The development of the concept of music education in Estonian kindergartens, 1905–2008: A historical-critical overview
Kristi Kiilu

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The dissertation focuses on the development of music education in Estonian kindergartens and the factors influencing it, analysed in the historical perspective relying on post-positivist paradigm. The study is based on the factors and subjects’ views on kindergarten music education from 1905 to 2008, recorded in written sources or ascertained by means of questionnaire and interview.

The dissertation deals with music’s functions, music education in retrospective, factors influencing child’s musical aptitude and development and teacher’s role in it through the prism of history. The formation of Estonian kindergarten music education and the phenomenon of its development have been researched by stages: the first manifestations of music in kindergarten in 1905−1940; the formation of the concept of music education in 1941−1967 and the application of a unified system in 1968−1990. The work also outlines innovative trends in music education at the end of the last millennium and the beginning of this century, in 1991−2008.

The study relies on a combined design and an analysis of historical archival material and empirical data. The empirical part of the study is based on the questionnaire (n=183) and interviews (n=18) carried out with kindergarten music teachers. The data has been analysed using both qualitative and quantitative methods. The subject of the research is the content and activity types of kindergarten music education and the role of music teacher in their implementation.

The study confirmed that fundamental changes took place in Estonian kindergarten music education due to the change in political power in the 1940s. Following the example of the Soviet system of education, music in kindergarten became an independent music educational orientation and the position of a professionally trained music teacher was established (1947). It was also confirmed that in the newly independent Estonian Republic under the influence of innovative trends a new paradigm of music education arose—from the traditional singing-centred education towards the more balanced use of music activity types (attaching importance to the child-centred approach, an increase in the number and variety of activity types).

The most important conclusions made in the dissertation are that there has been improvement and development deriving from contemporary trends in the clear concept that has evolved in Estonian kindergarten music education over a century; professionally trained music teachers have had a crucial role in shaping it; and kindergarten music education is firmly positioned as a part of preschool education in Estonian system of education.

Keywords: early childhood music education, history of music education, kindergarten music education, early childhood music teachers
Kristi Kiilu

Musiikkikasvatuksen konseptin muodonmustuminen virolaisessa päiväkodissa vuosina 1905–2008: historiallinen ja kriittinen katsaus

Preface and Acknowledgements

My interest in kindergarten music education began more than ten years ago when in the course of my Masters studies I delved into the topic. In the intervening years it has kept growing and deepened my understanding of the importance of preschool music education in Estonian education and cultural space. The realisation of the importance and uniqueness of the topic urged me to investigate it more thoroughly and shape the result into this dissertation.

On that path I have been lucky to receive much appreciated assistance from my supervisors Inkeri Ruokonen, Maie Vikat and Custos, Professor Heikki Ruismäki, who have kindly shared their knowledge and guided me. I am also grateful to the pre-inspectors Professor Leida Talts and Adjunct Professor Leena Hyvönen for the valuable assistance and advice provided by their feedback.

I think with profound reverence and deep gratitude of my supervisor Professor Emeritus Maie Vikat who has given me constructive advice and offered valuable ideas. Her passionate, tireless and seeking spirit inspired me to continue even in the hopeless moments of weariness. My respect and gratitude belong to Professor Katrin Niglas and Associate Professor Maia Muldma from Tallinn University, whose observations were of great importance to the completion of the final version of the dissertation. Joint discussions and topic development with fellow Doctoral students Vaike Kiik-Salupere and Anu Sepp have been enriching and have shaped my music educational views.

The whole of my pedagogical and research activity has relied on great love for music and the need to share it, which I learned from my enthusiastic and charismatic music teachers—Karin Jõks, Thea Leitmaa, Kersti Reimund, Mae and Juhan Trump, Karin Herne, Vaike Uibopuu and Professor Kuno Areng. At different stages of my life they shaped my musical understanding and values, guiding me to the present day.

I am grateful to Estonian Academy of Music and Theatre for trusting me with the responsibility to head the Institute of Music Education and also for the material assistance for the completion of the dissertation.

I owe a deep debt of gratitude to my family—my mother and father, my brother, my husband Riho and children Maria and Robert Markus – without whose patience, support and understanding this dissertation would not have been possible.

I would also like to thank all the music teachers participating in the research, who were willing to share their thoughts and opinions with me and
allowed me a glimpse into their world. I hope this work encourages them (and all of us) to once again (re)consider the importance of early childhood music education and the need for ensuring its sustainability.
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1 Introduction and the research composition

The words music and education are very mundane and that makes the arrival at an acceptable concept complicated. Music education is a phenomenon that contains two immanent aspects: music and education. Music—enjoying the patterned organisation of sound and silence and giving a subjective meaning to it, is a physical, intellectual and mental domain that belongs to the basic assets and values of humankind, which have had an existential role in the preservation and development of humankind. By means of education people are guided towards what has been considered the ideal or perfection of humanity and its purpose is to support the coping in the society (Welch 2006b; Selke 2007; Hirsijärvi & Huttunen 2005).

The philosophical basis of music education lies on the understanding that music and art are the most important manifestations of being human (Abeles, Hoffer & Klotmani 1995, 66). Music carries a great deal of what marks us as people. Its task is to cause a wide range of aesthetic experience and through that shape a creative, tolerant and motivated personality. On the one hand, music is a means of developing an individual into a balanced, ethical and emphatic person who is able to use his or her senses evolved in the process of music education, to gain aesthetic experience and make moral decisions. On the other hand, music is like an aim, theory, history, through which a vast amount of information and an opportunity to find one’s place in the international cultural space become available (Мулдма 2004). Thus music education is a part of educational sciences and it is topical to deal with it in the contemporary postmodernist society.

The historical aspect of Estonian music education at school and in the family has been researched by H. Rannap (1972, 1977) and T. Selke (2007), problems of musical development of preschool children and the effect of folklore on children’s musical development—by M. Vikat (1979, 1986 et al). Trends in music education in the 1990s have been investigated in several master’s theses2 and later also in doctoral dissertations3. Throughout the last

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1 Dissertation “Innovaatilised suundumused lasteaia muusikakasvatuses ja õpetaja professionalis nende elluviijana (Innovative trends in kindergarten music education and teachers’ professionalism in their implementation)”

2 T. Toom “Muusika ja liikumise seostest algastest algastme muusikakasvatuses (The connection between music and movement in primary music education)”; E. Ots “Muusika kuulamise osatahtsusest õpilase sotsialiseerimisel murde- ja noorukieas (The role of listening to music in pupils’ socialisation in their teenage and adolescent years)”; A. Sepp “4.-6. klassi muusika
century topical problems of kindergarten music education were reflected in the press by various authors (M. Terri, M. Vikat, R. Päts, V. Masing, E. Lootsar, etc). Despite the abundance of the articles there is still no informed understanding of the concept of kindergarten music education, its objectives and complicated content—specific activity types. Research carried out in the first decade of this century (H. Papoušek, I. Peretz, S. Trehub, W. Gruhn) emphasises the importance of music in children’s development even before their birth when music influences their neurobiological design, mental and physical advancement. Studies in this field give a new and considerably more telling meaning to music education in early childhood.

Tendencies developing in the social life of Estonia towards the end of the 20th century lead to a new way of life, opening to the outside world, changes in the content and objectives of education. At the same time, the whirlwind acceptance of the new put historic traditions in jeopardy and through that also the sustainability of the nation. According to many authors, the focus of education is moving from the decades of emphasising collectivist values to individual-centred education (Järva 2004; Ruus 2000; Orn 1998). Contemporary socio-cultural trends of development have given a new meaning and functions to music as well as its role in the development of a personality.

Estonian people have since ancient times identified themselves through singing, the characteristics of which are the millennia-old runic song that has been recently revived, and also the tradition of song festivals, which over two centuries has imbibed its viability from the continuous music education. The timeless topicality of music education in Estonian cultural space and an increase in the importance of early childhood music education on the one hand and the absence of a systematic approach to kindergarten music education on the other gave me impetus to investigate the factors of the development of contemporary concept of kindergarten music education from a historical perspective. From the above a problem arises: What changes have taken place in kindergarten music education in different historical periods? What are the factors that have influenced the formation of the concept of Estonian kindergarten music education?

My study is based on the factors and subjects’ perceptions of kindergarten music education in 1905–2008 as recorded in written sources or ascertained by means of questionnaire or interview.

"Oppekirjanduse kontseptuaalsed alused" (The conceptual basis for music textbooks for forms 4 to 6).  
M. Muldma “Muusikafenomen kultuuride dialoogi kujundamisel (The phenomenon of music in the development of the dialogue between cultures)”; M. Pullerits “Muusikaline draama algõpetuses—kontseptsioon ja rakendusvõimalusi lähtuvalt Orff’s süsteemist (Musical drama in primary education—the concept and applications deriving from C. Orff’s system)."
Proceeding from the research problem, the aim of the study is:

1) To give a historical-critical overview of the formation of the concept of music education at Estonian kindergartens in 1905–2008;
2) To find out trends influencing music education;
3) To ascertain music teachers’ professionalism in the development of the concept.

The subject of the research is the changes in the content, activities and objectives of kindergarten music education and teachers’ role. In order to achieve the aim, the following tasks were set:

1. to find out about the traditions of kindergarten music education;
2. to create a framework for describing changes in kindergarten music education;
3. to find more general concurrences in music education and possible regularities through analysing different sources:
   a  Documents and articles:
      • Training programmes and guidelines
      • Articles on music education in the magazines Lasteaed, Eesti Kool, Nõukogude Kool, Haridus and newspapers Nõukogude Õpetaja, Õpetajate Leht, Sirp ja vasar
   b  A questionnaire for kindergarten music teachers
   c  A semi-structured interview with kindergarten music teachers
4. to ascertain teachers’ professional skills in conducting activity types of music education.

The methodological approach of the current work is based on features characteristic of post-positivist paradigm that have guided my way of thinking and supported me in carrying out the study since posing the research problem. Post-positivism is a concept that views knowledge as conjectural, therefore as different evidence as possible (documents, questionnaires, interviews, etc) is used to find out about the truth (Elliott 2002, 91). Acceptance of the possible imperfection and fallibility of evidence, which is a central tenet of post-positivism, does not indicate the absence of an opportunity to judge about objective evidence or apply it to back one’s conjectures (Phillips & Burbules 2000, 31). A researcher’s decisions and activities require an understanding of what is better, more secure and correct to do. My ambition as a researcher is to offer reasoning, evidence and justifications, to make the best possible choices and decisions about music education at the given time and in the given place, which rely on as relevant evidence and sources as possible. Another claim characterising post-positivism is that there exists an infinite num-
ber of potential “truths”, which all can develop or shape the phenomenon under observation and therefore there are no research methods that could lead to the perfect truth. However, they can lead to the best possible understanding, which develops in the process of seeking the “perfect truth” (Elliott 2002).

When describing music education I keep in mind that it is influenced by different levels of factors in historical perspective and their interaction has been historically changing. Because of that the second methodological aspect is historical approach. According to Rainbow and Froelich (2002, 108), in a historical research it is necessary to ask as many preliminary questions as possible, collect and confirm facts (data) related to the topic and decide about the importance of the material and interpret the data, finding answers to the questions asked. For years the focus of historical research has been collecting and saving data and interpreting the past events in order to determine what effect they have on the present and what indication that gives about the future. Several educational researchers claim that by thinking of the past we are able to predict the future (Phelps, Sadoff, Warburton & Ferrera 2005; Wiersma 2000).

According to Brickman (1975), a researcher of history needs interest in the given topic, availability of sources, suitable time resource, importance of the topic and special knowledge. In the context of the present work, special knowledge includes knowledge about music, education, system of (music)education and also history (Phelps et al 2005, 214). Historical research on music education relies on social and pedagogical research traditions. As the main factor of music education music activity is observed, viewed in the present work as systematic activity aimed at musical and general development of children at kindergartens carried out by teachers with specialised education4.

As research methods I combine quantitative and qualitative methods:

1) analysis of historical documents and articles of music education
2) conducting a questionnaire;
3) qualitative analysis of the content of interviews.

In the design of my dissertation I will proceed from the problem, aims and tasks and it will consist of five chapters, references and appendices. In the introduction I will pose the problem, set the aims and in order to achieve

4 The present dissertation does not include the application of music education outside musical activity, e.g. in group activities or the activities of song and play schools.
them, formulate the tasks. I will also introduce methodological approaches my dissertation is based on. In the second chapter I will outline the theoretical approaches important for the given topic. Creating a historical background for the topic addressed will allow me to give an overview of the functions of music in the society, music education in retrospect and investigate the development of children’s musical aptitude and musicality as well as the factors influencing it, which include kindergarten music education and teachers implementing it.

In the third chapter I will analyse the development of kindergarten music education in Estonia, beginning with music education based on folk traditions and moving on along chronological stages – music at kindergartens in 1905–1940, the formation of the concept of music education in 1941–1967, the application of a unified system in 1968–1990, and ending with the trends emerging at the change of the millennia (1991–2008). The historical-critical overview of the development of Estonian music education and the formation of the concept will include a comparison of different sources (archival materials, newspapers and magazines, pedagogical literature) and an overview of the music educational legacy of the founder of Estonian music education, a composer and music pedagogue R. Päts and orientations in kindergarten music education (M. Terri, M. Vikat, et al). The views of popular music education are based on the research by a musicologist and pedagogue H. Rannap and Estonian folklorists H. Tampere, E. Laugaste, Ü. Teder, I. Rüütel.

The empirical part (chapter four) will include the study of the state of kindergarten music education in 2008. I will also touch upon earlier stages, permitted by the interview format. In chapter five I will create connections between the theoretical and empirical parts of the dissertation and discuss factors facilitating the formation of music education and new trends, in the centre of which music teacher has been. In the conclusion I will generalise the results of the analysis of empirical and theoretical data and suggest conceptual principles of kindergartens’ sustainability and professional preparation of teacher training and in-service training.

In the theoretical part of my dissertation I will rely on the approaches by musicologists A. Merriam, M. Clayton, J. Ross, in the historical overview of music education on the views of G. Reese, C. Plummeridge, T. Siitan, D. Grout, G. Cox, et al, which on the whole provide the research with a potential to explain the perceptions of the topic under discussion. Children’s musical aptitude and its development will be addressed on the basis of the research by music psychologists R. Shuter-Dyson, S. Hallam, J. Sloboda, G. Welch, K. Karma and W. Gruhn.
2 The role of music in education through ages

2.1 Music’s functions and music education

Music has several functions that act at individual, group and societal level. In all those connections music has powerful effect on behaviour, emotions and mood (Hallam, Cross & Thaut 2009; Hallam 2006b; Selke 2007; Radocy & Boyle 2003). The role of music in human life has been studied from historical, psychological, philosophical, sociological, cultural-anthropological and other aspects. Researchers refer to the general agreement that enjoying organised patterns of sound and silence—music—and giving it subjective meaning is characteristic of human beings (McPherson & Hallam 2009; Welch 2006b; Hallam 2006b; Peretz & Zatorre 2003; Blacking 1995).

