4.1). The semi-structured interviews with Estonian and Finnish music teachers were analyzed using the directed content analysis and the results generalized according to teachers’ pedagogical thinking model by Kansanen (1991; 1993) (3.4.2).

The data of the questionnaire with Estonian and Finnish music teachers was analyzed quantitatively with IBM SPSS 21 using t-tests, correlations, cross-tabs, frequencies, percentages, and descriptive statistics. In addition to this, an exploratory factor analysis (principal axis factors, promax rotation) was carried out on some variables from D part of the findings to specify the connections between different music practices and pedagogical approaches and methods (3.4.3).

3.1 Aims and research questions

The aim of the study was to explore and compare comprehensive school music education in Estonia and Finland: to research the content (music practices) and objectives manifested in Estonian and Finnish comprehensive school music syllabi and to examine music teachers’ pedagogical thinking in implementing the content (music practices) of these official documents. In addition, the use of well-known music teaching methods and approaches generating the background for music education, was revealed.

The research questions were:

1. What are the main characteristic features of current (Põhikooli Riiklik Õppekava 2011; Peruskoulun opetussuunnitelman perusteet 2004) Estonian and Finnish comprehensive school music syllabi?
1.1 How is music education designed in current (ibid.) National Core Curricula in Estonia and Finland?

1.2 Which kind of differences and similarities can be found in current (ibid.) Finnish and Estonian music syllabi for comprehensive music education?

2. What are the interpretations of the current (ibid.) music syllabi in music teachers’ pedagogical thinking?

2.1 What are the objectives of music as a school subject in teachers’ opinion (for students, for themselves)?

2.2 What are the music practices and approaches/methods used by the teachers to meet the objectives of the current (ibid.) music syllabus in Estonia and Finland?

3.2 Methods and procedures

The research consists of two parts, which are contextually connected and reflect the same problem from different angles. The design of the research is presented in Table 2 (see page 40).

The research methodology for the thesis is formed by two main approaches: first the comparative educational approach, which has been discussed in more details in part 2.1., and the mixed methods integrating quantitative and qualitative approaches. The use of mixed methods (also referred to as combined method) contrasts with the single method approach. Several scholars agree on the statement that using mixed method approach offers a better possibility to get a versatile and in-depth understanding of the subject researched (Teddlie & Tashakori 2009; Brannen 1994; Creswell & Plano-Clark 2007; Niglas 2004).

The term “triangulation” developed by Denzin is connected with the same topic: the research subject is studied under various angles using different research methods (Denzin 1988). In social sciences, “…triangular techniques attempt to map out, or explain more fully, the richness and complexity of human behaviour by studying it from more than one standpoint and, in so doing, by making use of both quantitative and qualitative data” (Cohen, Manion & Morrison 2007, 141). Triangulation also adds to the validity of the research, as the same results are gained using different approaches (Anttila 2005).

To start with, to answer research Question 1, an overview of the development and current trends in Estonian and Finnish general music education are discussed as well as the music syllabi in national core curricula for basic education at comprehensive schools (Articles I, II). The research
question 1.1 about the design of music syllabi in the National Curricula of Estonia and Finland (Article III) and question 1.2 about the similarities and differences in the music syllabi (Articles II, III) are answered on the basis of comparative content analysis of the syllabi documents. Furthermore, the interpretation of the syllabi and pedagogical thinking of Estonian and Finnish music teachers, when implementing the syllabi, was studied using both quantitative and qualitative research methods.

The research question 2 searches for interpretations of the music syllabi and investigates the music teachers’ pedagogical thinking (Article V). Proceeding from the research question, I used semi-structured interviews as a research instrument. I grounded the structure of the interviews on the content and objectives of basic school music syllabi in order to find out what the teachers’ main aims in their work were. It was also investigated, what kind of views they had on music education for decision making, what music practices were used in the lessons. The times and locations for interviews were settled on the phone and by e-mail. The reason and aims of the interviews as well as the confidentiality matters were explained to the participants. In Finland, the interviews took place in the schools of the participants (4 interviews) and one interview at the Teacher Department of Helsinki University. The Estonian music teachers were interviewed at the Estonian Academy of Music and Theatre, one interview was carried out by phone. All interviews were recorded. The data from teachers’ semi-structured interviews were analyzed by qualitatively by content analysis. The research questions 2.1 and 2.2 examine music teaching objectives, practices and methods and approaches (Articles IV, VI). These questions were studied using quantitative methods analyzing the data from teachers’ questionnaires. The research methods were chosen on the basis of the nature of the research questions and the available data.
Table 2. An overview table of the study, data collection and analysis, corresponding articles

<table>
<thead>
<tr>
<th>Research problem</th>
<th>Data collection</th>
<th>Data analysis</th>
<th>Articles</th>
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<tr>
<td>1. What are the main characteristic features of current Estonian and Finnish</td>
<td>educational documents; Estonian and Finnish National Core Curricula, music</td>
<td>qualitative directed content analysis</td>
<td>Article I</td>
</tr>
<tr>
<td>comprehensive school music syllabi?</td>
<td>syllabi</td>
<td></td>
<td>Article II</td>
</tr>
<tr>
<td>1.1 How is music education designed in current National Core Curriculum in Estonia</td>
<td></td>
<td></td>
<td>Article III</td>
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<td>and Finland?</td>
<td></td>
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<tr>
<td>1.2 Which kind of differences and similarities can be found in Finnish and</td>
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<tr>
<td>Estonian current music syllabi in comprehensive music education?</td>
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<tr>
<td></td>
<td>semi-structured interviews</td>
<td>qualitative directed content analysis</td>
<td>Article V</td>
</tr>
<tr>
<td>2. What are the interpretations of the current music syllabi in music teachers’</td>
<td>questionnaires</td>
<td>quantitative analysis: t-tests, correlations,</td>
<td>Article IV</td>
</tr>
<tr>
<td>pedagogical thinking?</td>
<td></td>
<td>cross-tabs, frequencies, exploratory factor</td>
<td>Article VI</td>
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<tr>
<td>2.1 What are the objectives of music as a school subject in teachers’ opinion</td>
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<tr>
<td>(for students, for themselves)?</td>
<td></td>
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<tr>
<td>2.2 What are the music practices and approaches and methods used by the teachers</td>
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<tr>
<td>to meet the objectives of the current music syllabus?</td>
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</table>

Subsequently, the comparative content analysis of the music syllabi is explained (3.4.1), then the music teachers’ pedagogical thinking is observed on the basis of the teachers’ semi-structured interviews (3.4.2.) and finally the questionnaires are analyzed to find the music education objectives, connections between the practices and methods the teachers used (3.4.3.).

3.3 Data collection

To answer the first group of questions (questions 1., 1.1., 1.2, reviewed in Table 2) about Estonian and Finnish comprehensive school music education, it was inevitable to establish some general background, describing the context for the music education in Estonian and Finnish comprehensive schools, its historical background and explaining the current trends through the tasks and
values of music subject in National Core Curricula of basic education (Articles I, II, III).

The basic data for finding answers to the questions were the current music syllabi of Estonia and Finland in the National Core curricula (Põhikooli riiklik õppekava 2011; Peruskoulun opetussuunnitelman perusteet 2004). Both, syllabi in original languages (Estonian, Finnish) as well as in English were studied (see Appendices 2 and 3).

In order to find out about music teachers’ opinions and interpretation regarding their teaching practices in implementing the ideas of the music syllabi and to research their pedagogical thinking (question 2, Table 2) 5 Estonian and 5 Finnish comprehensive school music teachers were interviewed during 2011–2012. Proceeding from the research question, I used semi-structured interviews as a research instrument. I grounded the structure of the interviews on the content and objectives of basic school music syllabi in order to find out what the teachers’ main aims in their work were; what kind of views they had on music education; what the choices of music practices used in the lessons were. The interviews were settled on the phone and by e-mail, the participants were informed about the general research topic, but no specific questions or information was transmitted about the study. The confidentiality issue was explained to the participants and all the interviewees participated voluntarily. The interviews lasted from 45 min to 1.2 hours. All the material was taped on the recorder and saved as sound files for subsequent use.

Among the interviewees of Finland there were 4 female teachers and 1 male teacher. They all had studied at different educational institutions (Lappi University, Oulu University, Tampere University, Sibelius Academy—all MA, and Department of Teacher Education in Rauma, University of Turku) and therefore had a slightly different professional level: 2 of them were music teachers and 3 were class teachers with a music teacher qualification. In Finland, the interviews took place in the schools of the participants (4 interviews) and one interview at the Teacher Department of Helsinki University. The interviewees of Estonia were all female music teachers, but had a different educational background: 3 of them had graduated from a music college first (one as piano teacher and choir conductor, one as choir conductor and solfeggio teacher, one as choir conductor and piano teacher), continued studying in Estonian Academy of Music and Theatre and graduated as music teachers (MA). 2 of them had studied at Estonian Academy of Music and Theatre and graduated as music subject teachers (MA). The interviews were carried out in Finnish and Estonian, the analysis was also made in the original languages and the results were translated into English.
To find out the objectives of music subject and the most frequently used practices in music lessons, considering the music syllabi in both countries, and the music education methods and approaches, known and used by music teachers (question 2.1, 2.2) the questionnaire was compiled, piloted and revised by the author of the thesis. It contained both closed and open questions organized in the following sets: A) questions about the general part of the National Curriculum, B) questions about the regional curriculum; C) questions about the syllabus of music education at basic schools; D) questions about teachers’ personal work and teaching practices; E) background information (Appendix 1). As the practice of comparative research is not widely performed, I tried to collect as much information about the basic school music syllabi and teachers’ own practices as possible. I used data from questions C 1.61–1.68, D 2.21–2.31, D 2.3A–D 2.3F, D 2.7A–D 2.8 to answer the research questions 2.1 and 2.2 (see Table 2).

Data were collected from teachers teaching music at basic school level by conducting a similar questionnaire using the E-lomake web-based environment in Finland and the Connect.ee web-based environment in Estonia from spring to autumn 2011. The request to participate in the research was sent to 300 teachers teaching music at basic comprehensive school level in both countries to all counties using random sampling. Answers were received from 107 Estonian teachers and 50 Finnish teachers. The questionnaires were conducted in the native languages and the results were translated into English.

3.4 Data analysis and results

3.4.1 Estonian and Finnish music syllabi

The question about the design of the music syllabi (1.1) was analyzed using comparative content analysis approach applying the model of Kokkidou (2009). Kokkidou generated a new model to study similarities, differences and leading tendencies in music education official curricula of 7 different European countries or regions (Austria, Berlin, Bulgaria, Greece, Catalonia, Russia and Sweden), examining the following aspects: open or closed dimension, spiral or linear structure and the axes of learner-centeredness, thematically-centeredness or problem-centeredness.