Proceeding from the use and functions, A. Merriam (1964, 219–227) claims that music serves the purpose of emotional self-expression, aesthetic pleasure, entertainment, communication and various symbolic meanings. In addition, in many cultures music is related to movement, dance and other rituals. In primitive cultures and also in the repertoire of young children music facilitates adjustment to social norms. Music is also in the service of strengthening public institutions and religious rituals, at the same time playing an important role in continuity and stability of culture and the process of social integration. The social essence of the above concept accentuates that if interaction between music and a person has begun, it helps to integrate the person into society, teaching them social customs and order, thus contributing to general persistence and continuation of culture.

In contemporary approach the prerequisite for the functions of music is individual’s musical behaviour, which is based on two separate but related phenomena—human beings’ potential for vocal expression and their internal orientation towards including others in their activities, especially those involved with producing sounds. According to M. Clayton (2009, 40–41), functions of music are the following:

- Regulating the state of an individual. Musical presentation has psychological effect—singing has connections with breathing and posture, many instruments develop bimanual coordination, etc. Music also has the ability to awaken deep and meaningful feelings in people (Sloboda 2000; Ross 2007; Meyer 1956).
• Creating connections between oneself and others. Music has been a means of communication for centuries, even when normal talk has been impossible – for example, communication with the God in ritual context through songs and music. As a means of communication, the so-called universal language of music has exceptionally wide use.

• Giving symbolic meaning. Music as a semiotic medium is able to carry and mediate messages that cannot be expressed verbally. J. Ross refers to it as a need to speak the truth in the society, express something indescribable (Ross 2007:174–175). In conventional music (cinema, entertainment) music can bear a symbol completely different form the visible one (Tagg & Clarida 2003; Maimets-Volt 2009).

• Coordinating activities. People have the ability to respond to the stimuli of music produced by each other or external sources (performance or recording) with physical activity. Music promotes interpersonal relationships, creates social cohesion, establishes the foundation for creating and/or recreating and maintaining a tradition (Ross 2007).

To be addressed by music, people need contacts with music since their earliest age (even before birth). Purposeful stimulation – music education – supports, strengthens and consolidates the functions of music at all levels. According to Heimonen, the question about the right to receive music education does not only concern each child or adult who is actively engaged with music, but it encompasses aspects of values, objectives and contents. The aim of music education is not only musical skills, but virtues, moral philosophy and education in general (Heimonen 2006, 121).

In order to understand the value and necessity of music education, next its effect and organisation will be viewed in historical retrospective and the essence and purpose of education will be studied in the context of music education.

In everyday life of ancient civilized people music had a firm position and songs and instrumental pieces were handed down to the succeeding generations by means of oral tradition. Since they were serving ritual, religious and communicative purposes, the whole community depended on active participation of all people. Musical skills were vital for existence and therefore enjoying an important role in education (Mark 2002, 1046). For thousands of years in the ancient Chinese culture music formed a part of philosophy and almost all famous Chinese philosophers were involved with it. Confucius emphasised the philosophical and educational importance of music: “Learning and education begins with poetry, strengthens in self-discipline and ends through music” (Tilk 2006, 118–119).
Archaeological and historical research results indicate that in the Old World singing, instrumental performance and dance, which were tightly connected with rites and ceremonies, occurred together. According to G. Reese, music that was a powerful means of experimenting and active participation at that time, was essentially a form of social interaction (Reese 1940, 11).

The knowledge we have today about music and art in Ancient Greece relies on Plato (427–347 BC) and his dialogues, where he looks at the influence and place of music in education. He views music as power uniting different senses. In the dialogue Protagoras Plato gives detailed recommendations for music education: a personality begins to develop already before birth and music education has to commence in childhood and continue throughout life (Linnankivi, Tenkku & Urho 1981, 20). Musicians’ education was based on the principle of vocational education, where a pupil learns from the tutor in the process of practical music making.

In Ancient Greece education was divided in two categories—music (musikē) and gymnastics. The perfection of culture was characterised through two opposites—mind and body, in collaboration of which culture becomes perfect and balanced. Since the 7th century BC young Athenians’ education included dance and choral singing as well as playing the aulos and lyre. Learning heroic songs and performing them to the accompaniment of the lyre became a long-standing tradition and was valued as both musical and spiritual experience. By the 5th century BC musikē had developed—an art of muses that was an inseparable unity of music, poetry and dance, thus completely differing from what we understand as music today. Musikē included whole mental education, which created the precondition for discussing wider questions. Learning the unity of word, singing and rhythm and understanding noble values was the purpose of education.

Music had a great importance in cultural development of people in antiquity. It was not merely art, but science that was very closely related to mathematics and astronomy. Plato’s doctrine of Ethos (The teaching of Ethos) views the moral and educational influence of music on people, relying on Pythagoras’ vision of music as a microcosm, a system of sounds and rhythms regulated by mathematical regularities similar to those organising visible and invisible nature. It was strongly believed that music making provides an opportunity for perfect religious, political and personal life. Constitutions regulating music in the towns of Athens and Sparta give evidence of the importance of music in the society (Siitan 1998; The Oxford... 1970; Grout 1973; Ulrich & Pisk 1963; Plummeridge 2001; Tilk 2003). On the basis of the muse-dependent nature of the world that has crystallised in musical and physical laws, Aristotle developed the concept of art’s ability to purify, on which also today’s art therapy relies.
The birth of Christianity and the development of a unified Christian culture influenced music, music education and their role in the early Christian world. The work of *Scolae Cantorum* ensured a continuous link between music, liturgy and education, supporting general music education in educational institutions through Roman church music. The most important part of church songs was their lyrics and music was there to help to emphasise the meaning of the words. Education was provided by Latin-speaking convent, monastic or cathedral schools. Music education of convents and monasteries was of practical nature, in addition to teaching music, elementary knowledge in other subjects was given. Choirmasters of convents and monasteries became leaders of music education who gradually turned larger convents and monasteries into singing schools, which determined the style of singing and notation of the region. The most important of those were in Tours, France, St Gallen, Switzerland and Metz, Lorraine. Cathedral schools paid more attention to theoretical education and by the early 13th century they had become university preparation schools.

Medieval school was divided into two stages formed by the seven free arts (*artes liberales*). The first of them,—*trivium* dealt with grammar, dialectics and rhetoric. The second,—*quadrivium* with sciences: music (as the heritage of antiquity), arithmetic, geometry and astronomy. Music was the science of harmonious organisation of the Universe and through music natural sciences got their general standing (Siitan 1998; Grout & Palisca 1996; Tilk 2004).

In medieval treatment of music two approaches prevailed: theoretical, which dealt with the deeper essence of music, and practical (in the form of rules, didactic solutions, etc). The field of theory was involved with the question of music’s ethos—the importance of music in mental disciplines and preparation for higher philosophy. Mathematical aspects of music deserved attention once again, especially defining intervals. The primary theoretician of the period Boethius (approx. 480–524), relying on Greek philosophical writings, united classical ideas with medieval thinking. In his treatise *De institutione musica*, Boethius determined categories of music: 1) *Musica mundana* (music of the Universe); 2) *Musica humana* (human music); 3) *Musica instrumentalis* (resounding sound of human voices and musical instruments). Music was viewed as an essential part of human nature that had an ability to unite soul and body. In the spirit of Plato, Boethius directed attention to the power of music to ennoble or corrupt and educational objectives of music were focused through that. The highest form of music education was the “rational theory”, which meant getting knowledge about univer-
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sal harmony through causal relation (Plummeridge 2001; Siitan 1998; Grout 1973; Reese 1940; The Larousse...1983).

Until the 11th century teaching and learning music was an oral and aural tradition, which began to change when notation came into being. A need for notation arose in the 8th century, when the Frankish Empire developed, which incorporated the majority of the Western Europe under papal rule. That created a need for the development of musical notation and the first notation signs *neuma* were used in the middle of the 9th century.

A Benedictine monk Guido d’Arezzo (approx. 991–1034 or later) greatly contributed to the development of notation by inventing musical notation (a stave and notes marked on it) at the beginning of the 11th century and a system of hexachords or six-tone scales, which provided an opportunity to write down tunes but also sing from notation. For solmization Guido introduced syllables *ut, re, mi, fa, sol, la*, which all had the meaning on the scale and their pitch always depended on the pitch relation with the initial tone. In addition, illustrating hand signs were used. Guido’s creative innovation influenced the teaching of music for the next 6 centuries and pedagogical techniques he created developed into different systems of sight singing created in the 19th century and later. He was also the inventor of the compact stave system used today, in which both lines and spaces between them represent a pitch (Siitan 1989; Griffiths 2006; Cattin 1984).

Consequently, the medieval contribution to music education was mainly related to musical literacy (notation and names of degrees, etc), music-theoretical questions and practical music education provided by Christian institutions.

As the result of political changes in Europe in the 14th century, changes in spiritual and cultural environment took place as well as in the views of the world and people in general. European spiritual culture became increasingly secularised and it was reflected in art, literature and music. In the rapidly developing towns of Northern Italy early capitalist urban society developed where the ideal of a free educated man reigned. Humanist thought spread all over Europe and gave birth to the new age—renaissance. In the 16th century the development of natural sciences accelerated and the invention of printing considerably widened the opportunities for education and science.

The desire to escape the sphere of influence of the Middle Ages and the Church provoked education innovators to look for opportunities to combine classical learning and the needs of contemporary society. Teaching of music focused on practical music making. A Spanish humanist teacher J. L. Vives (1492–1540) declared that beside theoretical part, music education has to include practical part as well. In the second half of the century the idea of universal education gained popularity and the demand for international sys-
tem was winning increasingly more supporters among politicians and intellectuals alike. The most important representative of the discussion was a theologian and educational theoretic J. A. Comenius (1592–1670), who worked out a universal system of primary and secondary education, in which music was essential at each level of education. Comenius emphasised the need to sing as much as possible with children and provide the musically more talented with an early opportunity to learn to play a musical instrument.

Simultaneously with secularisation, reforms also took place in Church circles, lead by M. Luther in Germany and by J. Calvin in France. Luther (1483–1546), who had a good musical education and who glorified music to the heights of the God, gave a new meaning to music and its effect on people. Music making (singing) was an influential spiritual activity that protected from dark forces. In both, school system and church services, it was singing, through which people, their mental and spiritual world got involved. Powerfully and equally with religious music diverse secular music genres emerged. Musicians were interested in combining music and poetry popular in antiquity, and its aesthetic effect (Linnankivi et al 1981; Perkins 1999).

At the end of the 17th century the notion of child and childhood as a value in itself became prevalent due to the impetus given by the continuing secularisation. In the 18th century a newborn was viewed as a tabula rasa, whose senses were pure, and that made the question of the relation between nature and nurture of a child topical. That lead music education to systemic foundations (similarly to language learning), where musical knowledge was received by relying on the memory (Cox 2006; Cunningham 1995; Hendrick 1997). Beside systemic education, as the influence of renaissance ideals, in the middle and upper classes singing and playing a musical instrument continued as a form of social interaction—T. Morley’s “Plaine and Easy Introduction” (1597) and C. Butler’s “Principles of Music” (1636) served the aim of practical music making and remained popular even in the next century (Plummeridge 2001, 618).

J. J. Rousseau (1712–1778), a philosopher of the Age of Enlightenment, viewed the basic points of education in his main work “Èmile” (1997), which also elucidates music education. The best basis for it is singing, which is better memorised “by ear”, because young children learn by hearing. Children’s music has to be simple and easy to learn. A child is able to learn at a very early age. As the result of Rousseau’s music theoretical and pedagogical studies, the numerical system of writing down notes as well as solmization signs developed (Project concernate de nouveaux signes pour la musique 1742).
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The objectives and content of today’s education have been greatly influenced by innovators of education, active at the end of the 18th century and beginning of the 19th century, H. Pestalozzi (1746–1827), F. Fröbel (1782–1852) and J. F. Herbart (1776–1841). Proceeding from the principles of Rousseau and Comenius, they created a broad and impressive approach to nurture and education in general and that also shaped the further development of music education. In Pestalozzi’s folk schools music had an important role in the form of lullabies, folklore and other songs, which were considered important in the development of a child. He considered that collective singing has social and ethical meaning. The founder of kindergartens Fröbel introduced play into education, justifying it as a natural and developing activity for a child. Song games and round dances had an important role in Fröbel’s kindergarten. An original activity was also a singing talk, where questions were asked and answers were given by singing (Varhaiskasvatuksen... 2001; Niggol 1921; Linnankivi et al 1981; Braun & Edwards 1976).

In the 19th century the majority of European governments felt responsible for educational policy and creating a national system of education. In the light of social reform and expansion of education, music as a subject was established, based on the contemporary model of curriculum, organisation and learning. Many music studies of that period were focused on strengthening moral values and improving social behaviour. In his work “Instruction in Vocal Music” (1833) an Englishman J. Turner promoted music studies and involvement in musical activities as a healthy form of leisure for working classes and an alternative to depraved leisure activities. By means of music social change in the society was directed and control over it was exercised, and that justified its place in the curriculum. Music education became a part of the idea of general education, which proceeded from child-centred education and attached value to music not only from moral aspect, but also viewed it as an experience and an opportunity for self-expression in education in general. It was considered that the outcome of musical experience is manifested in child’s intelligence, creative abilities and aesthetic perception (Plummeridge 2001; The Oxford...1970). Thus music was valued as a carrier of culture, national identity and /or political ideas.

In the 19th century several teaching methods developed, which relied on practical works of Rousseau and Pestalozzi and were based on the notion that for understanding music musical skills are needed. It was thought that children need training that is in keeping with their age and intellectual maturity, and that sounds have definitely to be introduced before symbols. Those ideas came from the methods of the Swiss M.T. Pfeiffer and H.G. Nägel and a German C.A. Zeller. It was attempted to find skills needed for understanding music in dealing with the questions of solmization and their application. So in
France P. Galin and A. Paris, and N. Paris and E. Chevé dealt with the Tonic Do system. The GALIN-PARIS-CHEVÉ method was used all over Europe, including the Baltic German school of the 19th century. In Estonian territory also several music textbooks based on that method were published by C. G. Oettel (Ernits 2009). The Tonic Do system found a detailed approach in Scandinavian counties, where even songbooks were often published in figure notation (Plummeridge 2001). In England J. Curwen dealt with Tonic Sol-Fa method, the application of which was continued by his eldest son J. S. Curwen (1847–1916). J. S. Curwen is also the author of the book “School Music Abroad”, in which he views music education in different countries at the end of the 19th century. As an especially pleasant experience, he describes in his book a music activity of 3–7-year-old children at Geneva nursery school l’Ecole Enfantine de Malagnon, where soft tender voice was used to sing with children (employing the method where the teacher was singing the lead and children were repeating), a piano was not used, there were no exercises and the lesson was carried out playfully, based on a story and pictures. Songs were in keeping with the season and the teacher was very enthusing and encouraged children to play (Curwen 1901, as in Cox 2006, 404).

By the end of the 19th century almost everywhere singing and music had established in preschool education. There was plenty of new contemporary repertoire and less church music.

In the 20th century several composers, innovators of music education emerged, like a Swiss E. J. Dalcroze (1865–1950), a German C. Orff (1895–1982) and a Hungarian Z. Kodály (1882–1967). Their leading pedagogical-philosophical principles carried the idea that music education has to be available for anyone, not only gifted children; it has to be carried out by qualified teachers as part of formal education.

According to Dalcroze’s approach, music education begins through the movement of the qualities of music from reality, using body to express music. His system is geared towards developing the sense of rhythm while at the same time supporting general knowledge of music theory, improvisation and rhythmic movement (Seitz 2005; Russel 2001; Bacmann 1991; Choksy, Abramson, Gillespie, Woods & York 2001).

Orff’s music education ideas originated from the collaboration with D. Günther in the Günther-Schule in Germany in the 1920s. The instruction given at the school aimed at the unity of music and movement. Proceeding from that symbiosis and relying on children’s circumstantial games and folk songs, Orff worked out his own system (Orff-system), in which he attached importance to music making by means of an original set of instruments – melody and rhythm instruments. The most important endeavour was to use
improvisation to give children impulses for active music making and creation. Orff’s music education ideas were realised in five volumes of the collection “Orff-Schulwerk – Musik für Kinder” (Päts 1989; Pullerits 2004b; Choksy et al 2001).

The most important heritage of the Hungarian composer Z. Kodály is dedicated to music education. In the 1940s and 1950s he created a system of relative sight reading, combining the Italian sol-fa, English tonic sol-fa, rhythm syllables by Chevé from France and J. Curwen’s singing hand elements. The uniqueness of Kodály’s creation lay in joining the different techniques listed above into a single complete system, which aimed at gaining unity between the music heard and seen in the notation and was based on Hungarian folk music. The system relied on philosophical convictions that music education is essentially more efficient when it begins at an early age and folk songs in children’s own language build their musical mother tongue, which is the reason why they have to be used throughout early education. Music has to be the core of the curriculum and singing is the best way of participating in music. Only very high quality music can be offered for children’s music making and listening—both folkloristic and composed. Z. Kodály’s educational-methodological material includes approximately 1500 songs, from the easiest monophony to the most complicated polyphony (Grout & Palisca 1996; Päts 1989; Choksy et al 2001). Dalcroze, Orff and Kodály’s music education ideas are essentially shaping music education even now, in the 21st century.

In conclusion. Since ancient times music has been used as a means of education, which has been in strong connection with the values generally accepted in the society and developments in the history of culture. Notwithstanding the increase and/or decrease in the significance of different aspects of music education, in each epoch music has been considered an important aesthetic part of education, in which the ennobling, exalting and purifying power of music has been in the foreground.

2.2 Musical aptitude and musicality

Contemporary approach to musical aptitude studies the development of distinctive features of musical potential into abilities in a social context, relying on nurture, innate propensities and connections between them. Homo sapiens as a species has a disposition to develop musically and this musical potential may be considered as universal as linguistic abilities (Wallin, Merker & Brown 2000; Sloboda 2000; Cook 2005; Welch & Adams 2003; Blacking
The present work views musical aptitude as a potential to become involved with music and musicality as an established but developing complex of abilities.

Dispute over musical aptitude has developed simultaneously with its measurement. The first musical measurements were made by C. Stumpf in 1883, but C. Seashore’s (1938) Musical Aptitude Test became fundamental in this sphere. Seashore views musical aptitude as a genetic invariable hearing-based skill with minimal opportunities for development. H. Wing (1981), C. Drake (1957), and A. Bently (1966) share C. Seashore’s view about hereditary nature of musical aptitude, but differ over the concept of the nature of the ability and its measurement. The problems of the tests of musical aptitude arise from the circumstance that it is only possible to measure what has been achieved (skills, proficiency, etc) not the potential or capability to deal with respective field (Farnsworth 1969, 151). The concept of “developmental” musical aptitude comes from E. Gordon (1979), according to whom abilities which form the basis for musical aptitude develop rapidly until age nine and stabilise after that. That is the reason why today so much attention is paid to music education of young children and preschoolers in the whole world.

Social context has acquired an extremely important position in the theory of musical aptitude, because musical aptitude develops in the interaction of the subject and the environment. Supposedly this process commences immediately when human foetus begins to respond to sound. Young babies assert themselves by means of varying behaviour (e.g. crying with varying frequency, duration and intensity), which may be viewed as an aspect of personality. The genetic source of the extent of agitation is unclear, because it is strongly influenced by parental environment (Parnicutt 2006). The same presumption also extends to young babies’ musical ability. How parents’, especially mother’s involvement with music influences the foetus in the perspective of the child’s long-term musical development is not known. Most likely it cannot be equal to childhood experience where the factors of musical rearing environment influence long-term musical success. Musical communication that goes on between mother/father/carer and the child has a profound effect on the baby’s further development. A detailed musical-acoustic analysis was used by S. Malloch (1999; Trevarthen & Malloch 2002) to reveal that in the early vocal dialogues between the parent and the child expressive parameters can be identified, like pulse, quality and narrative. Empirical studies have proved that musical aptitude largely depends on the frequency and quality of musical experience (music making, music education).
Contemporary studies do not allow us to affirm either the purely inherited or purely learned nature of musical aptitude, they sooner claim that it is the result of both (McPherson & Hallam 2009; Hallam 2006; Wallin et al 2000; Shuter-Dyson 1999). A proof of human musical aptitude is that we all share the same brain structures that respond to music and facilitate musicality (Peretz 2003). That creates preconditions for musical development of all people. Depending on the complexity of interactions, musical aptitude includes cognitive, motivational, social and cultural factors and individual experience, education, striving towards music and learning music (O’Neill & Sloboda 2001).

R. Shuter-Dyson’s (1999) concept of musical aptitude relies on fundamental abilities—the importance of perception and cognition of patterns and structures. On that basis musical abilities are based: tonal (pitch perception, sense of tonality, harmony and polyphony), rhythmic and kinesthetic as well as aesthetic and creative abilities. In further treatment of musical aptitude the author will rely on the above concept.

Proceeding from listening, K. Karma (1985) defines musical ability as the ability to structure acoustic material, claiming that the senses of tonality, rhythm and harmony may be viewed as culture-specific reflections of a general structuring ability. It is difficult to remember unstructured material and that is why musical memory is considered the consequence of conceiving the structure of the music heard (Shuter-Dyson 1999). Any musical activity involves memory, by employing it we keep learning for the whole life through formal (nurture and teaching) and informal (enculturation) education. Memory has two basic functions—recognition and recollection. The first operates during listening to music and the second during performing. The qualities of musical memory are different and depend on practice, diversity and intensity of memory training, memorizing speed and accuracy of auditory images. Memory is an ability one can improve but not guarantee (Sloboda 2001, 540).

The above fundamental abilities form a precondition for musical potential on which basis tonal abilities develop. Theoretical and empirical research (Krumhansl 1990; Cuddy 1997) contend that the relations between pitch hearing and tonal harmony applied in the process of pitch perception have been constructed through abstraction by long term memory and rely on the regularity of pitch schemata in tonal works. Those long term representations play an important role in processing pitch hearing experiences in further listening of music. Organised acquisition of pitch perception is strongly influenced by the surrounding music culture and continuous music experience, not only the baggage increasing with age (Speer & Meeks 1985; Cuddy & Badertscher 1987; Lamont & Cross 1994; Lamont 1998; Stainsby & Cross 2009).
Another important musical ability—the sense of tonality lies in the ability to differentiate between the functions of single sounds in a melody depending on the tonality, their relationship, their stability and flow, thronging, belonging and above all their connection with the key tone. The sense of tonality is based on melodic hearing, which is considered an ability to perceive a melody as a meaningful rhythmic-melodic whole (Dowling 1994; Теплов 1947). Two levels are distinguished in the perception of a melody: first, the general direction of melodic movement is recognised and reproduced (timbre-related pitch perception) and then exact interval relations of sounds are recognised and reproduced (the indicator of the existence of pitch perception) (McAdams & Giordano 2009; Dowling 1999). The perception of a melody depends on its tonality and rising and falling pitches in the melody (Schmuckler 2009).

A great deal of musical potential is related to rhythmic abilities. Rhythm is an organised succession of sounds with different durations, grouping, whereas the inevitable precondition for rhythmic groupings is the presence of accents. In music rhythm structure relies on different aspects: tempo, beat, metre and melody or phrase rhythm. The perception of rhythm contains cognitive sign clusters in a timeframe, in which each duration has set up a connection with those that have already been (memory) and those that are yet to come (presumption). From the perception point of view rhythm is characterised by the combination of those two units in a motive, phrase, musical sentence, period, etc (Radocy & Boyle 2003; Пэст 1989; Handel 1998).

The perception of rhythm is an auditory movement process based on motor skills and emotional movement response in which head, arms, legs—the whole body participates, including vocal apparatus, as well as vocal and respiratory organs. Musical rhythm can be received and conveyed only on rhythm perception basis, relying on motor and emotional competence. The reception of rhythm has to be accompanied by immediate movement reactions allowing accurate mediation of the temporal movement of music (Теплов 1947; Trehub 2001; Clarke 1999; Dowling 1999). In the evolution of rhythm perception the following stages are gone through: auditory differentiation, ability to reproduce what has been heard through movement patterns and create a connection between visible rhythm symbols and models heard (Radocy & Boyle 2003, 194).

Creative abilities that play an essential role in the improvement of musical aptitude can only develop if enabling skills exist which, according to Webster (1988, 2002), are a vital amount of musical skills, general conceptual understanding, mastery and aesthetic sensitivity. In addition to the above also a set
of enabling conditions is required: motivation, convergent\(^5\) and divergent\(^6\) thinking and originality, environment and individuality (Webster 1988, 2002; Burnard 2006; Ashley 2009). The importance of creative abilities in the concept of musical aptitude has considerably increased in recent decades. Paananen (2007), Guilbault (2004) and other researchers’ studies on children’s improvisation skills confirm a positive effect on aptitude produced in the process of the development of creative abilities. Creative abilities may also appear as a manifestation of “child’s own culture”, where musicality and creativity in exploring new games is less influenced by adults (Flohr & Trevarthen 2007; Bjørkvold 1992).

As the result of interaction between hearing, physical coordination, intelligence and experience musical aptitude develops into musical skills and the outcome may be viewed as musicality, which is based on regular neuropsychological functions and has developed and strengthened through practical experience (Shuter-Dyson 1999; Hallam 2006b; Welch 2006; Radocy & Boyle 2003; Flohr & Trevarthen 2007).

In customary language use musicality is often understood through its antonyms nonmusical or unmusical. According to G. Révész, musicality is a need and capability to understand and experience music and assess it, keeping specifically in mind the understanding of aesthetic content of music (Révész 1954, 136–137). His contemporary B. Teplov understands musicality as purely musical abilities, as individual psychic characteristics that allow successful involvement with music. He differentiates between musicality and musical talent, treating the latter as an essentially wider concept, where musical abilities are complemented by the force and richness of imagination, initiative, connection between visual and auditory images, emotional susceptibility and an ability to concentrate whole mental potential on musical activity. The most important quality of musical talent is ability to emotionally experience music (Теплов 1947).

Contemporary concept of musicality, similarly to the contemporary treatment of intelligence, emphasises its complexity and multifaceted nature. J. Flohr and C. Trevarthen (2007) define musicality as the capacity of the expressive units of human brain to regulate the rhythmic movement as a gracefully coherent system, respond to musical gestures and emotions and thus in social activity create musical meanings of great complexity.

Empirical studies have established that musicality also develops through practical playful experience and group activities, not only as the result of

\(^5\) Ability to recognise rhythmic and tonal patterns and musical syntax

\(^6\) Musical extension or how many ideas have been created. Indicators – flexibility in moving from one opposite to another slow/fast, soft/loud, high/low
consistent practice (Young 2004; Hallam 2006). That provides scientific basis for the development of musical abilities in the kindergarten in the process of musical activities.

In conclusion: Contemporary research allows us to claim that there exist complex connections between prior knowledge, motivation, success and perceived effect, which all play an important role in the development of musical abilities. As behaviour characteristic of human species, music is related to our innermost nature and through that all children are inherently musical and need the most diverse musical experience to realise their individual musical potential.

2.2.1 Characteristic features of children’s musical development

Musical development is a part of children’s general development due to which musical features are in strong connection with the features of their general development. Therefore it is essential to take a glance at cognitive aspects of musical development in the light of Piaget’s theory of cognitive development. Given that children’s development is a sequence of acquired skills and experiences related to concrete age and certain competences, certain musical skills can be acquired at certain age and sequence and thus we can create connections between the stage of preoperational thinking (2–7 years of age) and musical development.

Infants younger than 1 year respond to sounds, noticing changes in melodic contour, and reproduce pitches. Between 1 and 2 years of age attempts of spontaneous musical self-expression take place. Singing clearly differs from speaking in distinguishable pitches and unchanging rhythm. 2 to 3 years old children have greater control over melody contours and they attempt to reproduce melodies they hear. At the age of 3 to 4 an ability to perceive a melody as a whole develops, although there is a lack of control over pitches and no stable tonal centre. That is an optimum age for the development of absolute hearing. The ability to differentiate between registers and reproduce simple rhythm patterns develops between ages 4 and 5. At the age of 5 to 6 the focus is on distinguishing between the categories of loudness of sounds and the ability to differentiate between melody and rhythm patterns. According to the adult understanding, at 6 to 7 years of age children should be able to intone accurately while singing and recognise the principles of the structure of tonal music (Ross 2007; Veisson & Veispak 2005; Dowling 1988).

The above described are normal, not specially musically stimulated children and the indicators provided are general. It has to be emphasised that
musical development is so individual and unpredictable that data related to certain age has to be taken with reservation and treated as general or average. Nevertheless, it is possible to outline general indicators characteristic of kindergarten age children (3–6 years old) as follows below.

Children perceive pitch relations as motives not single isolated sounds. In initial sound differentiation they rely on pitch and colour (timbre). In a favourable musical rearing environment musical motives acquire functional meaning in child’s consciousness and perceiving them serves as preparation for developing the singing skill. Optimum development is ensured when in music making sound models corresponding to the stage of development are relied on and new ones are created (Päts 1989, 21). Around five years of age children’s pitch hearing reaches the adult level and many children are able to sing familiar tunes with accurate intonation (Davidson, McKernon & Gardner 1981). W. Dowling emphasises that the proportion of children singing with accurate intonation is greater when it is accompanied by adult encouragement and the “you-will-be-doing-fine” feeling (1988, 1994).

The sense of tonality develops as the result of favourable musical influences around age five or six and it is based on relations between sounds and between individual sounds and the key tone. The key tone becomes the central point around which the melody revolves, where it begins and ends. When these relations fix, a child begins to understand the nature of scales—first the pentatonic scale and later major and minor. D. Hargreaves and M. Zimmerman’s (1992) study also confirmed that by age eight the sense of melody operates in a relatively stable system, which we can consider the sense of tonality.