The philosophical orientations of the music syllabi were studied by means of the axes of evaluation for music curriculum design paying attention to the following: the role of traditional music, ideas of multiculturalism, cross-curricular connections, use of new technologies, involvement in music-kinesthetic activities, the role of music theory knowledge, listening to music (Kokkidou, 2009). The results of the detailed analysis are presented in Article
III. The following table (Table 3) reports the summary of the findings in a nutshell.

**Table 3.** Results of the analysis of the music syllabi of Finland and Estonia

<table>
<thead>
<tr>
<th>Aspects of comparison</th>
<th>Estonia</th>
<th>Finland</th>
</tr>
</thead>
<tbody>
<tr>
<td>general design</td>
<td>The music syllabus reminds more a “Lehrplan” type curriculum with some elements of Anglo-American curriculum thinking.</td>
<td>The music syllabus is more of the curriculum type with some elements of “Lehrplan”.</td>
</tr>
<tr>
<td>open or closed dimension</td>
<td>It is developed around the learning outcomes which also make up the content of the subject and may be described as “partly closed and analytic program” as it quite precisely indicates the components of elementary musical literacy, the repertoire of joint singing and some themes introduced in musicology. As it still leaves much freedom for the teacher to make decisions how to compose the weekly program, design the activities and separate lessons, it may be referred to as “partly open”.</td>
<td>The Finnish music syllabus is very much of the open type, it serves more like a framework for teachers to design and plan their teaching, giving no specific information about the methodology or detailed content of the teaching.</td>
</tr>
<tr>
<td>spiral or linear structure</td>
<td>Spiral structure—all the seven learning activities are referred to in the three different stages with some additions and the aim to develop the pupil.</td>
<td>The elements of spiral structure can be noticed in several statements, for example in the first stage the pupils will learn how to “use their voice”, but in the second stage they “develop voice control and vocal expression”. The same inclination is also present when pupils learn the elements of music—rhythm, melody, harmony, dynamics, tonal colour and form: in the first stage of study these elements are related with music-making, listening, movement and composing, in the second stage “the pupils learn to understand the tasks of music’s elements in the formulation of music and to use the concepts and notations that express these elements”.</td>
</tr>
<tr>
<td>learner-centeredness, thematically-centeredness or problem-centeredness</td>
<td>The “learner-centeredness” can be detected as it shows focus on the development on students’ needs as “the subject of music supports the development of the students’ individual distinctive features through musical self-expression”.</td>
<td>The “learner-centeredness” is revealed during stage I by the statements that “attention is paid to the development of the pupils’ expression through playful and integrated activities” and “the main emphasis is to encourage pupils to express themselves and to give real form to their own ideas”.</td>
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<tr>
<td>role of traditional music</td>
<td>Estonian folk music traditions (songs, dances, instruments) along with musical heritage of numerous European countries (Finland, Russia, Latvia, Lithuania, Sweden, Norway, the United Kingdom, Ireland, Poland, Austria, Hungary, France, Italy, Spain or Germany), Northern and Latin America, Africa and are introduced.</td>
<td>The role of traditional music does not find particular emphasizing; out of the indications like “to understand the diversity of the musical world”, “to introduce the pupil to the music of Finland and other countries and cultures”, pupils will “know the most important Finnish music and musical life” the reader may presume that traditional music is also considered here. The same applies to the ideas of multiculturalism.</td>
</tr>
<tr>
<td>ideas of multiculturalism</td>
<td>Knowledge and respect to different national cultures of the students are shaped through introducing Estonian and different world music cultures.</td>
<td>The role of traditional music does not find particular emphasizing; out of the indications like “to understand the diversity of the musical world”, “to introduce the pupil to the music of Finland and other countries and cultures”, pupils will “know the most important Finnish music and musical life” the reader may presume that traditional music is also considered here. The same applies to the ideas of multiculturalism.</td>
</tr>
<tr>
<td>cross-curricular connections</td>
<td>Cross-curricular and integration issues as well as general competencies are discussed in detail in the description of the subject field.</td>
<td>The idea of cross-curricular connections is stated only once as “the development of the pupils’ overall expression must be bolstered by seeking connections with other subjects”, but neither additional explanations nor common elements with other subjects are mentioned.</td>
</tr>
<tr>
<td>using new technologies</td>
<td>Learning environments, study aids and resources are implemented</td>
<td>A reference to the use of new technologies is represented in the</td>
</tr>
<tr>
<td><strong>Structure of the research</strong></td>
<td>mented that are based on both traditional and contemporary information and communication technology.</td>
<td>introductory part as “music instruction utilizes possibilities offered by technology and the media”. The other clue to musical technology is presented in the core contents of the second stage like “experimenting with one’s own musical ideas by using musical technology”.</td>
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<tr>
<td><strong>involvement in musical—kinesthetic activities</strong></td>
<td>The subsection about musical movement is presented in all the stages and develops the didactical idea “from local to global”.</td>
<td>Musical movement is presented in both stages: “individuals and group members invent their own solution using movement, recognize the music they hear and be able to express their experience using words, images or movement”.</td>
</tr>
<tr>
<td><strong>role of music theory</strong></td>
<td>The knowledge of elementary musical literacy depends on the study stage and is constantly emphasized to have connection with musicing.</td>
<td>The role of music theory knowledge (music elements like rhythm, melody, harmony, dynamics, tonal colour and form) is always connected with practical musical activities like music-making, listening, movement and composing, in the second stage “the pupils learn to understand the tasks of music’s elements in the formulation of music and to use the concepts and notations that express these elements.</td>
</tr>
<tr>
<td><strong>listening to music</strong></td>
<td>Listening to music develops general listening skills, attention, analytical capabilities and skills of comparison.</td>
<td>Several references to the importance of listening activity.</td>
</tr>
<tr>
<td><strong>social aspects of music education</strong></td>
<td>The socializing role of music is repeatedly emphasized and the value of group action is frequently mentioned.</td>
<td>The social aspects of music education are indicated in the introductory part, the singing activity to be of considerable importance.</td>
</tr>
<tr>
<td><strong>additional findings</strong></td>
<td>The importance of singing is especially emphasized. Playing musical instruments is present in all the three stages of study with some modifications. Musical creativity and thinking is developed through rhythmic and melodic improvisation and accompaniment.</td>
<td>The Finnish music syllabus follows the tendency to focus on musical experience. It promotes singing, playing instruments, moving, composing and improvisation, listening and observing sound environment and music actively.</td>
</tr>
</tbody>
</table>
3.4.2 Estonian and Finnish music teachers’ pedagogical thinking

The data collected with semi-structured interviews from five Estonian and five Finnish music teachers were transcribed using the common procedures. The names of the participants were removed and replaced with codes E1 to E5 and F1 to F5. The non-verbal proclamations were not mentioned in the transcription. Both procedures—the transcription and the analysis—were carried out by the author of the thesis.

The data were analyzed qualitatively by using content analysis (Cohen, Manion & Morrison 2007) with the directed approach. Hsieh and Shannon (2005) indicate and identify three distinct approaches of content analysis: conventional, directed, summative (Hsieh & Shannon 2005). The approach used in this research is directed approach as it relays on an existing theoretical model of teachers’ pedagogical thinking by Kansanen. The model was applied to music education context (Article V) using the ideas of Syrjäläinen et al. (2004) and Patrikainen (2012). Accordingly, the data were first read and listened to for several times; then I marked topics of interest with three different colours according to the three levels of teachers’ pedagogical thinking and the fourth colour marked additional themes being not directly connected with the three thinking levels. After that the data were classified under the categories and sub-categories resulting from the applied model of teachers’ pedagogical thinking for music education context (see Table 1) and results of the content analysis were explained and presented thoroughly in Article V. Hereby I present a summary of the outcomes in Table 4.

Table 4. Pedagogical thinking levels according to Estonian (E) and Finnish (F) music teachers’ responses

<table>
<thead>
<tr>
<th>Pedagogical thinking level</th>
<th>Summary of music teachers’ responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meta-theory level</td>
<td>Socio-cultural aspects (E, F): tolerance towards different cultures; treasuring and transferring cultural heritage (the phenomenon of Song festivals E); influence on social relationships in society; understanding the differences with the help of music;</td>
</tr>
<tr>
<td></td>
<td>Development of a personality (E, F): creativity, joy of music making (especially singing), intelligence, cultural versatility, harmony and balance, acknowledgement of common values, development of personalities who love music; feeling of success; identity building; source of self-confidence; experience of “good feeling” (F); finding the music style one likes;</td>
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<tr>
<td></td>
<td>Aspects of music education value, traditions, history (E, F): music as a source of stability; the importance of arts in general education;</td>
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<td></td>
<td>Aspects of (music education philosophy)(E, F): ideas of paraxial music education; the meaning and influence of music to “good life”(F).</td>
</tr>
<tr>
<td>Object theory level</td>
<td>Action level</td>
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<tr>
<td><strong>Theoretical criteria of music subject (objectives, main concepts, formation of content, structure in teaching-learning process)</strong> (E, F): knowledge about the national curricula and music syllabi; <strong>Reflections on one’s own practice (techniques, methods, models etc)</strong> (E, F): the music teaching ideas of Riho Päts (E); Carl Orff pedagogy; relative solmization method of Zoltan Kodaly. <strong>Perception of music syllabus as part of school curriculum</strong> (E, F): connections and influence of school leadership and music education; status of music as a school subject.</td>
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<tr>
<td><strong>Instructional process</strong> (E, F) (musical activities in the lessons and extra-curricular events): music practices (singing, music listening, playing an instrument, general musical knowledge, elementary musical literacy, musical movement, improvisation and composing, integration and holistic creativity, co-operation with other art subjects and field trips: attend concerts, performances, meeting musicians); working environment (lack of instruments, not enough space); <strong>Basic knowledge of content and skills, perception of techniques, methods, models</strong> (E, F): differences between knowledge and use of methods, approaches of music education. <strong>Musical skills of students, impact on teaching</strong>: the choice of music teaching practices according to the age or developmental level of the students; <strong>Contextual solutions in content prioritization; material and repertoire for music teaching</strong>: the use of music books-workbooks (E), searching—creating own teaching materials (F).</td>
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</tr>
</tbody>
</table>

In general the pedagogical thinking of Estonian (E) and Finnish (F) music teachers was mostly similar. At action level both, Estonian and Finnish teachers use a wide scale of musical practices, especially singing and playing instruments were mentioned by all participants. Deficient learning/teaching environments (not enough lessons, insufficient number of musical instruments, too many pupils and big groups) were noted by both, Estonian and Finnish teachers. As to music teaching materials, Estonian teachers relied more on “ready-made” school textbooks and workbooks for learning music than their Finnish colleagues. The Finnish teachers mentioned the insufficient time for music studies in class teachers’ training as well as the lack of in-service training. Estonian music teachers declared the assessment problems in music subject.

The topics revealed at the object theory level were the connections between the choice of music teaching practices and developmental level of the students, various opinions about the music syllabi of the National Curriculum, music teaching approaches and methods, reflecting on one’s teaching practice. Teachers had different ideas and routines about reflecting on their practices, Finnish teachers manifested reflecting on their teaching more often than Estonian colleagues. The interpretation and following of the music syl-
labus in the National Core curricula appeared to be creative—teachers were well aware of the document but they adapted it according to the real life situations. Considerable differences between Estonian and Finnish music teachers’ thinking were revealed concerning different music teaching methods and approaches being more familiar and used in Estonia than in Finland. That may be caused by the lack of music training in class teacher education.

The meta-theory level was profoundly represented and exposed by the following main categories: the importance of music education as a significant and influential factor on pupils’ personality and overall development; the importance of music as a source of joy and happiness, and also of stability; the socio-cultural status of music and music education (Estonian teachers repeatedly mentioned the socio-cultural status of Song Festivals); connections between music education and their own philosophical perceptions. In addition to the aspects mentioned (Table 4) the Finnish teachers mentioned problems with music teacher education and in-service training. Estonian teachers brought up the specific problems connected with the culture of Russian-speaking students and also the connections between music education and home environment. One Estonian teacher also mentioned the problem related to perfect pitch and relative pitch match (Article V).

The results of the analysis have to be regarded as the subjective judgements and opinions of the interviewees. Unfortunately within this study it was not possible to observe the interviewed teachers’ actions in the classroom surroundings. As the number of participants is not representative in the context of the whole republics of Estonia and Finland, the results cannot be generalized too widely. However, they provide grounds for conclusions and reveal tendencies about Estonian and Finnish music teachers’ decision making and preferences in their work.

As a result of the analysis it seemed correct to re-design the model of teachers’ pedagogical thinking by Kansanen as the three levels are linked with each other and it rather seems that teachers’ thinking on one level triggers into operation the action on the next level. So there is an internal connection between all the three thinking levels (Figure 4).
We may conclude that teachers’ pedagogical thinking is in constant development towards higher levels considering their ever increasing professional experience and the awareness of the new trends reflected in curricula with specification of modern issues and approaches. The results of the analysis of the interviews demonstrated that despite domineering attention to thinking at action level, there also were examples of higher levels in pedagogical thinking expressed by awareness of students’ perceptions of the role of music and its values in their everyday lives.

3.4.3 Objectives, music practices, methods and approaches used by Estonian and Finnish music teachers

The data from the questionnaires were used to answer research questions 2.1 and 2.2.

As there have been only a few comparative studies carried out on general music education in Estonia and Finland, the questionnaire consisted of several parts: questions about general nature of the National Curricula, the impact of the general part of the National Curricula on the music syllabi, school curricula, music syllabi (in the National Curricula), personal teaching experi-
ence, background information. Closed and open questions were used to get as precise data as possible.

The qualification of the respondents is depicted on Figure 5. From the Estonian respondents 91.6% (n=98) were music subject teachers, 3.7% (n=4) were class teachers with an additional qualification for teaching music and 4.7% (n=5) were class teachers. In Finland the corresponding figures were 38% (n=19) were music teachers, 34% (n=17)—class teachers with an additional qualification for teaching music and 28% (n=14) were class teachers. So, considerable differences could be traced in the respondents’ qualification.

![Figure 5. Qualification of the teachers teaching music in Estonia and Finland](image)

The data used in this researched present findings from part C 1.61–1.68, D 2.21–2.31, D 2.3A–D 2.3F, D 2.7A–D 2.8 to answer the research questions 2.1 and 2.2 (Table 2), giving an idea about music teachers’ own practices and work. The data was collected from the answered questionnaires of teachers and all test results were analysed with IBM SPSS 21 using t-tests, correlations, cross-tabs, frequencies, percentages, and descriptive statistics. To make sure about the reliability of the analysis, the alpha coefficients were calculated (Article VI).

The most essential objectives of general music education for students in teachers’ opinion (question 2.1) were researched with descriptive statistics and t-test. The results reveal that there are statistically significant differences between Estonian and Finnish music teachers’ understanding about the main objectives of music subject for the students concerning the overall develop-
ment of the student (p = 0.000), listening and appreciating music (p = 0.018) as well as singing and playing the instruments (p = 0.014). This shows that for the Finnish teachers singing and playing instruments are more meaningful than the overall development or listening and appreciation of music, emphasizing the praxial education view (Article IV, table1).

The main objectives for the teachers’ themselves were also analyzed with descriptive statistics and t-tests. The statistically significant differences appeared to be about work with school choirs and ensembles (p = 0.000), performing at concerts (p = 0.000) and extra-curricular music activities (p = 0.011). These results reveal that for music teachers in Estonia the most meaningful aspects of music teaching are connected with extra-curricular activities and performing. The issue has been treated in more details in Article IV (table 2).

To answer the research question 2.2 the data were analyzed with IBM SPSS 21 using t-tests, correlations, cross-tabs, frequencies, percentages, and descriptive statistics. To make sure about the reliability of the analysis, the alpha coefficients were calculated.

The results revealed that according to the means, the most frequently used music practices both in Estonia and Finland were singing, listening to music and studying the history of music. In Estonia, listening to music and learning elementary theory, in Finland—singing and playing instruments were used more often than in the neighbouring country (figure 6).

Analyzing the preference in the use of musical activities between the two countries indicates that playing musical instruments, studying elementary theory, being involved in arts teamwork and composing-improvising one’s own music reveal statistically significant differences (see Article VI, table 1).

There is a significant difference in playing the instruments in music lessons—it has strong traditions in Finland—established by availability of music instruments and a very good network of music schools all over the country. In Estonia schools are rather poorly and unevenly equipped with music instruments, usually for economic reasons but also because of music teachers’ attitude. Thus, Estonian music education tradition has always treasured singing more highly than playing instruments. Only the last music syllabus (Põhikooli Riiklik Õppekava, Lisa 6, 2011) emphasizes the need to pay more attention to the teaching of instruments in comprehensive school music lessons.
The difference in studying elementary music theory reveals even more praxial approach in Finnish music education where music literacy is not so much highlighted. As to the statistically significant differences in doing arts teamwork, this may indicate to the lack of in-service training that was revealed also in interviews. Another reason may be a rather low prestige of music as a subject in general and the rather small amount of music lessons, as teamwork
needs plenty of time and space as well as much work and co-operation between teachers. The detail that improvising and composing show also statistically significant difference may indicate to the insufficient teacher training and lack of time as these kinds of activities need plenty of time to concentrate and focus on.

The results of descriptive statistics posed the question about internal connections between different music practices and led to an exploratory factor analysis (principal axis factors, promax rotation). All music practices were correlated to find out possible internal connections between the musical practices. According to the factor analysis the sum of the variables was made, all the parts were correlated and this made it possible to draw the following conclusions (see Article VI). The main difference between Estonia and Finland can be distinguished considering the level of integration practices: Estonian music teachers integrate different music practices in their work more than Finnish teachers do. This finding needs to be examined and analyzed more thoroughly. One reason for that could be the difference in music teacher pre- and in-service training and education at large. The other interesting finding was the position of singing as music practice. In both countries singing appeared to be the most frequently used music practice. The difference lies in the internal connection with other music practices: in Finland singing is significantly connected with movement but in Estonia singing stands alone as music practice per se.

The use and knowledge of music teaching methods and approaches used by Estonian and Finnish music teachers, revealed quite interesting findings (Figure 7). The results showed statistically significant differences in all cases and various methods and approaches were considerably more frequently used by music teachers in Estonia than in Finland. The principles of the analysis and results are discussed in details in Article VI.
These findings indicate to meaningful differences regarding the professional knowledge of music teachers and how they use different methods for practical music teaching. The more extensive the competence of teachers mastering different methods, the wider the possibilities are for differentiation of teaching music for different age groups and individual students.
4 Conclusions

The comparative research on general music education in Estonian and Finnish comprehensive schools revealed similarities and differences in music syllabi and in music teachers’ pedagogical thinking. Music education in comprehensive schools has a solid place in the National Curricula of both countries. Both national curricula are fundamental documents for organizing basic education in respective countries. The design of the curricula differs in the length and content of the general part—it is more thorough in Estonia and more general in Finland. In Finnish National Core Curriculum the learning objectives and contents of music subject are specified in Subsection 7. In Estonian document the objectives and contents of different subject fields are stated in appendices, music subject is described in Appendix 6.

In Estonia the music syllabus in the National Curriculum has been explained more thoroughly, it is more specified and detailed being a foundation for school curricula. The music syllabus of Finland is more like a framework on the basis of which the local curricula are formulated. The number of population and size of the country are perhaps the important factors that initiate the need for designing local curricula which on the other hand, may cause rather big differences in the comprehensive schooling. This was mentioned also in the interviews with Finnish teachers (Article V). Thus, comparisons can be made about objectives and the main tendencies observed on the basis of the music syllabi.

One of the distinctions is the fact that music is a compulsory subject throughout Estonian basic school and it is optional in Finland from grade 8 onwards. There is also variance in the number of music lessons per week—being in Estonia 2 lessons per week (grades 1–4) and 1 lesson per week (grades 5–9). In Finland there are 2 music lessons per week (grades 1–2), 1 lesson per week (grades 3–7) and music is an optional subject in grades 8 and 9 (with 1 lesson per week). This makes 13 minimum weekly hours in Estonia and 9 minimum weekly hours in Finland during the whole course of basic school, which may vary in both countries depending on the school curricula and also (in Finland) the decision of the child to choose music or not in grades 8 and 9. The main objectives of music syllabi in both countries confirm the idea of musicing—engaging pupils in real world of music by singing, playing instruments, listening to different various styles and genres of music, expressing their own ideas through improvising, composing and movement. Both syllabi underline the importance of developing
communicative abilities as well as widening their perspectives about diversities of different cultures and forming their own identities with the help of music education. The importance of actively participating in music practices and the idea of repetition are considered to be foundations for shaping musical skills.

In order to find out how these objectives and contents are represented in music teachers’ decision making about the use of music practices, methods and approaches the interviews and questionnaires revealed the following results. Music teachers in both countries regard music as a school subject in a wider context than merely teaching musical knowledge and skills. Yet, extracurricular activities (ensembles, choirs, concerts) were more significant for Estonian music teachers than their Finnish colleagues. Among the music practices, singing and playing instruments were most frequently used both in Estonia and Finland along with listening, musical movement, composing and other practices. However, Finnish teachers do not use well-known music teaching methods and approaches as often as Estonian teachers do. The education and the professional level in music teaching is different: in Estonia the majority of the teachers teaching music in basic school in all grades are music subject teachers, in Finland the teachers in grades 1 to 6 are class teachers, usually with additional education for music.