The sense of tonality develops instinctively, but the sense of melody through firsthand experience of scales relations. Relations between sounds and simpler tunes remain in the auditory imagination and are stored. Based on them the initial perception of tonality develops at age four to five (Michel 1968; Теплов 1947). Perceiving a melody is an important skill in children younger than five, because it is a precondition for learning the music of their culture and combining it with the listener’s pitch hearing, analysis procedure and performing melody contours to organise main pitches in the melody (Dowling & Harwood 1986). Two fundamental components form the basis for perceiving a melody: the tonal structure of the melody and its melody contour (Schmucler 2009) and that is directly aided by timbre hearing. At preschool age children accurately distinguish between instruments with great differences, whereas they are less accurate in case of more similar instruments (flute, clarinet). According to R. Shuter-Dyson, timbre hearing is the primary indicator of a developed hearing system and is related to music learning potential (1999).
Harmonic hearing, which requires attention dividing, has not developed in preschool children. To a small degree, as background tone colour, children are able to partake in the vertical arrangement of sounds. The sense of harmony develops and becomes stable with age. However, children fare considerably well in musical rhythm since an early age. They respond to rhythm with their whole body, which is why the sense of rhythm is naturally characteristic of children and it is very important to develop musical-rhythmic skills at preschool age. The sense of form as a conscious skill has not yet developed in preschool children. Children sense form intuitively. Striving for the roundness and wholeness of form can be noticed (Päts 1989). The sense of form may exist to some extent as an outcome of musical influence.

In spite of the more or less developed basic musical abilities (sense of tonality, musical auditory imagination, musical sense of rhythm), preschool children are able to go through musical experiences, especially proceeding from the emotional aspect of music. Since age three children perceive sad or happy emotion in music and four-year-olds may understand the emotions of happiness, joy, sadness, anger and fear in music (Cunningham & Sterling 1988; Boone & Cunningham 2001). Cognitive skills acquired in childhood, such as sense of melody and rhythm, accurate intoning in pitch hearing/perception, correspondence between rhythm patterns and beat (metric-rhythmic organisation) form a basis for music knowledge and skills in adulthood and enable enhanced enjoyment from music while performing it or listening to it.

In the first half of the 20th century G. Révész was convinced that unmusical people may be classified in two categories: congenitally unmusical and unmusical due to nerve functions, i.e. tone-deaf. Their difference lies in inadequacy of the sense of rhythm, melody and harmony even if they understand the structure and content of musical composition from aesthetic point of view. Through consistent musical stimulation a connection with music, especially its aesthetic side, is established. In the 21st century researchers are confident that all people (excluding amusics⁷) are able to make music and enjoy it despite their different musical aptitude and level of musicality. Since musical aptitude primarily manifests itself in singing, reasons for musical underdevelopment are viewed proceeding from singing and that also serves as the basis for guiding the learning process.

⁷ Amusics are people who have been diagnosed with amusia. Amusia is a form of auditory agnosia that manifests in the inability of brain to perceive music or its components, such as melody or rhythm (Meditsinisõnastik 2003, 37). The classification of amusia includes inability to determine the qualities of musical sound, difficulties in categorising musical structures and problems in recognising melodic and rhythmic complexes (Révész 1954, 214).
There are several reasons for differences in singing ability. From the point of view of the current work, it is important to outline the following of them:

- Lack of coordination between auditory and vocal organ. It means that a child is able to hear accurately but is not able to reproduce it in voice.
- Absence of auditory images. In that case a child is not able to hear accurate pitches and reproduce them. The child’s musical development is supported by the movement of melody that relies on childlike intonations, which in the course of repetitions is stored as a pattern in the cerebral cortex and facilitates the development of auditory image perception.
- Undeveloped musical potential. That is a widely spread reason for musical underdevelopment, since music making at home has mainly been reduced to mechanical music. According to R. Päts, it is important to create interest and involve a child in active musical activity. Then musical potential begins to develop as well (Päts 1989, 151–152).

All the above reasons for child’s musical underdevelopment should be taken into account when carrying out feasible activities supporting and directing child’s musical development and selecting repertoire for music educational work in the kindergarten.

In conclusion. In the development of individual musical potential the contemporary treatment of musical aptitude attaches importance to social context, in which in the combination of nurture and innate propensities musical abilities develop rapidly until age 9 and then stabilise. Proceeding from that, music education of young children and preschoolers has an important role in developing musical abilities. Musical aptitude, which includes cognitive, motivational, social and cultural factors and individual experience, develops into musical skills in the interaction of hearing, physical coordination, intelligence and experience. Musical skills are viewed as musicality which is based on natural neuropsychological functions and has developed and consolidated in the process of practical experience.

Children’s musical peculiarities are extremely individual and related to their general development. On the basis of musical experience musical basic abilities develop, the development of which is advantageous depending on the features characteristic of age. Musical potential of children with modest musical development can be supported through finding the reasons for underdevelopment and applying suitable methods to involve the children in feasible music making activities.
2.3 Factors influencing children’s musical development

In the current work the *Russian Dolls*-type model adopted by G. Welch has been used to describe the discrete, yet integrated nature of the various factors influencing musical development (Welch 2006b), which indicates that musical behaviour is a product of each learner’s basic neuropsychobiological design. Its function is shaped by enculturation\(^8\) and the acquisition and development of generative musical skills. The latter arise from interactions within particular sociocultural environments and the effects of education within a wider community, which provide encounters with a diversity of musical forms and processes (Figure 1).

\(^8\) Enculturation—the process by which a person adapts to and assimilates the culture in which he lives

![Figure 1. Model of factors influencing children’s musical development (Welch 2006b: 252)]
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ledge, experiences and events through imaginative and creative activity” (David, Gouch, Powell, Abbott 2003: 112).

2.3.1 The ontogenesis of musical behaviour in the first year of life. Enculturation

Musical development begins before birth simultaneously with the development of the auditory system and normally hearing is functioning in the final trimester of pregnancy. The womb is a relatively quiet environment, which allows the developing foetus to react to external sounds, including music, and particularly to the pitch contours of the mother’s voice in speech or singing. Such foetal auditory experiences lead to recognition responses in the newborn who demonstrate sensitivities to their own mother’s voice and to the musical features of melodic contour and rhythmic patterning within the soundscape of maternal culture (Lecanuet 1996; Trehub 2003; Thurman & Grambsch 2000; Parn cott 2006).

At a neurological level, several different areas of both hemispheres of the brain are simultaneously involved in the processing of the sound from the human voice (Belin, Zatorre, Lafaille, Ahad & Pike 2000). Linguistic features of human speech are processed by the left hemisphere, whereas prosodic elements (pitch and rhythm) are dealt with in the right hemisphere (Zatorre, Evans, Meyer & Gjedde 1992; Van Lancker 1997). As sound passes from the ear to brain, it undergoes several filtering processes: sonic patterns and the location of the sound source are identified, and it is estimated whether there is a need for selective attention amongst a group of sounds (Altenmüller 2004).

I. Peretz and M. Coltheart (2003) suggest, that from a modular neurological perspective on music processing, the acoustic analyses of temporal organisation (rhythmic and related motoric patterns) are differentiated from the analyses of pitch organisation. The latter relies on the linear processing hierarchy in which melodic contour is analysed first, then musical intervals and finally tonal encoding. This pitch processing hierarchy is in accordance with the research literature (Chang & Trehub 1977), in which vocal pitch accuracy of melodic contour precedes competency in matching a song’s constituent pitch intervals and overall tonality.

Consequently, music is distributed neurologically with cross-hemispheric processing (Schuppert, Münte, Weiringa & Altenmüller 2000; Fuster 2003). Nevertheless, the brain’s functional asymmetry allows different features of musical sound to be processed. In the process particular cortical structures are preferred, while also networking with the others takes place. The processing of musical sounds depends on the focus of the listener and their musical ex-
Research on music and brain has identified neural areas and networks participating in the perception of tonal structures, features of musical syntax, relative and absolute pitch processing, harmony and temporal processing. Researchers have also discovered that practice produces changes in the motor cortex (Welch 2006b; Hodge 2006).

Early vocal development, emotional state and the processing of musical features begin before birth in the exposure of the developing foetus to the mother’s voiced sounds (speaking and singing) and the accompanying emotional correlates of such sounds. J. Seckl’s (1998) research results corroborate that the mother’s emotional state when vocalising is encoded hormonally in the maternal bloodstream that is interfaced with the foetal bloodstream. That results in the foetus perceiving the prosodic/melodic contours of the mother’s voice from soundwaves transversing through the amniotic fluid while also experiencing a related (filtered) neuroendocrine change (Thurman & Grambsh 2000). That gives ground to the statement that the child is likely to enter the world with an emotional biasing towards certain sounds, linked to the infant’s earliest acoustic and affective experiences of the maternal vocal pitch contour (Welch 2005, 2006a).

According to S. Trehub (2003), infants are universalists in the sense that they are perceptually equipped at birth to make sense of the music and languages of any culture. During the initial 12 months of life it is the prosodic features of infant-directed speech that dominate the communication from parent/caregiver to child. The mother’s infant-focused utterances are characterised by the combination of regulated rhythm, vocal quality and narrative form – communicative musicality (Malloch 1999). Communicative musicality engages with an intrinsic motive pulse, which is an innate ability to sense rhythmic time and temporal variation in the human voice (Trevatth 1999, 2002; Nazzi, Bertoncini & Mehler 1998). Similarly to the infant-directed speech, expressive prosodic contours, pitch glides and prevalence of basic harmonic intervals (3rds, 4ths, 5ths, octaves) also dominate in infant-directed singing. That occurs in a repertoire of lullabies and play songs that is characterised by structural simplicity, repetitiveness, higher than usual pitches (somewhat nearer the infant’s own vocal pitch levels), slower tempo and intentionally more emotive voice quality. Maternal singing also works at an emotional level to moderate infant arousal (Fernald & Kuhl 1987; Fernald 1992; Papoušek [H] 1996; Trehub 2001; Shenfield, Trehub & Nakata 2003).

M. Fredrikson (2002, 2006) has studied early childhood musical enculturation and spontaneous singing in Finnish kindergartens. Children’s first songs appear approximately between the ages one and two and even during the first year of life, with a large variation between children. Experiencing and mak-
ing music in a very young age mainly occurs in the form of nonverbal communication and body movements. Early music learning environment is essential in developing children’s musical skills.

There is a symbiotic relationship between enculturation and generative development, which is revealed in vocal behaviour and has been evidenced in the research of the development of the forms of vocal behaviour. Parents interact with infants through infant-directed speech and singing to facilitate the development of the infant’s vocalisation. In such communication it is relatively difficult to discriminate between spontaneous singing and the precursors of early speech (Papoušek [M] 1996). Infants make preverbal sounds that progress from crying and noncrying vegetative sounds (birth to 1 month) to prolonged euphonic cooing with melodic modulation (2 to 3 months), exploratory vocal play (4 to 6 months), repetitive babbling (7 to 11 months), variegated babbling and early words (9 to 3 months), to a one-word stage (12 to 18 months). The latter stages are characterised by the use of protowords to name persons, objects, and events in the infant’s microenvironment (Papoušek [H] 1996).

V. Carral, M. Huotilainen, T. Ruusuvirta, V. Fellman, R. Näätänen and C. Escera (2005) have studied early development of cognitive skills in the auditory system, including the fields of language acquisition, development of musical skills and interests, problems in auditory skills caused by prematurity, brain injury, or developmental disorders. The ability of the human brain to extract invariant relationships from physically varying stimulation is of critical importance to higher perceptual functions such as speech and music perception. The role of music is very essential from the very beginning of the human life.

2.3.1.1 Phases of children’s musical development

To describe change in musical behaviour over time, researchers characterise preschool musical development in terms of distinct phases in which certain behaviours predominate before being replaced by more complex and more sophisticated ones. Two phases of early musical development have been identified by D. Hargreaves (1996), which include four areas of musical behaviour: singing, musical representation, melodic perception and composition. His sensorimotor phase (first two years of life) refers to the developing infant’s preoccupation with the practice and development of physical skills and coordination. In their creative musical behaviours children use sound making tools available for them. Singing activities are limited to musical babbling and vocal play and imitation of single melodic phrases (Dowling 1999). The dominating feature of infants’ perception of music is melodic
contour, although they have auditory perceptual abilities that are capable of making extremely fine discriminations of pitch, timing and timbre. Thus infants, like adults, can notice and remember small changes in melodic contour (Dowling 1988, 1999; Trehub 2003; Peretz & Coltheart 2003). The next, figural phase covers children of ages 3 to 5. The term figural implies child’s ability to depict an outline of musical elements, while not being able necessarily to portray accurately all the detail.

A more detailed framing of early musical behaviours derives from W. Gruhn’s (2002) longitudinal study of 1- and 2-year-old children. The study observed infants to move from a general awareness of their musical surroundings to having a specific focus of attention, often a person singing to the infant. An imitative phase followed, in the course of which the development from relatively uncoordinated to coordinated took place and the infant’s desire to imitate accurately the model provided by the adult was observed. Finally, children displayed relatively well-developed musical understanding in improvised vocal activities.

A. Lamont (1998) has proposed a model of musical development relying on children’s understanding of musical pitch. She describes five different ways of understanding: primitive capacities (the neurological bases of musical understanding), a listening grammar that is based on fundamental features of the musical system, then figural understandings based on shapes and outlines through musical experiences at home and at school, followed by formal and metacognitive modes of representation that are based on abstract properties and relationships within particular musical genres (Lamont 1998).

Phase-based models of musical development prove that there are four or five distinctive phases while leaving space for the occurrence of considerable differences in behaviour between individuals, depending on their maturation, experience, task, and context.

### 2.3.2 Social groups and systematic musical stimulation

All young children are also members of several social groups and each group influences their individual musical behaviour and development (O’Neill & Green 2001). O’Neill’s (2002) research results reveal that in general, children from economically advantaged families are more likely to have had contact with classical music and instrumental playing in the home. Group membership can affect the musical behaviours of young children and below we are going to view two particular forms of social groupings concerning the family and gender.
The family has a key role in the shaping of musical behaviour through the provision of an environment in which the acquisition of musical skills is valued. According to S. Borthwick and J. Davidson (2002), parents’ respective activity occurs because they feel it is their duty to pass on an engagement with music to the next generation. This is often prompted by the parents’ positive memories of their childhood and the special role of music in it. Positive engagement in musical activities by the family, such as playing, singing, listening, discussing, or attending musical events, supports the musical development of children (Berger & Cooper 2003; Gembris & Davidson 2002).

An important effect has been evidenced between gender and musical behaviour. In young children differences between boys and girls in their developing singing competencies have been studied (Welch 2000a; Trollinger 2003). Research by Welch (2000, 2006) and his colleagues (Welch, Sergeant & White 1997) has revealed that girls tend to be more developmentally advanced in singing compared to boys of the same age. However, when children’s ability to imitate non-text musical items (single pitches, fragments, simple musical sentences) is compared, there are no differences between the sexes. It is only in song singing that sex differences occur. Although in the study girls and boys’ song singing ability was approximately equal at age 5, there was a significant difference in favour of girls by age 7. Such differences between genders derive from the co-effect of enculturation and psychobiological maturation processes, to which cultural experiences contribute to shape a developing musical identity. Mothers are highly involved in early musical development and so singing is more strongly identified with females. In addition, the vast majority of preschool and early years’ teachers are women. It may result in young boys avoiding behaviours that appear to be feminine (O’Neill 1997).

Contemporary research allows us to claim that making special provisions, such as the organisation of the physical environment (designating a free-play music corner) and specially designed activities can facilitate children’s musical development. A special weekly music programme studied the musical behaviour of a group of 1- and 2-year-old children and their parents in comparison with an equivalent control group in a day care setting. Marked differences were observed between the two groups after 40 weeks, with infants belonging to the special programme earning higher ratings for the quality of their physical movements to music and their imitation of rhythmic patterns (Gruhn 2002).

E. Costa-Giomi (1996) studied the effect of systematic musical stimulation and enculturation on children’s musical development, focusing on children’s response to changes in musical mode. A brief training period had little effect on 4-year-old’s perception of musical mode, whereas an identical train-
ing permitted 5-year-old children to perceive mode changes and improved their potential to identify major and minor tonalities and to use correctly the appropriate verbal label.

The effect of musical stimulation on children’s musical behaviour and development was also evidenced in the longitudinal study on singing that compared different institutions (Welch 2000b) and revealed that developmental progress in singing and respective skills were linked to the school ethos. In schools where there was a clear expectation that all young children could and should sing and that singing development should be a musical priority, children improved significantly over a 3-year period. In contrast, in schools where singing was not as much appreciated, children’s singing development was less marked (some children were rated as less competent at age 7 than at age 5). This demonstrates how important it is for institutions to value music and singing and how that can motivate the musical behaviour of both children and teachers.

Consequently, the research evidence suggests that when children are provided with music activities in a supportive and stimulating environment, they are more likely to flourish and develop a wider range and depth of musical skills. In Estonian system of education kindergartens have become institutions providing systematic musical stimulation.

2.3.2.1 Kindergarten music education

Kindergartens have an important role in children’s general and musical development – to create the foundation on which the future interest in and love for music can be built, to shape their musical taste and develop a wish and courage to express themselves through music. By means of music education children’s emotional development is promoted, which allows children to gain the understanding of the hierarchic structures in their further interactions with music. Emotional education and child’s intellectual development are considered equally valuable, because they are tightly intertwined and complement each other (Muldma & Kiilu 2009; Schubert & McPherson 2006; Vikat 1995; Радынова 2000).

The development of knowledge, skills, abilities and values is based on children’s natural forms of intelligence that can be developed: emotional, musical, physical-motor, spatial, logical intelligence. Personal and social values and abilities help children to understand themselves and be sympathetic, tolerant and open towards their companions, they also help to maintain balance between freedom and responsibility, diversity and options (Мулдма 2007).
I. Ruokonen (2005) has studied Estonian and Finnish gifted children in their learning environments. According to Ruokonen (2005, 106–108), Estonian children more often reported on their music education in kindergartens. Music was mentioned as their favourite area of learning and Estonian children valued their teachers, especially as mentors for practicing for performance situations. Music had an important role in establishing children’s cultural identity and development.

Music education in kindergartens proceeds from specific areas of musical behaviour. Therefore the focus is on the development of generative skills through listening to music, singing, musical-rhythmic movement and playing musical instruments, which become a coherent whole in the process of rearing and education and offer diverse opportunities for children’s musical development.

It is considered that the base of music education is listening to music, through which children gain their primary musical knowledge and skills. In the process of that listening habits and skills develop, musical hearing and creative abilities evolve (Тарасова 1988; Ветлугина 1968). Due to their eclectic sense of hearing preschool children are susceptible to any kind of music, which is why it is important to provide diverse and valuable repertoire for them to listen (Campbell & Scott-Kassner 1995).

Listening to music may be an independent learning activity related to a concrete piece of music or an activity accompanying music making actively expressed through the music listened to. In the first case children attentively listen to music and verbally express emotions and feelings experienced while listening to the music. In the second case children convey the mood perceived through musical means of expression by means of different activities (free and creative movement, dramatisation, drawing, etc.) (Muldma & Kiilu 2009). Thus opportunities are created for understanding and reproducing the tempo, dynamics, timbre, rhythm, melody, etc. of musical means of expression. Listening to music is full of experience for children when the music reflects areas and situations close to their life.

The prevailing type of activity in music education of Estonian kindergartens is singing. Singing as the most natural way of involvement with music for children allows them to express themselves and open up their inner world, to get to know the culture of their country.

In children’s musical and spiritual development the selection of songs in their repertoire is under close attention. It should include songs appropriate to children’s age and when children grow remain in their song repository. An important precondition for achieving teaching and rearing objectives is the suitability of the melody to children’s voices, its structure and range. In developing children’s identity, educational and musical values of folk songs and
song games are relied on. Singing activities have a favourable effect on children’s emotional education, develop competences based on life experience, improve speaking skills and expand vocabulary.

Music relies on children’s natural communication and their need to express themselves. According to W. Gruhn, young children’s musical practice begins with rhythmic process. Children and adults perceive time and space differently. Children explore time and space by means of their body and movement – whereas adults count time and measure space (Gruhn 2005). Thus it is understandable that for children music means repetition of rhythm and structured movement and they are very sensitive while responding to music. Proceeding from that, musical-rhythmic movement helps them to understand the essence of music, engender interest in and love for music.

Musical-rhythmic movement develops children’s musical and general abilities (sense of rhythm, sense of metre, attention, dividing attention, coordination, emotionality, motorics, etc.). Movement that relies on music creates opportunities for understanding and expressing the essence and peculiarity of music, which in turn fosters a deeper perception of music and enrichment of emotional sphere. While playing and dancing, children’s musical abilities, attention, self-control, sense of collectiveness and creative activity develop.

Playing various instruments enables diverse and active music making and directs children’s attention to the main expressive means of music—pulse, metre, rhythm and develops basic musical abilities—timbre and dynamic hearing, listening skills, the sense of ensemble, and in addition, fine motorics, coordination and concentration.

All types of musical activity complement each other and proceed from one and the same aim—to support children’s interest in and love for music and create opportunities for creative and active music making.

2.3.2.2 Teachers’ professionalism

The key person in the success of music education is a teacher. A considerable part of their profession is formed by musical competences9, but also management and control skills (Hallam 2006b, 175). The more competent their pupils become, the more professional skills are expected from the teacher (Davidson, Howe & Sloboda 1998).

Teachers’ qualities constitute a kaleidoscope of intellectual abilities, caring attitude towards children, intensive quest for knowledge (reading,  

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9 Competence—a knowledge, skills and values based ability to function effectively in certain area or field of activity (Põhikooli... 2002)
practising music, etc.) and interest in the activities of their community (Leglar & Collay 2002, 857). In other words, as R. Arends, N. Winitzky and M. Tannenbaum (2001) have put it, an ideal teacher is an ideal citizen: intelligent, well educated and well adjusted.

Professional teachers may be characterised at four levels. At personality level their motivation and dedication to professional work, independence from the direct control over their work and responsibility to the society are important, at the level of preparation a long period of training at a higher education establishment based on one or several research areas and granting the basis of knowledge and ways of action applied in professional work. At society level, the activity of a professional conforms to the agreed performance standard, they have a determined area of activity and purpose in the society as well as support from the society and conviction that representatives of that given professional best perform the specified task. At the level of organisational activity, professionals operate at certain social institutions and participate in making essential decisions (Oder 2007, 60).

R. Pembrook and C. Craig (2002) divide the characteristics identifying teachers in three categories, which are personal qualities, relations with others and social control. Personal qualities contain the area of interests, such as trust, security, power of ego, sense of duty and responsibility; creativity and charisma, emotional stability, energy, enthusiasm and verve for music, cheerfulness and optimism, freedom and self-confidence, order, self-restraint and reservedness, self-control and discipline.

Relations with others are expressed in: taking care of others and empathy; talkativeness, encouragement, friendliness, sociability and focus on people; politeness, modesty, being interested in pupils, reliability, emotional sensitivity and sense of humour.

Social control is viewed as group (children’s group) management, being an authority, cooperativeness, artistic expressiveness, honesty, flexibility, patience, tenacity, realism and discipline. Management skills are also accompanied by the ability to anticipate situations. While skilfully combining those abilities in different learning situations both individually and with groups, teachers’ professionalism develops.

Good quality music educational work requires from teachers a command of pedagogy, didactics and psychology and a knowledge of children’s musical aptitude and options of its development. Teaching is preceded by a thoroughly prepared course in the methodology of the subject and practical experience (pedagogical placement) enabling successful management of educational work. In the attitude towards work it is vital to have interest in and love for children and the work—enthusiasm for inspiring children and conducting engaging activities, which concurrently function as purposeful music educa-

Professional skills needed for work as a music teacher include vocal education, which allows impeccable performance of songs, treatment of questions of voice development and breathing techniques; knowledge of music theory and harmony in order to analyse the form of a song and artistically shape it; ability to play a musical instrument (desirably even several instruments) to accompany songs and perform music; creative abilities to apply improvisations and rich fantasy in conducting activities. Staying abreast of children’s repertoire and news in methodology and practical field, teachers manage to keep the subject fresh and exciting for themselves. Their emotional treatment of the subject will also increase children’s activity and creative attitude. We can claim with confidence that teachers’ area-specific knowledge and skills and individual qualities have a great effect on teaching (Päts 1975b; Vikat 1980, 1987). R. Päts (1989, 243) has succinctly summarised the essence of music teacher’s profession as follows: “It would be ideal if a music teacher combined the qualities of both a pedagogue and an artist and had good analytical skills and established ideological-artistic views”.

Each educational activity carries immanent values. Being aware of them and purposefully applying them allows us to increase the effect of education in the desired direction. In their work teachers are always mediators of values. Their work is connected with values at various levels due to the objectives of the kindergarten and the educational task of their profession. Today’s value education influences the social life of the period when today’s children will join active life and also later. Teachers direct pupils to the values they hold, thus creating an opportunity for shaping the values of the whole nation in a longer perspective (Niemi 2009; Brotherius, Hytönen & Kroksfors 2001; Mikk 1997; Kalmus 1999).

For pedagogical purposes, teachers choose values, which help to create an understanding in children of what is important, what is needed in life and much more (Niemi 2009; Sutrop 2009). Proceeding from that, teachers should first and foremost become aware of their own values and, if necessary, adjust them and understand that viewpoints and attitudes they hold have an effect on pupils. Music teachers have an excellent opportunity to deal with values through choosing the repertoire, but also through opening the content of a song, dance, piece of music or when solving issues/problems arising in the process of an activity. Teacher’s role in music education is enormous and involves great responsibility. In that the unique traits of their personality, musical skills and pedagogical and artistic qualities become an entity.
In conclusion. As factors influencing children’s musical development children’s neurobiological structure, enculturation, systematic musical stimulation, effect of social groups and kindergarten music education were viewed. Infancy and early childhood are critical periods from the point of view of the development of musical abilities and musical identity. A small child is able to display very different forms of musical behaviour—depending on the surrounding musical culture—that develop and change in time, being influenced by maturation processes and experience, but also by communication with adults, teachers, as well as the opportunities to experience different music in contacts with the wider community.

Musical behaviour of adults and kindergarten music teachers is socially and culturally localised and therefore influences the way adults communicate with small children. Children are exposed to different styles and genres of music as they grow from babies held in arms to toddlers sitting on the lap and then to children playing outdoors (Whiting & Edwards 1988). It is very likely that extensive musical contacts take place through media targeted at children, such as cartoons and music programmes (Laulukarusell, etc.), records of children’s songs and sound effects and recordings integrated in contemporary picture books and toys. In Estonian system of education 1 to 7 years old children receive continuous systematic musical stimulation in the course of formal music education in the kindergarten under the supervision of professional music teachers.
3 The development of kindergarten music education in Estonia

3.1 Music education based on folk traditions

Before schools came into being and long before kindergartens were established, children were brought up with songs, games, dances and other suitable activities, which were passed down from generation to generation through the traditions of popular music education. Music was part of the daily life of our predecessors—it accompanied them at work and leisure, in joy and sadness and children participated in all that (Aavik 1965; Rannap 1972). As a creation relying on tradition, folklore is a reflector and shaper of the worldview of a nation, mediating the ingrained views from one generation to another and adopting what the succeeding generations create. Folklore is tightly connected to the mode of life of its carriers, their material culture. When the environment changes, folklore changes as well. However, some notions and imagery continue to exist as relics. Thus, for example, runic songs have preserved linguistic forms and constructions dating back to the 12th century and further (Tedre 1998, 547).

In the light of contemporary studies on music psychology we can claim that traditionally music education began even before a child was born, in mother’s womb, mother’s daily activities being accompanied by singing, dancing and other music-related activities, and continued as a habitual part of child’s life afterwards. According to H. Tampere, in children’s songs simple forms of artistic creation have survived, which are in keeping with the function of the songs and simplicity of children’s artistic thinking and perception, thus providing analogies that enable explaining earlier, long-gone stages of general development of music, but also suggesting guidelines for the up-to-date composition of childlike music and for children’s gradual music education (Tampere 1958, 139).

Folkloristic children’s songs are divided into two sub-categories: songs sung to children—lullabies and lapsit songs; and songs children sing—children’s songs and song games, work songs. The most frequently used with babies and toddlers were lullabies, which with their monotonous melody accompanied by rocking movements were an emotional and enriching musical experience. Their abundant use was due to the practical need to quickly

10 Folklore also includes folk songs or folk poetry with tunes (Laugaste 1970)
lull the child into deep sleep. Depending on the content and function, lullabies are characterised by their recitative style and the use of minor scale. However, rhythmic and melodic improvisations may occur. Lullabies were hummed with closed lips, singing only appropriate syllables (äiu-äiu, kusskusku, t’suu-t’suu, eia-tuiia, etc). In addition also the established lyrics were used. In lullabies generally clusters of falling thirds are frequently repeated, which is viewed as the perceptive basis for the development of children’s musical auditory imagination (Davidson 1994; Päts 1989; Metzler 1962; Теплов 1947).

Notation example 1. Äiutus [Lullaby] (Rõngu)

(Tampere 1958, 162)

Notation example 2. Uni, tule silma peale! [Come, sweet dream!](Kose)

(Tampere 1958, 173)

Directly to follow in the popular music education were lapsit songs, which contrary to lyrical lullabies were lively and dramatic, using lyrics, music and movement to mediate events and phenomena from various areas of children’s life and the environment they were familiar with. The lapsit songs were acted out on the lap of the mother or father, grandmother or grandfather, accompanying the rhythm of the song with knee movements and if the singer wished, also the movements with the child’s hands and feet. First the infants’ participation was rather passive, but with an increase in age they became more involved.

The rhythmic essence of lapsit songs (slow-fast, accelerating-slowing tempo) allowed children from an early age to have closer contact with primary elements of musical rhythm and develop the competence of its perception. The substance of the lyrics was of little importance and often sonorous rhythmic syllables were used instead: pöu, pöu, tii, tii, etc. (Tampere 1958; Laugaste 1977) According to Stadler (2000, 144), the monodic performance of such songs, which varies between speaking and singing, is a direct basis for the formation of the ability to sing.