In the final document of the assessment of learning outcomes in music, visual arts and crafts in the 9th grade of basic school by the Finnish National Board of Education (FNBE) in March 2010 (Laitinen, Hilmola & Juntunen 2011, 16) it was mentioned that 35% of the teachers teaching music were not formally qualified to teach the subject. The other thought-provoking issue was connected with singing and instrument playing skills of the students—it was revealed that 28% of the pupils performed on weak level (ibid., 88). Unfortunately, none of such research has been done in Estonia. This would be of ultimate importance to study the achievement and impact of the music syllabi on students in order to improve and update the national educational policy documents. Insufficient time is probably the major obstacle for not acquiring musical skills and knowledge on satisfactory level. Thus, this requires even more knowledge and skills from the music teachers to reach expected results in such a limited time.

Generalizing and comparing the results of the present research (teachers’ pedagogical thinking and the instructional background of the music syllabi) it can be noticed that teachers in both countries follow and fulfill the ideas of music syllabi of the National Curricula. All the three pedagogical thinking levels are presented in case of music teachers—most of the thinking is connected with action level, but also the object theory and meta-theory levels
are firmly represented as music is seen in a much wider context than a mere school subject. As to the correlations between music practices and music teaching methods and approaches (Appendix 4; Appendix 5), it would be of utmost interest to continue the research and find out the methods teachers prefer when organizing singing, playing instruments, movement and other practices in their lessons and to observe the results in classroom settings.

Another question for further research could be posed, to what extent the content of the music studies need to be prescribed in the syllabi of the National Curricula. At the moment, the content is much more precisely specified in Estonian music syllabus and is more generally represented in the Finnish one, depending considerably more on the preferences and choices of individual teachers. It would be interesting and meaningful to find out about the motives according to which the choices are made by class teachers in grades 1–6 as skillful pedagogical guidance is of particular importance for musical development of children at that age.
5 Discussion

5.1 Validity, reliability and ethical issues of the research

The matter of reliability and validity are both important factors for efficient research, which state the credibility and authenticity of the study. First of all when designing the whole research, I decided to use different methods of data collection: interviews, questionnaire and written documents, which enabled to use both, qualitative and quantitative methods of analysis. Such a phenomenon in social sciences is known as triangulation (Cohen, Manion & Morrison 2007, 141–144; Metsämuuronen 2006, 454), the aim of which is to explain and study the subject of the research from different standpoints. By using the combined methods or mixed methods (Burke Johnson, Onwuegbuzie & Turner 2007) the more reliable and valid results can be reached.

The matter of validity is a requirement for both, qualitative and quantitative approach. It has taken many forms, yet can never be reached 100% (Cohen, Manion & Morrison, 2007), so it should be comprehended as an issue of degree rather than an absolute status (Gronlund 1981). Cohen, Manion and Morrison (2007, 133) designate 18 different kinds of validity like content, internal, external, concurrent, construct, consequential, criterion-related cultural and ecological to name the main types.

As the quantitative data represents only a limited sample of the music teachers of Estonia and Finland, the statistical information presented in this study concerns only this study group in two countries and the results cannot be generalized. It is obvious that those music teachers responded who are interested in developing their curriculum work and music pedagogical thinking. However, some tendencies can be observed and this suggests ideas for further research in the field.

In order to assure the reliability and the statistical significance of the quantitative data analysis the Cronbach alpha coefficient was used, which proved the results of the analysis to be reliable (Article VI). Lincoln and Guba (1985, 301) mention the engagement of the researcher to the research as a factor that increases reliability, which in this study meant also knowing the music education background in both countries. Especially important is the knowledge about different characteristics of the surroundings in order to be able to comprehend the educational reality (Metsämuuronen 2006). In this case, my direct experiences and expertise from Estonian as well as knowl-
edge and practices in Finnish educational reality, are appropriate prerequisites in this research.

The ethical issues in educational and social research are an important issue, emphasized by several authors (Miller, Birch, Mauthner & Jessop 2012; Willis 2007; Denzin & Lincoln 2011), just to give some examples. Cohen, Manion and Morrison (2007) recognize that ethical issues are posed at every stage in the research. They propose to create and use “an ethical code” of the researcher where the most important factors like privacy, confidentiality, human dignity, honesty, attention, care are followed (Cohen, Manion & Morrison 2007, 51–77). In this research I acknowledged the possible existence of ethical problems and already in the phase of planning tried to prevent the forthcoming troubles connected with these issues.

The question about the language in the research and of the thesis may be seen as a reliability issue. The questionnaires and interviews were carried out in the native languages accordingly Estonian and Finnish so that it would be convenient and understandable for the participants. The transcription of the interviews was done also in the original languages, so was the data analysis. The translation was done only in the final phase after all the results were already acquired with utmost care and wherever there was a question about correct term, I used help from native speaker (in Finnish) and professional translator (in English). The decision about the language of the thesis (English) was chosen with the aim to make the results accessible for as wide range of readers as possible. It would have been most interesting to continue the study by observing the lessons to see the results and interviewing the students. Unfortunately, the resources of this study were limited for affording deeper treatment.

5.2 Future perspectives

The most outstanding Estonian born curriculum theorist Hilda Taba emphasizes the interaction between school and cultural environment: “...schools function on behalf of the culture in which they exist. The school is created by a society for the purpose of reproducing in the learner the knowledge, attitudes, values, and techniques that have cultural relevancy or currency... of the many educative agencies of society, the school is the one which specializes in inducting youth into the culture and is thus responsible for the continuity of that culture” (Taba 1962, 17). This idea is very up-to-date also in the current situation of music education. It is the question about what kind of musical culture we are aspiring for the future generations to live in. What kind of (musical) world will be out there for them? It is, of course, by far a much
wider question than just music as a school subject. Describing the tendencies in education and curriculum theory, Autio (2014) refers to “the simplistic, evidence-based, de-intellectualized, and uninspiring imaginings of neoliberal educational reforms” (Autio 2014, 19) where the meaning and essence of education is reduced to statistical and numeral indicators. Although these tendencies cannot be traced so vividly in the realm of music education, certain traits of “de-intellectualization”, especially concerning general music education, may be noticed. Yet, Autio specifies the image of the teacher as most crucial: “…how we think about the teacher constitutes and even determines the basic mentality and atmosphere of our education system” (ibid.). This raises the question about what the public attitude to music as a school subject in basic education is.

Today we can confirm that music has been part of European education already for millenniums (Plummeridge 2001; Mark 2002; Tilk 2003, 2004, 2006; Burkholder, Grout & Palisca 2006) and official documents of the European Union and nation states declare the importance of music subject (Arts and Cultural Education at School in Europe 2009). The common principles of the EU have manifested to provide the quality and efficiency of education across the Union first and foremost by highly qualified and professional teachers, who “have extensive subject knowledge, a good knowledge of pedagogy, the skills and competences required to guide and support learners, and an understanding of the social and cultural dimension of education” (Common European Principles for Teacher Competences and Qualifications 2004). Yet, several problems can be traced besides Estonia and Finland also in other countries, connected with the insufficient amount of music tuition in class teachers’ training and the identity of the teachers’ teaching music at elementary school level (Reppa & Gournelou 2012; Hargreaves, Purves, Welch & Marshall 2007; Marshall & Hargreaves 2008; Wong, 2005).

Music education has to be seen in a wider cultural context and as a part of how “individuals interact with the world around them and make sense of their reality…” (Welch & Ockelford 2008)—in a much wider perspective than just music lessons in basic schools. Political decisions on education should be definitely grounded by new knowledge about learning, learning environments, cognitive neuroscience research. At the same time we have to keep in mind that the development of all children follows certain “paths” as does their musical development. The musical development and behaviour of an individual are related to the sonic environment—the locally dominant sound worlds (Welch & Ockelford 2008). In order to learn the skills so desperately needed for musicing, we need to develop the musical ability of children by developing their inner ear, musical memory and rhythmic skills. This should
be the primary goal of every teaching action taken on every level. Considering the overall musical development of children irrespective of the styles and genres they are getting acquainted with, it would be necessary to create real musical environments which help them to understand the foundations and the language of music. So it is here, where it would be wise to re-evaluate and re-employ the Grand Methods along with the supplements from the latest ideas in the educational field to advance the musical potential of every child.

The potential of full-cycled music education has not been fully understood in several countries. For example, as stated by Swanwick, music as a school subject seems to “languish in status by being perceived as “unacademic”, pleasurable rather than educational” (Swanwick, 1992, 3). The European socio-cultural context considers it natural that men are literate. Should not then elementary musical literacy be also part of general music education? To what extent would it be reasonable and possible to obtain musical literacy in basic schools? Is the task of general music education just to offer entertainment? Aren’t we obliged to give our children the tools to be critical thinkers in the musical environments and to be able to create their own musical worlds? What would be the task of music teachers and what kind of musical training do they need? What do pupils think about general music education? How to find balance between different music practices and motivate children in their musical self-expression? There are so many unanswered questions which demand further research to make the best possible solutions for future basic school curricula. The future music education should establish trust and encourage pupils to get involved in joint musical activities.

**5.3 Final remarks**

The results of this study highlight the importance of music teachers’ pedagogical thinking in the realm of general music education and indicate the options for putting the objectives and content of music syllabi into practice. It also reveals some more profound influences of curriculum theories on the educational realities. As long as there are teachers guiding the learning processes in our schools, it is their education and pedagogical thinking that shapes the nature of the schooling of our children. The written documents are just not “alive” but need the wisdom, love and professionalism of the teachers to be put into practice. Accordingly in music education context, it would not be wise to confront praxial and aesthetical approaches in music education; perhaps it would be more rewarding to consider opportunities of integrated cognitive praxial approach, which would enable learners to comprehend their musical activities and also to understand and see the aesthetical values em-
bedded in it. Music can immensely contribute to individual identity building as well as to cohesion in society and sustainability of the national culture. This makes the comprehensive school music education a much more serious matter and confirms that every child deserves to get the best possible guiding when acquiring knowledge and skills provided by general music education.