Notation example 3. Mängituslaul [A lapsit song] (Muhu)
Among songs sung by children there are those employing a meaningless language based on sound effects, which allows children to improvise their words (*Iirde-piirde*, *Sõmeralt sõrmikulle*, etc). Another song type offering children an interesting and fantasy-rich opportunity to tell about phenomena and events and create associations between them is *chain song*, where in the process of singing questions are asked and responses to them given, thus gradually achieving the desired outcome. In the majority of the occasions it takes the singers back to the beginning and so the song flows into an endless circle, which our predecessors considered a symbol of wholeness (Järva 1999, 34).

Notation example 4. *Iirde piirde* (Kodavere)

Although a single clear style has not developed in children’s songs, we may observe that they are mainly in pentatonic scale, 2/4 time, with melody contour that is often in falling thirds (Tampere 1958, 146). Relying on their research results, music psychologists have worked out recommendations for feasible and developing material for children’s music making, and the qualities of the folkloristic children’s songs described above are in keeping with them.

An original type of children’s folklore is *sounds of nature*—merry word games imitating and interpreting nature. They were obviously recited with a “special” tone of voice, speeding up and slowing down, raising and dropping intonation, which must have served the aim of imitating nature as accurately as possible. The varied use of intonation develops the vocal apparatus and strengthens vocal cords (Appendix 1). Another form of verbal folklore is
counting rhymes, which were used to select a person to begin a game. Counting dates back to ancient Estonians and Livonians, where the principle of drawing lots was used to decide over life and death or a battle (Vissel 2004, 93). Counting rhymes in children’s folklore are based on the sound of language and rhymes that combine exciting syllables, and are widely used even today in music education and children’s daily activities.

Playing belonged to the moments of entertainment and leisure of our predecessors. Collective games were active means of communication between members of the community. An independent type were children’s games. Songs accompanied by certain movements imitated animals or birds (Kuidas kuts karja läeb? [How does a dog drive the cattle to the pasture?]; Tii, tii, tihane [Tweet-tweet, blue tit]). Children also imitated work and activities of adults, which were accompanied by verbal improvisations. E. Laugaste considers it an important manifestation of popular pedagogy that serves the aim of aesthetic and work education (Laugaste 1977, 31). Playing games was an overwhelming reason to come together for young people and adults alike up to the second half of the 19th century, when dancing became more popular. Through games people expressed their attitude towards the surrounding life, work and society. Because of their creative nature they were important means of aesthetic and moral education and children were also involved, especially during the Christmas. Games imitated work (grinding with quern-stones, spinning), but also life events more generally (knitting of belts, flax game, etc), where by means of dialogues and movement different characters (poor-rich, etc) and situations were contrasted. The content of the dramatic scenes was taken from the surrounding circumstances. The conflict dramatised was either an accident or a misfortune, a lost animal or tool or something else usually with a surprise ending (Tampere 1958) (Appendix 2).

Singing also accompanied our predecessors when they were working. Work songs are considered the oldest type of runic songs and their task was to ease the burden of work (Tampere 2001:40). The title “Laulud tööl õpitud [Songs learned at work]” gives an idea about how tightly work and singing were connected with each other. Being always present at adults’ work and activities, children heard those songs and learned them from an early age. A special type of work songs, herdsmen’s songs got familiar to children when they had to tend the cattle, which left them plenty of time for singing and playing instruments, serving as pastime and entertainment, but also a means of communication. Herdsmen’s yodelling (melodic shouts) was used to communicate and improve mood. That was mainly without lyrics, sung by using vowels (u, a) or special shouts (helle, ella, õlle, alleaa, õe, etc), which when yodelled carried far and allowed communication with herdsmen further
away. It depended on the improvisation skills of a herdsman how complicated the yodelling could get and often each herdsman had their own recognisable style of yodelling.

Besides yodelling both herdsmen’s own songs and songs of people who drove the cattle or received the herd at the farm were used as herdsmen’s songs.

Notation example 5. *Karjase huiked* [Herdsman’s shouts] (Avinurme)

Ancient work songs sometimes also had a magical meaning—they were used as incantations or charms to help to achieve an objective (a good crop, success at work, change in the weather, etc). Most often they were used to treat illnesses. A small part of them have acquired a new playful and educational quality and continue their existence as such in children’s folklore (Tampere 2001, 66).

Notation example 7. *Varesele valu!* [Let’s send the pain to the crow] (Halliste)

The life of ancient Estonians followed popular calendar, which was based on adapting cultivation, cattle breeding and other daily activities to nature, connection to the earth and responsibility for it. Calendar and family holidays were accompanied by rituals, the following of which was supposed to influence everyday life—sledging to guarantee the flax crop, swinging to make the spring come, protecting the bride from evil forces, etc (Järva 1999; Laugaste 1977). The most well-known and used by children were St. Martin’s and St. Catherine’s Day songs, Christmas and New Year songs, Shrove Tuesday and swinging songs.
Example 7. Kadrilaul [St. Catherine’s Day song] (Põlva)

(Tampere 1960, 212)

Besides songs and singing children were also attracted to *playing musical instruments*, learning of which started at an early age. The first instrument a child could produce sounds on was an inflated pig’s bladder hanging above their cradle filled with rattling peas. As the child grew single pitched whistles appeared—willow whistle, alder whistle, reed whistle and others. When the skills improved and different amounts of air were blown into the whistle, it allowed producing 2 to 3 different pitches. The “collection of instruments” of experienced herd boys contained tuned whistles that enabled them to play more complex melodies, even dance music. Such gradual development of children’s skills in playing musical instruments facilitated their musical thinking and the development of melodic music in general (Tõnurist 1996, 1998; Rannap 1972).

In conclusion. Music was an inseparable companion of the daily life of “ancient” Estonians. Through music children’s worldview was shaped, ingrained beliefs were passed on to them and their music skills developed. In folk songs, games and counting rhymes forms of artistic creation have survived that give the direction for the application of childlike music education even today and focus on supporting the gradual development of musical abilities proceeding from folk tradition (speech-like intonation, smooth melody contour, clear rhythm, the principle of repetition of verse, etc). Several researchers and composers (Rüütel, Vikat, Päts, Tormis, Liimets [A], Vissel, Sarv, et al) have emphasised the importance of folklore and its essential role as a subsidiary tradition of contemporary music education—“the conscious use of folk material in the culture of the new age—in the new context and function and, in the majority of the cases also in new forms” (Rüütel 2002).
3.2 Music education in the kindergarten in 1905–1944

The history of child care institutions on Estonian territory dates back to 1840 when in Tallinn an infants’ care establishment (Kleinkinderbewahrungsanstalt) was opened. Similar social care institutions were also established elsewhere in Estonia – Paide (1833), Narva (1838) and Pärnu (1840) (Annist 2000; Elango 1940; Järvekülg 1940).

The first nationally minded and native language kindergarten\(^\text{11}\) in Estonia was opened in 1905 in Tartu on the initiative of the Kindergarten Society and it functioned until 1940. In the first days of the kindergarten the emphasis was on social care and activities carried out depended on individual views of the teacher. Since 1910, when the first qualified kindergarten teacher started work “children were educated in the spirit of Fröbel” (Tartu Lasteaia Selts…1935), and their games and activities were often accompanied by singing. The main activity of the “collective activity lesson” became movement games. According to C. Niggol, “children’s noisy running round has to change into a play accompanied by song tunes and rhythms” (1921, 70).

Much used was the combination of a ball (Fröbel’s first gift), play and singing as a musical ball game and movement games aiming to satisfy children’s “need for action” and expressing their emotions, thus wholly engaging children and their spirit. Relying on Fröbel’s principles, kindergartens tried to attach importance to aesthetic education, exploiting music especially for that purpose.

Several archival documents have survived that give confirmation to the use of songs, hand games, ball games accompanied by singing and song games in the kindergarten (EAM f. 295, n. 1, s. 45). The majority of them were translated from German, to which newer folk songs and popular songs were added. Music-related activities were treated as a way of spending play and leisure time. Children’s performances of songs and orchestral pieces were considered so noteworthy that newspapers published their descriptions (Lasteaia seltsi…. 1919).

In insecure times, during the war (1916–18), the activity of kindergartens stopped. It was restored with the birth of the Estonian Republic, when a new era in the development of kindergartens arrived. The system of education and

\(^{11}\) the word kindergarten was first used for the Kindergarten of Estonian Provident Society established in 1862 (Torm 1998). In Estonia today kindergartens are preschool childcare institutions providing preschool education to 1- to 7-year-old children, legally regulated by the Ministry of Education and Research and managed by municipalities.
schools established during the independent statehood and adapted to the new requirements was acquiring clear boundaries (Järvekülg 1940). Kindergartens were mainly privately owned, but very soon local authorities realised the need for taking care of infants. The first municipal kindergartens were opened in Tallinn in 1918 (Tallinn Kindergarten no 1), 1919 (Tallinn Kindergartens no 2 and 3) and their work was coordinated by the Department of Education. The Directive of Kindergartens (1 July 1925) stipulated that “The task of the kindergartens maintained by the city of Tallinn is—spiritual, moral and physical education of preschool children” (TLA f. 52, n. 1, s. 473, l. 2).

The idea of preschool education was promoted to people through educational articles (Niggol 1919, 1924; Meie lapsed 1920; Meie lasteaedadest 1924; Meie laps...1931; etc) and books describing specific features of childrearing and children’s development. As a daring guess it may be suggested that the latter were aimed at kindergarten staff, kindergarten teachers in training and everybody interested. Thus in 1921 C. H. Niggol published the “Kasvatus radadel. Täieline kasvatusõpetus viies jaos [On the paths of education. A complete guide to education in five parts]”, the second part of which is dealing with the issues of preschool education (“Kasvatus enne kooli [Preschool education]”). In the book that mainly relies on Fröbel’s principles of education, the author attaches great importance to singing and music in general, emphasising the effect of music on enriching children’s emotional life and developing their sense of beauty as well as the quality of music of uniting people. It is noteworthy that among the recommended equipment listed by the author is also “a piano, a harmonium or just a small organ for learning singing” (Niggol 1921, 155).

An increase in the role of music in the kindergarten is testified by the fact that at the third Conference of Singing and Music Teachers (1939) kindergarten teachers had their own section: a report “Opportunities of music education in the kindergarten”, a demonstration (children’s performance) and negotiations (Laulu...1939). A brief but informative overview has been provided by Muusikaleht [Music Paper] (Muusikaõpetajate...1939): “About 70 kindergarten teachers participated in the work of the section. Kindergarten pupils of Tallinn Women’s Home Guard Kindergarten demonstrated a children’s orchestra conducted by Mrs. Haas. Review by teacher S. Rikas.”. From that it may be assumed that the use of music in the kindergartens had been noticed and considered so important that issues related to it caught attention and were discussed at the conference of music education of the republic.
Involving music in the daily activities was the teacher’s choice and depended on her/his willingness and respective skills. Therefore music activity carried out in the kindergartens was different. Relying on the available data it may be generalised that music-related evidence is in keeping with children’s activities and daily routine. Singing belonged to the morning prayers and was used to entertain children during the day. For example, in 1927–1928 in Tallinn Kindergarten no 5 activities were planned for six days a week, whereas every group had three activities a day. The joint singing of all groups took place on Saturdays. Rhythm was taught and song and movement games were carried out twice a week, to which singing to piano accompaniment was added (TLN LA f. 403, n. 1, s. 5) (Appendix 3).

According to the available descriptions, singing was taught by listening and repeating. More affluent kindergartens could afford hiring a piano or zither accompanist once or twice a week (EAM f. 295, n. 1, s 46).

Especially outstanding for applying music was Marta Haas\textsuperscript{12}, whose archival materials (EAM f. 295) contain methodological materials, songbooks and plays for children. The surviving photographs allow us to speculate that elementary knowledge of reading music was given to children in the kindergarten. The available archival documents permit us to conclude that Marta Haas was a very creative kindergarten teacher with good music skills, who was enthusiastically sharing her love for music with children through songs, dances, hand games, plays, knowledge of reading music and organising celebrations.

In 1937 a special songbook for kindergarten children “\textit{Lasteaia lauluvara} [Kindergarten songbook]” was published. The booklet that contains “new yet unpublished songs used in kindergartens and translations from foreign sources little known to the public”, was compiled by A. Vilu and M. Terri, tunes were composed by M. Schneider (Lasteaia lauluvara 1937). The selection including 64 songs is rich in different topics, but their age appropriateness and level of difficulty for kindergarten children is questionable (wide range, great leaps, melody contour that at times seems even instrumental). The best of those songs – Hiiretips [Little mouse], Laste tants [Children’s dance], Konts ja varvas (Kand ja varvas)[Heel and toe], Rahvatants (Kükitat)[Folk dance (Squat down)], after their lyrics has been adapted to suit contemporary users, belong to the basic stock of children’s songs widely used even today.

In 1943 another songbook “\textit{Perekond Oktaav} [The Octave family]” was also published. Its original songs were written by H. Tahuri. The melody contour of the songs is smoother compared to the collection discussed above.

\textsuperscript{12} Marta Haas’ Private Kindergarten in Tartu in 1933-1937
The songbook is made especially attractive by childlike colourful drawings (Tahuri 1943).

Beside singing the other most popular way of using music was round dance or “games with songs”. Respective repertoire was wide: Jah see on meie kõige armsam mäng [Yes, this is our most beloved game]; Kiigu mu paadike [Rock, my boat]; Nüüd röömsas ringis lapsed kõik koos [Now all children are together in a merry circle]; Hansuke [Little Hans]; Lähme nüüd käima [Let’s go walking now]; Röömsad lapsed oleme [We are merry children]; Rändaja [Traveller]; Isamaa hiiligava pinnal päistab [It shows on the surface of our dear homeland]; Pesupesija [Doing the laundry]; Mu isa maapeal külvab [My father is sowing in the field]; Lõbus meie mölder [Our miller is a merry man]; Karusell [Merry-go-round]; Aadamal oli seitse poega [Adam had seven sons]; Jäneseke [Little bunny]; Väike maja [Small house]; Moosekandid [Musicians]; Kus sa käisid sokukene? [Where have you been, goat] and many others. Beside round dances there were also rhythmic games with hand movements and singing: Kaks kätt on minul näidata [I have two hands I can show]; Tornikellad [Tower bells]; Parem käsi liigutab [The right hand is moving]; Turnijate mängud [Gymnasts’ games] (TLA f. 52, n. 1, s. 455, s. 463; EAM f. 295, n. 1, s. 37). Obviously most of the time for activities and attention in the kindergartens of the fist Estonian Republic was taken by song games. The reason may be the pleasure given by the symbiosis of singing and movement, but considering children’s development and their need to move, song games definitely offer a good opportunity for actively involving children in music, satisfying their movement need and also teaching them discipline. What makes them especially suitable is that using song games does not require extensive musical or pedagogical skills from the teacher and the success of the activity creates a wish to repeat it.

Beside singing and round dances, music also found manifestation in playing musical instruments and using children’s orchestras in kindergartens. The wide spread of playing musical instruments is testified by the pedagogical exhibition organised for the occasion of the 5th Finno-Ugric Conference in 1935, where in the kindergartens’ exposition instruments of children’s orchestra were represented. The instruments displayed ranged from “primitive” i.e. improvised by the kindergarten teacher (wooden sticks, saucepan lids, plant pots, etc) to those bought from music stores. Among latter there were drums, tambourines, xylophones, triangles, pipes, etc (Järvekülg 1936). An overview of the equipment of Tallinn Kindergarten no 5 from 1928/29 (TLA f. 403, n. 1, s. 7 l. 72) lists the following musical instruments: seven tambourines, one drum, six triangles, two castanets, one cymbal, four pipes and a piano – altogether “21 items”. L. Kirusk’s private kindergarten stands out
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with its innovative and special instruments. Its activity relied on Steiner pedagogy, proceeding from which among teaching aids also children’s lyres and flutes ordered from Switzerland occur (TLA f. 52, n. 1, s. 434). In newspapers photographs of kindergartens have been published showing children’s orchestras playing (Tähistati...1940).

Documents (daily schedules and curricula, teaching aids, even some sheet music, lists of equipment) surviving in the fund of the Department of Education of Tallinn Town Council (TLA f. 52) allow us to conclude that round dances and songs were the most frequent types of music activity. In exceptional cases (for example, in H. Suurhallik’s private kindergarten in Kadriorg) we also find “listening to music to develop attention, games, marching, rhythmic movements” (TLA f. 52, n. 1, s. 451). The highly detailed nature of the plan testifies that the teacher was exceptionally fond of music. Consequently, singing and dancing round dances had established a firm position in the daily routine of kindergartens, but it is very hard to estimate, at what level and on which basis it was done. It is highly probable that it relied on the traditions of popular music education and its development in the spirit of Fröbel’s principles. To the initial German songs with complicated tunes newer folk songs and song creation of Estonian composers (J. Aavik, V. Tamman, R. Päts) were added. Among the collections of songs, of the use of which in the kindergarten there is evidence, the following should be pointed out: “Jõulu-laulud: kooli-koorile, kodule ja kirikule [Christmas songs for school choirs, home and church]” (1926), “Lasteaia lauluvara [Kindergarten songbook]” (1937), “Lemmiklaulik I [Favourite songs 1]” (Päts 1935a) “Perekond Oktaav [The Octave family]” (Tahuri 1943), “Kooli Kannel [School zither]” (1908), “Meie laulud [Our songs]” (1893), etc.

In addition to the issue of music accompanying children’s daily activities there was increasingly more controversy over the need to develop musical abilities through music education. The topic was explored in Murrik-Polonsky’s article “Muusikaline lasteaed [A musical kindergarten]” (1929) and was developed by Päts (1935b, 1935c, 1938), Marvet (1936, 1937) and Terri (1938) in respective articles.

Murrik-Polonsky raised the question about the need to develop the musicality of small children in Muusikaleht [Music paper] (1936): “We would have more great, real artists, if music education was provided from the early childhood. /.../. To this day the general opinion has been that children’s musical talent does not need to be developed until they go to school or even a couple of years later. Unfortunately we do not have a musical kindergarten—in a wider sense—namely, where by not ignoring the usual general kindergarten requirements almost all fields of music would be dealt with. There within two or three years a child would learn to listen and understand music
(of course, in his/her own dimensions), learn to play a musical instrument most suitable for him/her either because of instinctive attraction or his/her physical constitution as early as possible. During these years the child’s general attitude to music can be almost unmistakably determined. And should the child prove talented, the path to take in the field of music in the future can be confidently pointed out to him/her.” Murrik-Polonsky’s aim was to inform the general public about the need for systematic preschool music education and the importance of beginning to learn to play a musical instrument at an early age. Unfortunately the article did not attract great public attention when it was published. However, there are articles and other publications available from a couple of years later, focusing on music education in a wider sense and also music activities in the kindergarten.

The developments in the world music education were covered in the article by Päts “Lähtekohti nüüdisaja muusikalise kasvatuse teostamisel [The basis of contemporary music education]” (1938). The article was based on the International Conference of Music Education in Prague, which expressed the most recent approaches to the methodology of teaching music in the 1930s and introduced newest research in the field. Päts emphasises the importance of music, which had been treated as mere entertainment so far, in education. The statement also sounding innovative is that musical abilities can be developed, especially in young children, and this is what preschool music education will rely on. In his article Päts accentuates the importance of listening to music, active participation in music making and the development of creative talent. The principles discussed in the article form the foundation of Estonian music education and Päts’ ideas have been realised and become the heritage of Estonian music pedagogy.

Special musical activities applicable in the kindergarten were treated by M. Terri (1938) in her article “Vokaalne kasvatus lasteaias [Vocal education in the kindergarten]”. Emphasising the common basis of singing and speaking, she promoted natural singing, directing kindergarten teachers towards observing their own voice production while speaking and singing. Giving primary methodological guidelines for carrying out rhythmic activities by means of name rhythms, M. Terri stresses the symbiosis of “speaking, voice and movement” and the development of a child’s voice through that. She emphasises the need to develop a child’s voice not as a singing voice, because the range of children’s voice is narrow, but the songs have a wide range, and singing songs with a wide range damages children’s vocal apparatus. It may be claimed with confidence that at that time there were few songs matching children’s abilities, and most frequently children were made to sing songs the teacher could sing, irrespective of the fact whether children liked it
or whether it was feasible for them: “Singing should not become a separate lesson in the kindergarten. It should blend in children’s daily life, or as a matter of fact, grow out of it and at the same time enrich their day.”. Among other things Terri underlines the need to develop listening skills and suggests measures for that: various games, imitating voices, etc. When speaking of rhythmic movement, she points out games-based marching and dancing that would imitate doing different jobs.

It is surprising that M. Terri does not touch upon “children’s orchestra” at all, although there is plenty of evidence about its use in the printed materials and archives. Nevertheless, the article is exceptional, focusing on music activities carried out in the kindergarten and filling the gap in the methodology of kindergarten music education. M. Terri’s “Vokaalne kasvatus lasteaias” was a foundation-laying publication for preschool music education and for a long period remained the only material supporting music activity in the kindergarten.

Proceeding from the fact mentioned above that using music in the kindergarten was of random nature and based on the musical and pedagogical views of the teacher, it is essential to find out whether there were any training courses available for kindergarten teachers.

Although the first courses for kindergarten teachers (1910 Tartu Kindergarten Society; 1911 Estonian Educational Society in Tallinn) contained musical elements, it was not systematic music education. In Tartu Kindergarten Teachers’ College a curriculum containing singing and music was worked out for the first time in 1920–1927 (TLA f. 52; n. 1, s. 42, l. 333). The head of the college was C. H. Niggol, the originator and developer of kindergarten pedagogy in Estonia. The fact that trainees could practise teaching in the college’s own kindergarten, added value to the course. The usual day in the college “began with breakfast, /.../. That was followed by physical education and hand games combined with singing. Activity class, learning songs, then preparation for lunch” (EAM f. 295, n. 1, s. 45). From that follows that singing was entwined with daily activities.

Relying on archival materials it may be claimed that learning to sing took place “in the style of folk creation, which means that more experienced teachers and the head of college sang a song to the trainees who repeated after them. The majority of the songs were presumably translated from German” (ibid.). In Tartu Kindergarten Teachers’ College also the future shaper of preschool music education M. Terri studied (graduated in 1927). Because she had musical training in the field of playing the piano and vocal training, she was able to assess the musical material dealt with in the college: “There was an acute shortage of suitable children’s songs, which were translated by M. Niggol from German. These songs were not childlike, because due to the
translation the poetic character of the songs suffered and in addition, the songs did not take into account the range of children’s voices.”

By the end of the 1930s a profile of kindergarten teacher had developed, supported by longer training courses where music subjects were also represented. In 1937−38 the Home Economics Institute in Tallinn opened a childminder-kindergarten teachers’ class (with one lesson of singing a week in the timetable) and in 1939 it was possible to acquire the professional qualification of a kindergarten teacher (the timetable included one lesson of singing per week). A more thorough selection of music subjects was offered by E. Lender’s Private College for Kindergarten Teachers (1935−1940), the two-year study period of which gave an opportunity for a more serious musical training—vocal training, music theory and learning to play the piano.

For practising kindergarten teachers who were not appropriately trained a possibility to attend a more extensive in-service course was offered by the management of the Central Board of National Child Welfare in Tallinn. During the 150-hour course (1929) an overview was given of the objectives and tasks of education, the “development of child’s emotions and movements” and the theory and practice of childrearing. The latter included “games, songs, physical education, rhythmic training, storytelling” (TLA f. 403, n. 1, s. 7).

The demand for short training courses grew out of the need to improve musical skills of the practising kindergarten teachers, expand the repertoire used by them and teach them to impart musical material. The courses were organised by local governments (Tallinn, Pärnu, Võru), societies (Estonian Singers Association, Young Women’s Christian Association), but also several private kindergartens (TLA f. 52, n. 1, s. 168–186).

Tallinn Board of Schools tried to compensate for the patchy musical education of kindergarten and primary school teachers by organising several courses on singing (on the initiative of K. Leinus and others). In 1931 a respective course ran from March to May once a week. It had been called into being “to improve music education of kindergarten teachers” (TLA f. 403, n. 1, s. 9). The tutor was a composer and choir conductor T. Vettik and the programme included: “a bit of music theory, guidance for approaching songs, sample lessons taught by the tutor and experienced singing teachers” (ibid). It may be assumed that attendance was not very active, because in the surviving circulars we find the schools counsellor’s personal appeal to participate in the course even as late as in April.

Among the courses on movement activities a course of “rhythmic gymnastics” taught by Mrs. E. Krupski (TLA f. 403, n. 1, s. 6, l. 66) stands out as innovative, introducing a type of activity that has grown out from Steiner
pedagogy, Eurythmy. The course “Eurythmic exercises in Linda Kirusk’s kindergarten” took place on the initiative of Estonian Society of Anthroposophy in 1928 (Appendix 4).

From the courses organised by societies the most consistent was the kindergarten teachers’ training course by Young Women’s Christian Association, lead by the head of the society M. Barchov. Over the three months of the course knowledge was given about household activities (sewing, washing, ironing; cooking, baking, housekeeping) and also the theory and psychology of childrearing as well as songs and games (TLA f. 52, n. 1, s. 171). Summer gatherings of kindergarten teachers in Pärnu in 1933 and 1940 and in Võru in 1939 served as training opportunities, because of putting practical activities to the foreground, such as learning how to deal with children’s singing and orchestra in the kindergarten (A. Kiiss), speech techniques (K. Ader), gymnastics and children’s games (E. Idla) (Pärnu 1940, TLA f. 52, n. 1, s. 476).

Thus, in 1905–1940 in the kindergarten music was used in connection with children’s daily activities. Collective singing during the morning prayer before activities and as stimulation between activities was gradually replaced by teaching children to sing songs (the teacher singing the lead and children repeating), expanding the round dance repertoire and organising children’s orchestras. The enlightening work done by A. Elango, Niggol and others greatly contributed to the promotion of preschool education. Issues of music education were discussed by the best experts of the field (R. Päts, M. Terri). The first collections of repertoire “Laulumängud lastele” (Lilienthal 1921), “Lasteaia lauluvara” (1937), “Perekond Oktaav” (Tahuri 1940) and “Laulumängud lastele” (Raudkats 1928) were published, which became the foundation for further work in that area. By organising short training courses an attempt was made to facilitate kindergarten teachers’ musical self-development and offer them methodological assistance.

In general, music education was still rather random by nature, there were no common guidelines, which was the reason why activities carried out with children relied on teachers’ personal musical and pedagogical views. The roots of the musical activities applied in the kindergarten were in the popular music education, received developmental impulses from Fröbel’s principles and gradually began to develop their own content and traditions.
3.3 The formation of the concept of music education in 1945–1967

In 1940 the Estonian Republic was annexed by Soviet Russia. In connection with that singing and music became ideological means of education. The first vigorous signs in that direction can be found in the reports of Tallinn Crèche no 2 on political education and public work in 1941: a lecture on music education (organiser comrade Terri), learning joint songs and organising a festive meeting to celebrate the anniversary of the Red Army, etc (TLA f. 657, n. 1 s. 1).

In the tragic events of World War II the activity of kindergartens came to a standstill. It became more active again when the war ended and the German occupation of the war years had been replaced by the Soviet regime. By 1945 Estonia had been annexed in the Union of Socialist Soviet Republics.

Kindergartens became the “first link in the system of Soviet public education”. For preschool children of the working parents “a happy childhood in the Soviet homeland” was created through kindergarten education, which set children’s physical and spiritual education to the foreground (Suits 1945a). Preschool education was viewed as an important national task (Maran 1945), which would increase the employment rate of the citizens and provide “Soviet people” with the right ideological upbringing since their early childhood. Principles of the work carried out in the kindergarten were stated in the Statute of the Kindergarten. Paragraph 3 of the document stipulated that kindergartens had to: ensure children’s health; develop children’s mental abilities, speaking skills, will and character; provide art education, introduce the surrounding world to children through organising children’s contacts with nature and people, varied games and activities (drawing, storytelling, reading, music, singing), but also through excursions and walks; develop independent personal care, cleanliness and tidiness; teach children by means of understandable, living examples to love our beautiful socialist homeland, the riches of its natural resources and achievements of its national art, great Soviet people, its leaders, heroes, our brave Soviet Army, the Stakhanovites of factories and socialist agriculture. Education in the kindergarten was supposed to facilitate children’s academic success at school (Lasteaedade põhikiri [Statute of kindergartens] 1945, Juhend lasteaia kasvatajale [Guidelines for kindergarten teachers] 1950), deriving from which a kindergarten teacher had to be able to handle different areas of educational work with equal skills, such as physical education, games, drawing, modelling and working with other ma-
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To develop methodological activity of kindergartens, Central Cabinet for Preschool Methodology was established at the People’s Commissariat for Education, which organised seminars, in-service training courses and lectures to improve kindergarten teachers’ qualification (Suits 1946, 1950). Those were carried out in Tallinn (1945), Rakvere (1945), Pärnu (1947), Viljandi (1948) and elsewhere. In the programme of the course taking place in Tallinn were political education lectures, educational sciences, singing, physical education and craft. In the section of music “own creation” songs were introduced. Lyrics of the songs were written by L. Kivimäe-Treiman, L. Rautsik and A. Mirka and tunes were composed by Terri. “Hereby the requirements have been followed, according to which children’s songs should allow playing games or making respective movements, which would enliven lessons of physical education, and the tunes of the songs have to be suitable to the pitch of children’s voices. The songs presented during the course have developed in the process of kindergarten teachers’ work and their advantages and faults have been more or less tested.” (Mirka 1945a).