Thus, the question of what is understood by general music education in comprehensive schools and how the teachers interpret and apply the syllabi of music education remain the key issues in basic school education. Music teachers have to be provided with sufficient environments, pedagogical and musical skills to carry out these ideas. Education, including music education is a moral enterprise beyond all other devices of human origin that can balance unpredictable developmental events of post-modern times providing support for cohesion in society. Music has been and remains one of the best mediums to influence and nurture children in order to ensure the sustainability of culture. That is where we all have to share responsibility.
References


Appendix 1

Questionnaire for the music teachers.
A1. General part of the National Curriculum (NC) is:

A1.11 a substantial part where the objectives and content of the education is specified

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A1.12 only a formal part of the NC without any real meaning for the teacher

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A1.13 an absolutely useless part of the NC for the teacher. The subject syllabi would be enough

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A1.14 other, what?

...

A1.2. Personal attitude towards the general part of the NC

A1.21 I have carefully read the general part of the NC

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A1.22 I have got an overview of the general part of the NC by skimming the text

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A1.23 Haven’t got acquainted with the text yet, but I am planning to do it

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A1.24 I do not consider reading this part of the NC necessary for teaching

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other, what?

...

...

...
A1.3 How often should the NC be updated?
   a. once a year
   b. once in three years
   c. once in five years
   d. once in ten years
   e. less often than that
   f. no need for renewal
   g. other .................................................

A1.4. Who should decide upon the distribution of lessons per subject in the NC?
   a. the government
   b. each local community
   c. every school decides
   d. other ...................................................

A2. General part of the NC and music syllabus
Considering the general part of the NC and the syllabus of music education

The following statements specify the common elements the general part of the NC and the syllabus of music education.
Please choose the most suitable answer and circle it. If you cannot find one, write your version to p5.

A2.1 The general part of the NC and the fundamentals and values in it also establish an important basis for choosing the content of music education and shaping the teaching-learning process
   strongly disagree partly disagree undecided somewhat agree strongly agree
   1 2 3 4 5

A2.2 Only the distribution of lessons per subject in the general part of the NC is important, everything else is useless from the point of view of music education
   strongly disagree partly disagree undecided somewhat agree strongly agree
   1 2 3 4 5

A2.3 The general part of NC is not important for music education as a school subject
   strongly disagree partly disagree undecided somewhat agree strongly agree
   1 2 3 4 5
other, what?
B. Regional/town/school curricula (underline the most suitable version)  
The following statements are related to curricula at regional, town and school level. Please circle the most suitable version.

B1.11 I am aware of the objectives of our school curriculum

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B1.12 The school curriculum is necessary

| 1 | 2 | 3 | 4 | 5 |

B1.13 I’ve participated in developing the school curriculum

| 1 | 2 | 3 | 4 | 5 |

B1.14 Music is an integral part of our school curriculum

| 1 | 2 | 3 | 4 | 5 |

B1.15 Learning process at school is well planned from the position of music education

| 1 | 2 | 3 | 4 | 5 |

C. The syllabus for music education at compulsory schools.
The following statements are related to the syllabus of music education. Please choose the most suitable answer and circle it. If you cannot find one, write your version to the following lines.

C1.31 The basis for my personal teaching plan is the music syllabus of the NC

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C1.32 The basis for my personal teaching plan is the music syllabus of the school curriculum

| 1 | 2 | 3 | 4 | 5 |

C1.33 The basis for my personal teaching plan is the music textbook for a particular class

| 1 | 2 | 3 | 4 | 5 |

C1.34 The basis for my personal teaching plan is my own work experience

| 1 | 2 | 3 | 4 | 5 |

C1.35 The basis for my personal teaching plan are the materials available in the Internet

| 1 | 2 | 3 | 4 | 5 |
C1.36 I think through the lesson plan and change it according to the situation

1 2 3 4 5

C1.37 Other

C1.5 The objectives and attainment targets specified in the syllabus within the allocated time in the NC are:

C1.5a impossible to achieve
C1.5b too demanding
C1.5c partly suitable
C1.5d suitable
C1.5e absolutely suitable

C. The objectives of music education in the music syllabus (of the NC). How do you evaluate them considering your own work?

C1.61 It is important that students learns to sing and to play an instrument

strongly disagree partly disagree undecided somewhat agree strongly agree

1 2 3 4 5

C1. 62 It is important that the students develop as individuals

1 2 3 4 5

C1.63 It is important that the students become interested in music

1 2 3 4 5

C1.64 It is important that students learn to listen to and appreciate music

1 2 3 4 5

C1.65 It is important that students get acquainted with the language and forms of music

1 2 3 4 5

C1. 66 It is important that student learn to create and interpret music

1 2 3 4 5
Appendices

C1.67 It is important that students develop their social skills through music education.

C.1.68 Other, what exactly:

C4.1 The text of the syllabus for music education is clear and easy to understand

strongly disagree partly disagree undecided somewhat agree strongly agree

C4.2 The content of the music syllabus in the NC is very well chosen.

strongly disagree partly disagree undecided somewhat agree strongly agree

If you do not agree with this statement, explain why. What would you change in it?

D2. Personal work and teaching practice

D2.1 The atmosphere in my music lessons is usually

negative indifferent varying positive positive especially positive and enthusiastic

D2. Which musical activities and to what extent are used in your music lessons?

D2.21 Students sing

never seldom sometimes quite often often

D2.22 Students play instruments

never seldom sometimes quite often often

D2.23 Students are involved in musical movement

never seldom sometimes quite often often
D2.24 Students are involved in integrative creative tasks

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D2.25 Students listen to pieces of music

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D2.26 Students study the history of music

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D2.27 Students are involved in learning elementary theory

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D2.28 Students attend concerts, go to excursions

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D2.29 Students are involved in arts teamwork

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D2.30 Students improvise and compose their own music

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D2.31 Other, what exactly?

D2.3 What do you consider most important in your work as a music teacher?

Please choose and circle one version, in case you cannot find a suitable one, write your own version on the following lines.

D2.3A I consider teaching elementary music skills as most important
D2.3B I consider working with choirs and orchestras most important
D2.3C I consider performing at concerts most important
D2.3D I consider working with school music hobby groups most important
D2.3E I consider arousing interest in music in individual students most important
D2.3F Other, what exactly

D2.4. I talk to my colleagues about my work and possibilities to develop music education:

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D2.5. I am accustomed to reflect upon my work:
D2.51 after every lesson
D2.52 once a week
D2.53 at the end of a course or theme
D2.54 once a half term
D2.55 once a year
D2.56 other

D2.6. The attitude of school administration towards music education is positive.

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D2.7. Please mark who of these significant music educators have influenced your conception and understanding of music education and to what extent:

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D2.7A Carl Orff

D2.7B Zoltan Kodály

D2.7C Emile Jaques-Dalcroze

D2.7D Shinichi Suzuki
D2.8 Anybody else? Who?

D2.9. Please describe shortly how the previously mentioned music educators have influenced your own way of teaching?


D31 What is the most important issue in music education

a. for you personally

b. for the student

c. for the society?
d. more comments

D32. Please describe shortly your work as a music teacher: your everyday achievement and problems, festive occasions, your main concept of ME, dreams, main activities.

E. Background information
Please choose and circle one version, in case you cannot find a suitable one, write your own version on the following lines.

E1. Gender:
a. female
b. male

E31. Professional training:
E311 music teacher
E312 class teacher with an additional qualification for teaching music
E313 class teacher
E314 other

E32. Employment:
E321 temporary
E322 full-time
E323 other

E33. Your teaching experience
E331 1-3 years
E332 4-10 years
E333 11-15 years
E334 16 – 25 years
E335 26 – 40 years
E336 more
E3.4. What are your present main assignments as a teacher?
E34.1 music teacher
E34.2 class teacher
E34.3 other, what exactly

E6. In which grades are you teaching music presently?
E351 grades 1-3
E352 grades 4-6
E353 grades 7-9
E354 high school (gymnasium)
E355 elsewhere, where exactly?

E36. How many lessons is your weekly working load?
Add the number of lessons per class(es)
a. grades 1–4
b. grades 5–6.
c. grades 7–9
d. high school (gymnasium)
e. elsewhere, where exactly

E37 What kind of other music activities do you supervise/ conduct at school?
Please write on the lines.
a. choir
b. groups of instrumentalists
c. orchestra
d. ensemble(s)
e. integrated musical activities (dance, applied arts, drama, literature)
f. (other, what exactly)

E38. Does your school have co-operation with any out-of-school arts educational establishment/institution (eg a music school)?
A. Yes b. No
If yes, then what kind of cooperation you have

Thank you very much for your help!
Appendix 2

Finnish music syllabus in National Core Curriculum
The English version of the music syllabus is available at http://www.oph.fi/download/47673_core_curricula_basic_education_4.pdf (pages 230–233)

7.15 Musiikki


VAEUOSILUOKAT 1–4

Vuosiluokilla 1–4 musiikin opetuksessa on keskeistä oppilaiden musiikillisen ilmaisun kehittäminen leikinomaisessa ja kokonaisvaltaisessa toiminnassa. Opetuksen tulee antaa oppilalle kokemuksia monenlaisista äänimaailmoista ja musiikkeista sekä rohkaista häntä ilmaisemaan ja toteuttamaan omia mielikuviaan.

TAVOITTEET

Oppilas oppii

- käyttämään luontevasti omaa ääntään ja ilmaisemaan itseään laulaen, soittaen ja liikkuen sekä ryhmässä että yksin
- kuuntelemaan ja havainnoimaan keskittynesty ja aktiivisesti ääniympäristöä ja musiikkia
- käyttämään musiikin eri elementtejä musiikillisen keskinäisen äänentoiminnan aineksina
- ymmärtämään musiikillisen maailman monimuotoisuutta
- toimimaan vastuullisesti musiikkojen ryhmän jäsenenä sekä musiikin kuuntelijana.

KESKEISET SISÄLLÖT

- äänenkäytön harjoituksia puhuen, loruillen ja laulaen, ikäkauteen sopivia laulu- ja liikkusia
- lauluohjelmistoa sekä moniäänisyyteen valmentavia laulusharjoituksia
yhteissoitoon valmentavia harjoituksia ja soitto-ohjelmistoa keho-, rytmi-, ja melodia- ja sointusoittimilla lähtökohtana perussyksetäjä kehittävät harjoitukset
monenlaisen musiikan kuuntelua erilaisia aktivointikeinoja käyttäen sekä omien elämysten, mielikuvien ja kokemusten kuvailua
musiikillista keksintää äänikerronnan, pienimuotoisten äänisommitelmien ja improvisoinnin keinoin
musiikin elementteihin – rytmiin, melodiaan, harmoniaan, dynamiikkaan, sointiväriin ja muotoon – liittyvää peruskäsitteistöä musisoinnin, kuuntelun, liikunnan ja musiikillisen keksinnön yhteydessä
laulu-, soitto- ja kuunteluohjelmistoa, joka tutustuttaa oppilaan sekä suomalaisympäristöön että muiden maiden ja kulttuurien musiikkiin ja sisältää esimerkkejä eri aikakausilta ja eri musiikin lajeista.

KUVAUS OPPILAAN HYVÄSTÄ OSAAMISESTA 4. LUOKAN PÄÄTYESSÄ

Oppilas

• osaa käyttää ääntänsä ja ääntää ääntänsä, muistuttaa ääntänsä ja äänittää ääntänsä

• hahmottaa musiikin perussykkeen, aikakausin, musiikin kuvauksen ja musiikin kuvauksen

• hallitsee laulukohdesta, josta osaa ulkoa

• osaa yksin ja ryhmän jäsenenä ääntä, liikettä, rytmiä tai melodialle käyttäen keskiöä omia musiikillisia ratkaisuja esimerkiksi kaiku-, kysymys/vastaus- ja soolo/tutkimus

• tunnistaa kuulemaansa musiikkia ja osaa ilmoittaa kuuntelemaansa verbaalisesti, kuvallisesti tai liikkeellisesti

• osaa toimia musisoinvan ryhmän jäsenenä ottavaa huomioon muut ryhmän jäsenet.

VUOSI 5-9

5.-9. luokkien musiikin opetuksessa jäsennetään musiikillisista maailmista ja musiikillisista kokemustista sekä opitaan käyttämään musiikin käsitteitä ja merkintöjä musiikin kuuntelun ja musiikin osaamisesta.

TAVOITTEET

Oppilas

• ylläpitää ja kehittää osaamistaan musiikillisesta ilmaisusta eri alueilla musisoinvan ryhmän jäsenenä

• oppii kriittisesti tarkastelemaan ja arvioimaan erilaisia ääniympäristöjä sekä laajentaa ja syventää musiikin eri lajien ja ylihengen tuntemusta

• oppii ymmärtämään musiikin elementtejä, rytmien, melodian, harmonian, dynamian, sointivärien ja nuodon tehtävää musiikin rakentumisessa sekä käyttämään niitä ilmaisevia käsitteitä ja merkintöjä

• rakentaa luovaa suhdettaan musiikiksi ja sen ilmalmahdollisuksi musiikilisen keksinnön kehittämisessä.
KESKEiset sisällöt

-äänenkäyttöä ja ääni-ilmaisua kehittäviä harjoituksia sekä eri tyylejä ja lajeja edustavaa yksi- ja moniäänistä ohjelmistoa, josta osa ulkoa
-yhteissoittotaitoja kehittäviä harjoituksia sekä monipuolisuutta edustavaa äänentoista ohjelmistoa
-monipuoliesta kuanteluohjelmistoa sekä monipuolta ja moniäänistä toimitettua yksi- ja moniäänistä ohjelmistoa

omien musiikkilisten ideoiden kokeilua improvisoiden, säveltäen ja sovittaa
esimerkiksi ääntä, laulua, soittimia, liikettä ja musiikkiteknologiaa käyttäen

PÄÄTTÖARVIOINNIN KRITEEKIR ARVOSANALLE 8
Oppilas

osallistuu yhteislauluun ja osaa laulaa rytmisesti oikein sekä melodialinjan suuntaisesti

hallitsee jonkin rytmin-, melodia- tai sointusoittimen perustekniikan niin, että pystyy osallistumaan yhteissoittoon

osaa kuunnella musiikkia ja tehdä siitä havaintoa sekä esittää perusteltuja näkemyksiä kuulemastaan

osaa kuunnella sekä omaa että muiden tuottamaa musiikkia niin, että pystyy musisoimaan yhdessä muiden kanssa

hallitsee ja osaa erottaa eri musiikin lajeja ja eri aikakausien ja kulttuurien musiikkia

tuntee keskeistä suomalaista musiikkia ja musiikkielämää

osaa käyttää musiikin käsitteitä musisoinnin ja musiikin kuuntelun yhteydessä

osaa käyttää musiikin elementtejä rakennusaineina omien musiikkilisten ideoidensa ja ajatustensa kehittelyssä ja toteutuksessa.
Appendix 3
Estonian music syllabus in National Core Curriculum for basic schools

2. Music


2.1.1. Educational Goals

The subject of music at the basic school level strives to direct the students to:

1) derive joy from music and discern, realise and develop their abilities through making music;
2) become interested in music as an art form and shape their personal aesthetic tastes;
3) think and act creatively and also express themselves creatively through musical activities;
4) apply the acquired basics of musical literacy skill in musical activities;
5) value music and musical activities as they enrich people, culture and daily life;
6) know and maintain the traditions of national culture, participate in its promotion and understand and respect different national cultures; and
7) comprehend and value the creation of pieces of music and take a critical attitude to the information technology and media-based environment.

2.1.2. Description of the Subject

The subject of music supports the development of the students’ individual distinctive features through musical self-expression. Music is taught to open up and broaden the scope of opportunities for involvement in and enjoyment of music. The emergence of lifelong musical hobbies is supported. By introducing Estonian and global musical culture to the students their musical taste and socio-cultural value judgments are shaped.

These are the components of the subject of music:

1) singing;
2) playing musical instruments;
3) musical movement;
4) composing;
5) listening to music and musicology;
6) musical literacy; and
7) educational outings.

Music is taught on the basis of the traditions and principles developed in the Estonian school music subject (by Riho Päts and Heino Kaljuste) that rely on the adapted ap-
proach to the Zoltán Kodály method and Carl Orff’s pedagogy coupled with modern educational knowledge and experience.

Music is a subject whose components have ambiguous but close connections, which is why they are difficult to detach. The components overlap with musical activities. Making music in this context is any form of musical self-expression, such as singing, playing musical instruments, movement or students’ own creations. Listening to music develops listening skills, attention, analytical capabilities and skills in comparison. Musicology introduces different composers, characters, means of expression, styles and interpretations. Musical literacy means skills in reading the musical notation included in the syllabus while making music. To expand the students’ horizons and shape their musical tastes, educational outings (including virtual trips) are necessary to concert venues, theatres and museums. The students’ general cultural knowledge is based on an awareness of local, national and European cultural heritage and its place in the world. This includes knowledge of main cultural achievements (including in pop culture). It is important to conduct concerts at the school so that the students become accustomed to listening to music and organising such events.

The harmonious personality of the students is shaped through music as it affects our bodies, feelings and intellect. The subject of music plays a balancing and supportive role in the emotional development of students and their studies of other subjects.

Music play develops the students’ individuality, as they acquire skills and knowledge for individual and collective music play and creative self-expression. Studying in groups and alone, the students develop their skills of communication, cooperation and listening to each other, and a feeling of togetherness, tolerance, flexibility and emotional competence. The self-esteem and learning motivation of the students are guided accordingly.

Joint and choral singing develops social skills and fosters love among the students for their fatherland.

The music subject syllabus was compiled on the basis of the following principles:
1) to understand and respect the important role of singing together in the national cultural tradition;
2) to stress the relative importance of making music;
3) to encourage and support creative self-expression;
4) to understand and reinforce the personal student-music relationship;
5) to stress the role of music in the shaping of ethical and aesthetic value judgments for a balanced personality and developing and enriching sensory and intellectual perception; and
6) to teach in accordance with the needs of the learner and to attach importance to integrated activities.
2.1.3. Learning Activities

Learning activities are planned and conducted in the following manner:

1) the basis consists of the fundamental values and general competences stipulated in the curriculum, the general goals of the subject, the content of studies and the expected learning outcomes, with support given to integration with other subjects and topics;
2) the students’ workload (including homework) should be moderate and evenly distributed throughout the school year, leaving them sufficient time for rest and recreational activities;
3) the students can study individually or with others (independent and pair or group work) as this supports their development as active and independent learners;
4) differentiated learning assignments are used, taking into account the characteristics of the students;
5) learning environments, study aids and resources are implemented that are based on both traditional and contemporary information and communication technology;
6) the learning environment is expanded: educational outings to concert venues, theatres, museums, studios, schools of music, nature, exhibitions, libraries, etc.;
7) diverse and modern methods of teaching are applied;
8) choral singing lessons are included in the timetable and this is taken into account when determining the teacher’s basic workload; and
9) opportunities are found for musical activities outside of lessons (soloists, ensembles, bands, etc.).

Learning Activities at the 1st Stage of Study:

1) singing in unison and participation in the school choir;
2) singing to a melody as indicated by hand signs, the shifting quarter note (quarter note-shaped metal, wooden or plastic tool for indicating pitches in the staff on the board), stairs for the scale degrees and notation, as well as by relative pitch (scale degrees);
3) acquisition of playing skills with body percussion, rhythm instruments and xylophones, recorder or 6-string smaller zither;
4) characterisation of pieces of music after listening to them, using musical terminology;
5) expression of the mood of a particular piece of music through movement;
6) developing the courage and skills to perform;
7) testing of means of musical expression when imagining different characters; and
8) educational outings to attend concert venues, theatres, museums, etc.

1st Stage of Study focuses on singing and playing musical instruments. Singing in unison is practised both a cappella and with accompaniment. In this age group the
school builds the foundation for the preservation and propagation of musical traditions and one of the outputs here is participation of all students in the school choir in order to acquire the basic choral singing experience. The students acquire the initial techniques of playing different rhythm instruments (including body percussion) and xylophones, as well as the 6-string smaller zither or the recorder. Musical instruments are predominantly played to accompany singing. Musical movement is significant: folk dances and singing games and expression of the characters of a particular piece of music through movement. Musical thinking and creativity are developed through accompaniment, rhythmic and melodic improvisation and text creation, including the composing. By listening to music the students learn to understand its characters and moods and to depict the pieces of music they have listened to. In all musical activities the students apply previously acquired knowledge and skills i.e. their musical literacy gained through musical activities. The performance skills of the students are developed both during the lessons of music and beyond them and outside of the school (choirs, soloists, different groups of players of musical instruments, etc.). In order to offer the students a diverse musical listening experience, shape their concert attendance culture and expand their horizons the students are offered opportunities to attend concerts and theatrical plays both hosted by the school and organised elsewhere. By assessing themselves and their classmates, the students learn to mutually understand their abilities, skills and peculiarities.

**Learning Activities at the 2nd Stage of Study:**

1) singing in one (unison) and two voices;
2) singing in two or three voices in the school choir;
3) application of relative pitch (scale degrees) when learning songs;
4) development of the skills of playing musical instruments and their application in different groups of players of musical instruments;
5) characterisation of pieces of music that the students have listened to, relying on musical means of expression and corresponding terminology;
6) expression of the character of dances of other peoples through movement;
7) use of musical means of expression in different musical activities;
8) provision of performance opportunities and support for creative self-expression; and
9) going to theatres, concerts and museums and other educational outings (recording studios, libraries, schools of music, etc.).

The thirst for knowledge and activeness that are typical of students at the 2nd Stage of Study are applicable to all musical activities. In this age group the work aimed at developing the students’ individual musical abilities and implementing them in different musical activities acquires significance. The important activities at this stage are once again singing and playing musical instruments. During classroom lessons the students sing *a cappella* and with accompaniment in one and two voices; in the school choir they sing in two and three voices. The skills of playing musical instruments in different groups of players of musical instruments are improved and the techniques of
playing the 6-string smaller zither or the recorder are further developed. In movement activities the main stress is on Estonian folk dances and expression of the character of music of other peoples through movement. Musical thinking and creativity are developed through composing. Listening to music further develops musical analytical capability and skills of comparison. Greater importance is now attached to the use of subject-specific terminology when analysing pieces of music and justifying personal opinions in discussions. In all musical activities the students apply previously acquired knowledge and skills i.e. their musical literacy gained through musical activities. The self-expression skills of the students are developed both during lessons and beyond them, including outside of the school (choirs, soloists, different groups of players of musical instruments, etc.). In order to offer the students a proper musical listening experience, shape their concert attendance culture and expand their horizons, the students attend concerts and other musical performances and also go on various educational outings. By assessing themselves and their classmates, the students learn to mutually understand their abilities, skills and peculiarities.

**Learning Activities at the 3rd Stage of Study:**

1) singing in one (unison) and two voices;
2) singing in two or three voices in the school choir;
3) application of relative pitch (scale degrees) when singing to simpler melodies from notation;
4) application of the acquired skills of playing musical instruments in individual and collective making of music;
5) expression of personal and justified viewpoints when listening to music, relying on musical means of expression and subject-specific terminology;
6) expression of musical moods, styles and forms through movement based on imagination;
7) finding and applying musical means of expression that suit the implementation of creative ideas;
8) provision of performance opportunities and support for creative self-expression; and
9) going to theatres, concerts and museums and other educational outings (recording studios, libraries, schools of music, conservatory, etc.).

The attention at the 3rd Stage of Study is focused on further development of the students’ independent musical thinking and musical skills and their application in musical activities by using different study forms and methods. During lessons the students sing in unison and multi-part voices; in the school choir they sing in two and three voices. Musical instrument playing skills are extended, wider opportunities are offered for making music in different groups of players of musical instruments and the students also acquire acoustic guitar chord techniques. As children in this age group exhibit considerable interest in pop and rock music, the school should provide possibilities for hobby pop/rock group practice. Singing and playing musical instruments provide opportunities for the students to come up with their own creations and imple-
ment creative ideas individually and in groups. In listening to music the stress is now on forming an opinion after having listened to a particular piece of music and argument-supported justification of this opinion both orally and in writing, relying on musical terminology. In all musical activities the students apply previously acquired knowledge and skills i.e. their musical literacy gained through musical activities. The students’ personal performance skills are fostered both during lessons and outside of the classroom/school (choirs, soloists and different groups of players of musical instruments). To acquire listening experience, shape concert attendance culture and expand the students’ horizons, they go to concerts and other musical performances and participate in educational outings. By assessing themselves and their classmates, the students learn to mutually understand and respect their abilities, skills and peculiarities.

2.1.4. Assessment

The learning outcomes are assessed in accordance with the general part of the national curriculum for basic schools and other legislation that regulates such assessment. The subject of music provides assessment feedback to the students about their capabilities and individual development, and this feedback is the starting point for shaping the subsequent learning process and stimulating and motivating the students to achieve better academic and self-development results.

Under assessment is how the knowledge and skills of the students are implemented in musical activities in the context of the learning outcomes formulated in the subject syllabus. Assessment covers all of the parts of the subject: singing, playing musical instruments, musical movement, composing, listening to music, musicology and musical literacy, as well as student activity, lesson participation, self-assessment and assessment of classmates’ study participation and achievements. When written assignments are assessed, it is primarily the content that is taken into account, but the teacher also corrects spelling errors. However, these do not influence assessment. Active student participation in the school choir, outstanding performances at school events and commendable representation of the school in contests and competitions are taken into account as part of learning activities in overall assessment.

The learning outcomes are assessed using verbal appraisal and numerical grades. The forms of learning outcome assessment must be versatile and suitable for such assessment. The students must know what is being assessed and when, what means are being used for assessment and what the assessment criteria are.

At the 1st Stage of Study the musical activities themselves are mainly assessed: singing, playing musical instruments and creative activities. At the 2nd and 3rd Stages of Study the stress is more on the musical knowledge and skills acquired as applied in musical activities.
2.2. 1st Stage of Study

2.2.1. Learning Outcomes

The learning outcomes of Stage I reflect the progress of the students. The students who graduate from the 3rd grade:
1) gladly participate in the following musical activities: singing, playing musical instruments, listening to music and musical movement;
2) sing with their natural voices alone and collectively in the classroom and in one and/or two voices in the school choir and understand the importance of the traditional song festival;
3) sing Estonian folk songs including *regilaul* (runic-song) and joint songs learned by heart during this stage of study;
4) sing to a melody as indicated by hand signs, stairs for the scale degrees and notation, as well as by relative pitch (scale degrees);
5) perform music based on its content and mood;
6) play musical instruments in accompaniment;
7) use musical knowledge in all musical activities;
8) describe the music they have listened to with the aid of guiding questions and with the use of the musical terminology acquired; and
9) value their own compositions and those of others.

2.2.2. Learning Outcomes and Course Content

1. Singing

Learning Outcomes

The students:
1) sing with natural bearing and breathing, free tone evocation, clear diction and emotion, alone and in groups;
2) understand and express the content and mood of music in singing;
3) sing to a melody as indicated by hand signs, stairs for the scale degrees and notation, as well as by relative pitch (scale degrees);
4) sing children’s songs, game songs, model songs, canons and songs of Estonians and other peoples that suit the age of the students; and
2. Playing Musical Instruments
Learning Outcomes

The students:
1) use body percussion, rhythm instruments and xylophones in simpler accompaniment and/or in ostinato;
2) acquire the basic techniques of playing the 6-string smaller zither or the recorder and apply these in making music; and
3) express the content and mood of music when playing musical instruments.

3. Musical Movement
Learning Outcomes

The students:
1) perceive and express the content, mood and structure of music through movement; and
2) dance in Estonian singing games and round dances.

4. Students’ Own Creations
Learning Outcomes

The students:
1) create simple rhythmical accompaniment using body percussion, rhythm instruments and xylophones;
2) use melodic models in simpler accompaniment;
3) create simpler texts: counting rhymes, regi verses, song lyrics, etc.; and
4) use creative movement to express the mood of music.

5. Listening to Music and Musicology
Learning Outcomes

The students:
1) become familiarised with means of musical expression (the melody, rhythm, tempo, dynamics and structure of a musical piece) by listening to characteristic pieces of music;
2) make the auditory distinction between songs and instrumental music;
3) make the auditory distinction between a march, waltz and polka;
4) become familiarised with Estonian folk singing and folk musical instruments (the zither, Hiiu zither, accordion, bagpipe, horn and fife);
5) describe and characterise the mood and character of a piece of music they have listened to using the musical terminology they have learned;
6) express musical mood and character through artistic means of expression; and
7) make the connection between a particular piece of music and its composer(s).
6. Musical Literacy

Learning Outcomes

The students:
1) understand the meaning of the symbols of sound lengths, rhythmic figures and pauses as shown below and use these in musical activities;
2) understand the meaning of 2- and 3-part time signatures and take these into account in making music;
3) perceive and learn to sing melodic models in different pitch positions;
4) understand the meaning of the JO clef and use it when singing from notation;
5) learn the JO and RA diatonic scales when singing;
6) understand the meaning of the musical terminology listed below and uses these terms in practice:
   a) metre, measure, time signature, barline, repetition sign, double barline, staves, note head, note stem, diatonic scale, stairs for the scale degrees and dot as extension of note length;
   b) choir conductor, choir, ensemble, soloist, lead singer, folk song, folk musical instrument, folk dance, conductor, orchestra, composer and lyricist;
   c) piece of music, stanza, chorus, canon, march, polka, waltz, ostinato, accompaniment, prelude and interlude;
   d) rhythm, melody, tempo, timbre, quietly, loudly, piano, forte and fermata; and
   e) the latern, segno and volt signs introduced in the song repertoire.

7. Educational Outings

Learning Outcomes

The students:
1) describe their new musical experience and share their opinions about it orally or otherwise creatively; and
2) express their opinions using the musical terminology they have learned.

2.3. 2nd Stage of Study

2.3.1. Learning Outcomes

The learning outcomes of Stage II reflect the progress of the students.

The students who graduate from the 6th grade:
1) gladly participate in the following musical activities: singing, playing musical instruments, listening to music and musical movement and are interested in the cultural life of their school and home area and participate in it;
2) sing in one and two voices in the classroom, taking into account individual voice peculiarities;
3) sing in the school choir if recommended by the teacher and/or in different vocal and instrumental groups both during and after lessons and understand the song festival tradition and its importance;
4) can listen to themselves and others while making music, understand their personal contribution and support and acknowledge their classmates;
5) can sing Estonian folk songs including regilaul (runic song) and joint songs learned by heart during this stage of study;
6) apply relative pitch (degrees) when learning songs;
7) apply musical skills and knowledge during individual and collective making of music;
8) have the courage to propose ideas and apply their creativity to the best of their abilities both verbally and using various musical means of self-expression, including information technology resources;
9) describe the music they have listened to and justify their opinions with the aid of guiding questions and the musical terminology acquired and understand the importance of authorship;
10) make the auditory distinction between vocal music and instrumental music; and
11) find characteristic features of Estonian folk music and of that of other peoples.

2.3.2. Course Content
1. Singing
Learning Outcomes
The students:
1) sing, taking into account individual voice peculiarities, with natural bearing and breathing, clear diction, clean intonation and expressively and are aware of the need for voice maintenance;
2) make the connection between relative pitch (scale degrees) and absolute pitch, g–G2;
3) apply musical knowledge and take into account various means of musical expression when singing alone and in groups;
4) sing one- and two-voice songs, canons and songs of Estonians and other peoples that suit the age of the students;
5) sing by heart these joint songs learned at this stage of study: „Eesti hümń“ /Estonian anthem/ (F. Pacius), „Eesti lipp“ /Estonian Flag/ (E. Võrk), „Kas tunned maad“ /Do You Know the Land/ (J. Berad), „Kui Kungla rahvas“ /When the Kungla People.../ (K. A. Hermann), „Mu isamaa armas“ /My Dear Fatherland/ (based on a German folk song), „Meil aiaäärne tänavas“ /Our Village Lane/ (Estonian folk song) and „Püha öö“ /Holy Night/ (F. Gruber).
2. Playing Musical Instruments
Learning Outcomes
The students:
1) use body percussion, rhythm instruments and xylophones in accompaniment and/or in ostinato;
2) implement, when making music, the acquired techniques of playing the 6-string smaller zither or the recorder and make the connection between absolute pitch and playing musical instruments; and
3) apply the acquired musical knowledge and skills when playing musical instruments.

3. Musical Movement
Learning Outcomes
The students:
1) perceive and express melody, rhythm, tempo, dynamics and form in movement;
2) dance in Estonian singing games and round dances; and
3) express, through movement, the characteristics of the folk music (including folk dances) of different peoples.

4. Students’ Own Creations
Learning Outcomes
The students:
1) create rhythmic and melodic improvisations, accompaniment and/or ostinato using body percussion, rhythm instruments and xylophones;
2) use melodic models during improvisation;
3) create texts: regi verses, simpler song lyrics, etc.; and
4) use creative movement to express the character and mood of music.

5. Listening to Music and Musicology
Learning Outcomes
The students:
1) listen to pieces of music and make the distinction between these means of musical expression: melody, rhythm, tempo, dynamics, timbre and form;
2) listen to and compare vocal music: types of singing voice (soprano, mezzo-soprano, alto, tenor, baritone and bass), choir types (children’s, boys’, men’s, women’s and mixed choirs), choirs and choir conductors in their home area and prominent Estonian choirs and know about the Estonian song festival tradition;
3) listen to instrumental music and make the distinction between its different components: groups of musical instruments (keyboard, string, wind and percussion instruments) and symphony orchestra;
4) know Estonian folk music and make the corresponding distinctions: folk songs, folk instruments and folk dances and can name the seminal events in Estonian folk music;

5) became familiar with the musical traditions of Finland, Russia, Latvia, Lithuania, Sweden, Norway, the United Kingdom, Ireland, Poland, Austria, Hungary or Germany and respect these traditions;

6) characterise the pieces of music they have listened to and justify their opinions using the musical terminology acquired; and

7) comprehend the need for musical copyright protection and became familiar with the corresponding rights and obligations.

6. Musical Literacy

Learning Outcomes

The students:

1) understand the meaning of the symbols of sound lengths, rhythmic figures and pauses as shown below and use these in musical activities:

2) understand the meaning of 2/4, 3/4, 4/4 time signatures and the pickup measure and take them into account in making music;

3) use relative pitch (scale degrees) when learning songs and make the connection with absolute pitch (letter names);

4) understand the meaning of the treble clef and absolute pitch, g–G2, and use them in music play;

5) understand the meaning of major/minor key and C–a, G–e and F–d tonalities and use them in making music;

6) understand the meaning of the musical terminology listed below and use these terms in practice:

   a) pickup measure, treble clef, keyboard, major key, minor key, absolute pitch (letter names), tonality, tonic or keynote, key signatures, incidental signatures, diesis, flat, natural and parallel tonalities;

   b) vocal music, solo singing, choir singing, instrumental music, performer and improvisation;

   c) timbre, types of singing voice (soprano, mezzo-soprano, alto, tenor, baritone and bass) and groups of musical instruments (keyboard, string, wind and percussion instruments and Estonian folk instruments);

   d) tempo, andante, moderato, allegro, largo, ritenuto, accelerando, dynamics, piano, forte, mezzopiano, mezzoforte, pianissimo, fortissimo, crescendo and diminuendo; and

7) reinforcement by repetition of the musical terminology and literacy acquired the 1st Stage of Study.
7. Educational Outings  
Learning Outcomes

The students:
1) share and discuss their opinions about musical experience orally, in writing or in another creative manner; and
2) express their opinions using the musical terminology they have learned.

2.4. 3rd Stage of Study  
2.4.1. Learning Outcomes

The learning outcomes of the 3rd Stage of Study reflect the progress of the students.

The students graduating from basic school:
1) gladly participate in musical activities and local cultural life and accept various forms of musical expression;
2) sing in a group in unison or multi-part voices, depending on individual voice properties;
3) sing in the school choir as recommended by the teacher and/or are involved in different vocal and instrumental groups and understand and value the socio-political essence of Estonian song festivals and their importance in musical education;
4) can listen to themselves and others while making music, assess their personal contribution and that of others and perform the assumed duties conscientiously;
5) can sing Estonian folk songs including regilaul (runic song) and joint songs learned by heart during this stage of study;
6) apply relative pitch (scale degrees) when singing from notation;
7) apply, individually and in groups, the knowledge of music they have acquired and express their creative ideas in different musical activities;
8) express and justify their opinions about the pieces of music they have listened to, analysing these pieces using musical terminology both orally and in writing;
9) find characteristic features of the folk music of other countries and single out similarities and differences compared to Estonian folk music;
10) value live and recorded music of high quality;
11) know about copyright and corresponding rights and obligations, are interested in musical activities, value such participation and also participate in local cultural life;
12) have an overview of music-related professions and opportunities for studying music; and
13) use information technology resources in musical activities.
2.4.2. Course Content

1. Singing

Learning Outcomes

The students:

1) sing, taking into account individual voice peculiarities, with natural bearing and breathing, clear diction, clean intonation and expressively, taking into account the style of the performed piece of music and adhere to voice maintenance, as this is the period during which voices tend to break;

2) understand the need for relative pitch (scale degrees) when singing from notation and use it when learning a melody;

3) deliberately use the musical knowledge they have acquired when singing alone and in groups;

4) participate in song repertoire selection and justify their viewpoints;

5) sing in one, two and partially three voices the songs, canons and folk songs of Estonians and other peoples that suit their age and the topics studied; and


2. Playing Musical Instruments

Learning Outcomes

The students:

1) use body percussion, rhythm instruments, xylophones, the recorder or the 6-string smaller zither in accompaniment and/or in ostinato;

2) use the simplest guitar chord techniques in making music and apply absolute pitch (letter names) when playing musical instruments; and

3) apply the musical knowledge and skills they have acquired when performing music.

3. Musical Movement

Learning Outcomes

The students:

1) perceive and implement means of musical expression in movement; and

2) express, through movement, the characteristics of the folk music of different peoples.
4. Composing
Learning Outcomes
The students:
1) create improvisations using body percussion, rhythm instruments and xylophones;
2) create rhythmic and melodic accompaniment and/or ostinato of a certain form using body percussion, rhythm instruments and xylophones;
3) apply relative pitch (scale degrees) when creating simpler melodies;
4) create texts: regi verses, song lyrics, etc.; and
5) express the character and mood of music and their own creative ideas through movement.

5. Listening to Music and Musicology
Learning Outcomes
The students:
1) listen to pieces of music and identify their means of expression (melody, rhythm, tempo, dynamics and timbre) and their structure;
2) make the distinction between pop, rock, jazz, film and stage music;
3) make the distinction by sound and shape between keyboard, string, wind and percussion instruments, electrophones and grouped musical instruments and can name famous composers, performers, conductors, ensembles, orchestras and major musical events;
4) know contemporary interpretations of traditional Estonian music;
5) became familiar with the musical heritage of Estonia and of France, Italy, Spain, Northern and Latin America, Africa or Asia and respect this heritage;
6) discuss and analyse music using musical terminology and listen to the opinions of others and take them into consideration, justifying their own opinions both orally and in writing; and
7) know about copyright and corresponding obligations connected with the use of intellectual property (including online).

6. Musical Literacy
Learning Outcomes
The students:
1) understand the meaning of the symbols of sound lengths, rhythmic figures and pauses shown below and use these in musical activities:
2) understand the meaning of 2/4, 3/4, 4/4 time signatures and the 3/8, 6/8, 9/8 etc time signature depending on the song repertoire and take them into account in making music;
3) use relative pitch (scale degrees) when learning songs and make the connection with absolute pitch (letter names);
Appendices

4) understand the meaning of the C–a, G–e and F–d (and depending on the repertoire also D–h) tonalities and apply these in making music;
5) know the meaning of the bass clef and use it when making music depending on the repertoire;
6) understand the meaning of the musical terminology listed below and use these terms in practice:
a) electrophone, symphony orchestra, chamber orchestra, string orchestra, jazz orchestra, score and names of musical instruments;
b) opera, operetta, ballet, musical, symphony, instrumental concert, spiritual and gospel;
c) rondo and variation; and
d) pop and rock music, jazz music and classical music; and
7) reinforcement by repetition of the musical terminology and literacy acquired during the 1st and 2nd Stages of Study.

7. Educational Outings
Learning Outcomes
The students:
1) discuss, analyse and justify their opinions about musical experience orally, in writing or in another creative manner; and
2) express their opinions using the knowledge and musical terminology they have acquired.

2.5. Physical Learning Environment
1. The school enables the students to use the following resources: natural piano and piano chair, synthesizer, HiFi audio system, board with staves, music stands, shifting quarter note, scale degrees chart, keyboard chart, computer with sound card and Internet connection with notation and MIDI recording software.
2. The school conducts the lessons in a classroom where the students can work in groups and there is sufficient space for movement.
3. The school provides the necessary instruments (the Orff set of instruments, recorder or 6-string smaller zithers and acoustic guitars) for the students to engage in making music.
4. The school allows the students to use its accumulated record collection (CD, DVD, VHS).
Appendix 4

Correlations between music practices and music teaching methods – approaches in Estonia

<table>
<thead>
<tr>
<th>Estonia</th>
<th>D2.21 Singing</th>
<th>D2.22 Playing instruments</th>
<th>D2.23 Musical movement</th>
<th>D2.24 Integrative creative tasks</th>
<th>D2.25 Listening to pieces of music</th>
<th>D2.26 Studying the history of music</th>
<th>D2.27 Learning elementary theory</th>
<th>D2.28 Concerts, excursions</th>
<th>D2.29 Involved in arts teamwork</th>
<th>D2.210 Improvise, compose their own music</th>
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* Correlation is significant at the 0.05 level (2tailed).  
** Correlation is significant at the 0.01 level (2tailed).  
*** Correlation is significant at the 0.001 level (2tailed).
Appendices

Appendix 5

Correlations between music practices and music teaching methods – approaches in Finland

<table>
<thead>
<tr>
<th>Finland</th>
<th>D2.21 Singing</th>
<th>D2.22 Playing instruments</th>
<th>D2.23 Musical movement</th>
<th>D2.24 Integrative creative tasks</th>
<th>D2.25 Listening to pieces of music</th>
<th>D2.26 Studying the history of music</th>
<th>D2.27 Learning elementary theory</th>
<th>D2.28 Concerts, excursions</th>
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