The provision of the Council of Ministers of the USSR (no 16122-r) of 1 November 1947 added the post of a head of music to the standard list of kindergarten personnel. Since then musical education became an independent activity in the kindergarten, carried out by a teacher with specialised music education. At the moment of the implementation of that provision there were no concrete guidelines for carrying out music education as yet and methodological issues were settled in the articles published by pedagogical press. The articles in Nõukogude Õpetaja [Soviet Teacher] looked at the practical side, giving an overview of the events taking place in kindergartens (Olesk 1945; Terri 1945; Tarkpea 1947; Kivirähk 1947; Mäeoja 1949; et al), in addition now and then songs and celebration programmes were published (Mirka 1945a, 1945b; Valmistugem ette Oktoobripidudeks... 1945; Tuisupoiste äpar-dus 1945; etc). In that way information was quickly delivered all over the country and in spite of the shortage of instructional materials primary guidelines and repertoire for music-related work were available.

The first handbook “Lastesõimed ja lasteaiad kolhoosides ja sovhoosides [Crèches and kindergartens in collective farms and sovkhozes]” that gave a complete overview of the organisation of the kindergarten, content of teaching and educational work and job descriptions was published in 1950. In

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13 head of music, music educator, music teacher have been job titles used at different stages for the person carrying out musical activity. The current work utilises the titles used in the legislation of the period under discussion.

14 Translation from Russian, co-author M. Terri
separate sections the book covers music education and suitable songs, dances and musical games. It is noteworthy that “music recommended” for preschool age includes singing, music for listening and music to accompany movement (Lastesõimed...1950, 149). Playing children’s musical instruments is missing, although it had been rather widely spread as children’s orchestras earlier and we can read about it and see photographs in contemporary periodicals (Särasilmalised...1946; Lasteaed – laste...1947; Mudilasorkester 1963; Lootsar 1954). It was obviously not considered a separate type of activity but applicable to singing or movement.

The questions of preschool music education were discussed in several issues of the magazine Nõukogude Naine [Soviet Woman] (Terri 1950; Lootsar 1954; Gurovitš 1954; Lepik 1954; et al) and in its children’s corner age appropriate songs, dances and poems were published throughout several years. The composers were P. Üllaste, F. Mandre, A. Roomere, et al. It all enriched the existing meagre supply of songs and other suitable repertoire for carrying out music activity in the kindergarten.

Great importance was attached to art education. “Artistic words—poems, fairy tales (especially folk fairy tales), artistic pictures, singing, music, dances, drawing and modelling—in the capable hands of kindergarten teachers it all develops children’s creative skills and nourishes their fantasy, evokes noble feelings, enters their consciousness, develops their character and will.” (Juhend...1950). Music as the most important representative of aesthetic education had an immense importance in developing children’s artistic sense and sense of beauty through singing, listening to music, movement and musical games.

Several aspects of the most important component of music education, singing, have been discussed in the articles published by the press: its importance and effect (Kask 1963), methodological approach (Roomere 1962), musical preparation for school (Terri 1956; Tort 1965) and young children’s broadcast performances (Andresen 1940; Tamm 1950; Lasteaed – laste...1947). In the 1950s and 1960s music education was emphasised as an important shaper of aesthetic education (Palm 1945; Kask 1964). In the second half of the 1950s creative play acquired importance (Terri 1954, 1959) and in the 1960s the educational aspect of children’s celebrations was discussed (Lootsar 1960; Terri 1961). Compared to singing, issues of listening to music and developing the sense of rhythm were discussed only on few occasions (Roomere 1964), which allows us to assume that in music education children’s aesthetic, spiritual and ideological education was carried out primarily through singing. Musical skills and competence were not given equal attention.
According to the guidelines effective from the academic year 1961–1962, music activities took place twice a week. New material was planned for music education: new songs, games, music for listening, orchestra pieces, concerts, puppet theatre, work with teachers and parents. The material to be covered during music activities was listed strictly, point by point, in the order of application. There was the requirement in case of each song and game to mark what was new and what needed special attention from children before revising (Käskkirjad 1961).

The greatest challenge to the application of music education seems to have been finding repertoire appropriate to children’s age. The instructional materials warn that in addition to folk songs also “best works of classical Russian music and music of other countries” should be preferred (Ju-hend...1950:28). Earlier songbooks published in the Estonian Republic or during the German occupation were pronounced unfit for use, which once again made the question of repertoire highly topical. To supplement the existing supply of songs music educators had an obligation to create a song, dance or game during each academic year to be shared with their colleagues. Music educators’ own creation was collected and handed over to the Central Cabinet and from there sent to the kindergartens of the region (Saarendi 1950). Composers were also asked to enrich the supply of Estonian original children’s songs. Composer Veljo Tormis recollects in his memoirs: “in the youth section [of Composers’ Association] /.../ Meta Terri appeared, who asked us, young guys, to write children’s songs. She brought us lyrics and made us compose—Tamberg, Sõber, Koha and Jürisalu and whoever were in the section at that time, everybody was composing children’s songs” (Tormis 2000, 58). Finding solutions to the question of repertoire with the help of Estonian composers was a source of several discussions also on later occasions (Lõbin 1969). However, it has to be admitted that very few composers were able to offer appropriate songs suitable to children’s age. The brightest of all is R. Päts’ musical heritage, which has been created taking into consideration the musical level of kindergarten children. In spite of the simplicity of the melody it achieves the dimensions of a perfect composition through varied and diverse accompaniment parts (piano, children’s instruments).

Repertoire used in kindergartens was overwhelmingly created by music teachers themselves (M. Terri, A. Roomere, P. Üllaste, S. Tort). Collections of repertoire for kindergartens were published by M. Terri “Eelkooliealiste laste laulik [Songbook for preschool children]” (Terri 1954), A. Roomere “Muusikalised mängud ja tantsud lasteaias [Music games and dances in the kindergarten]” (1958), P. Üllaste “Laulame-tantsime [Let’s sing and dance]” (1960) and L. Kõlar “Aastaringis [All the year round]” (1966), which for many long years remained the only published source of repertoire. In addition
to that colleagues’ songs, dances and games were carefully copied by hand during the meetings of the subject section and promptly applied by music teachers in their professional activity.

### 3.3.1 The tasks of a music teacher

The Statute of Kindergartens defined the tasks and responsibilities, the rules of employing and dismissing of a music educator, how music activities should be carried out and how it should be controlled. The prerequisite for employing a music educator was a specialised music education. The responsibility of a music educator was to carry out “proper” music education (following the programmatic-methodological guidelines), systematically cooperate with kindergarten teachers, assisting them with teaching singing and physical education, preparing and organising children’s celebrations, etc; counsel parents in the questions of children’s music education; work according to the plan and schedule coordinated with the head of the kindergarten; and keep count of the amount of work done (§ 42). A music educator worked under supervision of the head of the kindergarten, reported to her/him, participated in pedagogical meetings and respective methodological groups, training courses and seminars (§ 43).

Decrees and directives (Käskkirjad ja juhendid 1961, 3) established internal work procedure rules for kindergarten staff of the Estonian SSR, which for a music educator meant “carrying out children’s musical education according to the Statute of Kindergartens and programmatic-methodological guidelines of The Ministry of Education of the Estonian SSR”. Working hours and content of the work were also defined: with each group of 3–7-year-old children six lessons per week, including individual work with children and kindergarten teachers; assisting the nurse-educator in organising music education of young children; organising evenings of entertainments and celebrations.

Main tasks of a music educator:

a) Organising music educational activities according to the plan and schedule coordinated with the teachers of each children’s group;
b) Teaching children’s songs, musical games and dances to kindergarten teachers; assisting nurse-educators to organise music education of young children; explain questions related to music education to parents;
c) Participating in pedagogical meetings of the kindergarten and methodological section of the town or region (Käskkirjad ja juhendid 1961, 11).
Central Cabinet for Preschool Methodology of People’s Commissariat for Education (head of the cabinet M. Terri), (later renamed National Teachers’ In-service Training Institute) had an important role in providing systematic education to music teachers through in-service training courses, and developing the content of kindergarten music education through subject syllabi and guidelines, which in the most direct way shaped music education in kindergartens. In 1947 at the Central Cabinet for Preschool Methodology the “circle of kindergarten music teachers” (Saarerendi 1950) began its activity, the purpose of which was to improve professional qualification, exchange work experience and improve kindergarten music repertoire. To the end of the Soviet period that group, which according to the present-day understanding would be called kindergarten music teachers’ subject section, remained a place where experience, repertoire and information was exchanged between colleagues while also fulfilling the function of in-service training.

In conclusion. The precondition for the development of the concept of kindergarten music education was taking over form the Soviet system of education the basic principles of applying music activities and adapting them to Estonian conditions, the coordinating of which process was mainly carried out by M. Terri. As types of activity, mainly singing, listening to music and movement accompanied by music were viewed. In 1947 the post of a kindergarten music educator was introduced. The responsibility of the music educator was to carry out purposeful music education of both children and kindergarten teachers. Teaching materials supporting the application of music education were published (“Eelkoolielaste laste laulik”, “Muusikalised mängud ja tantsud lasteaias”, “Laulame-tantsime ” and “Aastaringis”), which eased the shortage of repertoire to some extent but did not completely solve the problem. For the purpose of providing in-service training to music educators the subject section was established, which in addition to the above also fulfilled the function of the exchange of experience and “fresh” handwritten repertoire.

3.4 The implementation of a unified concept in 1968–1990

In 1968 a new programme for kindergartens, the first one compiled by Estonians, entered into force, which specified that “music education is a part of aesthetic education aiming to engender love for music, train ear for music and develop musical taste, sense of rhythm, ability to control vocal cords, movement coordination and create a lively and happy mood in children”
Music was viewed as a means of general education for children, the importance of music for teaching love for home and homeland, moral education and influencing psyche was emphasised. The programme defined the activity types (listening to music, singing, rhythmic movement and playing children’s instruments), detailed content (depending on age groups – up to 1 year old, 2 years old, 3 years old, 4 years old, 5 years old, 6 years old) of music education and methodological guidelines for applying each activity type. Legal framework for teachers’ work was provided by “Koolieelsete lasteasutuste muusikajuhataja tööjuhend” (Work instructions of the head of music of preschool child care institutions) (Käskkirjad ja juhendid 1970).

The implementation of the curriculum was supported by articles on kindergarten music education in Nõukogude Õpetaja (Lootsar 1969a; Peit 1969; Galinskaja 1969) and Nõukogude Kool [Soviet School] (Lootsar 1969b), which emphasised the development of children’s creative abilities, individual approach and the development of children’s mental abilities by means of music. Abundant topical and valuable practical repertoire was published in the weekly newspaper Nõukogude Õpetaja, which made available songs and programmes for celebrations over the years (Sinilill 1969; Paeveer 1970; Kooliaeg 1971; Au tööle 1972; Tuisk 1972; Nääri eel 1972; Nääripidu 1973; Gustavson 1974; Paeveer 1974a; Paeveer 1974b; Koolisaatmise... 1975; Näärikuu 1975; Maalrimees 1976; Talvetaat 1977; Tere, Näärimes 1979; Läheneb... 1980; Tammik 1980; Kumpas 1980; Talvises... 1980; Kes on see... 1981; Nüüd võib... 1983; Väike Näärimes 1984; Gustavson 1986). Thus kindergarten music education was based on a single programme and repertoire readily available for application.

In the 1970s questions about music education in a wider perspective arose—beside the usual discussion about the importance of music the issue of regulation emerged, the need to build music education on a scientific foundation (Uiga 1970; Päts 1974, 1975a). In the articles about kindergarten music education also increasingly more attention was paid to methodological issues and the experience of other countries. The music education of Hungarian kindergartens based on Z. Kodály system was introduced in an article by K. Forrai (1970) running through several issues of the magazine Nõukogude Kool. Already earlier, in 1967 the principles of Kodály had been introduced and practical guidelines given by R. Päts in the subject section, but then those ideas did not take on (Terri 1967). However, Kodály’s ideas were adopted and actively used in schools and the success of the system in developing children’s singing ability and musical literacy made kindergarten teachers realise how useful it really was. It became obligatory to teach elementary
The development of kindergarten music education in Estonia

Solmization and some hand signs (SO, MI, RA) as well as the use of rhythm syllables and graphic notes in the kindergarten (Vikat 1973; Masing 1973).

Lecturers of Tallinn Pedagogical Institute had increasingly more say in the matters of kindergarten music education. The basics of developing infants’ musicality were exhaustively covered by R. Päts (1975b), several music didactical articles were published by M. Vikat: about developing musical ability (1973, 1974) and sense of rhythm (1977), celebrations in the kindergarten (Vikat, Tammik 1981), children’s voice and sparing it (1987), etc. M. Vikat paid special attention to differentiated approach in music education (1975, 1977, 1978, 1980) and using folklore (1986). In the field of teaching music, movement towards more professional level was taking place. Issues of methodology and didactics of music, which had an essential effect on music education, were under observation. An opportunity and the need to discuss questions of music psychology and methodology arose due to the development of the staff of music teachers with specialised professional qualification, which created preconditions for subject specific treatment.

At Tartu Pedagogical College (1971) and Tallinn Pedagogical School (1974) music departments were established, which started training kindergarten music educators and basic school music teachers. The curriculum included playing the piano, harmony, vocal training, music literature, folklore, conducting, choir class, accompaniment class and also learning to play an additional instrument. The first graduates were in Tartu in 1974 and in Tallinn in 1979. Systematic training of music teachers brought along an increase in the importance of music education in the life of the kindergarten. Music and musical activities became a showpiece of a kindergarten to guests from near and far and an inseparable companion in every event.

Music teacher training provided an opportunity for collegial communication on scientific basis. First seminars on kindergarten music education were organised at Tallinn Pedagogical School, involving Estonian lecturers (Rohtla 1970) as well as presenters who arrived from the Soviet Russia (Veevo 1975; Masing 1980). Tallinn Pedagogical Institute in cooperation with the Central Cabinet for Preschool Methodology of National Teachers’ In-service Training Institute started organising methodology days for kindergarten heads of music (Vikat 1985). The events took place not only in Tallinn, but also in other places in Estonia (Leht 1986).

In parallel with methodological innovation in music the continuous presence of the Soviet ideology could be observed, exploiting music and music education for ideological purposes. “Play raises internationalists”, “Patriotic and internationalist education begins from the nearest”—such slogans mediated by pedagogical journalism shaped the objectives and also the content of music education. Recommendations to know about the peoples of the home-
land,—to introduce the literature and art of the brother republics and facilitate communication between Soviet people (Nõlvak 1972; Suures Isamaasõjas... 1983; Kusmin 1984; Mäng kasvatab 1985) were meant to be the signposts keeping people on the “right track”. However, as time was passing, the number of articles focusing on Soviet ideology was decreasing and the attention began to concentrate on our predecessors’ heritage.

The idea of Estonian national and cultural identity began to spread in the society and found relatively much attention in different aspects of music education in the 1980s: children’s celebrations based on folk traditions (Tort 1982), fairy tales (Sarv 1986), old songs (Rannap 1987), games and toys (Tulva 1989), etc. Being also supported by representatives of authorities, since Soviet culture had to be “socialist in nature and nationalist in form”, the process of discovering and promoting musical heritage became really widespread. The continuing attention and music teachers’ interest and willingness lead to several conferences during the remaining Soviet years and in the newly independent Estonian Republic. Up to that time the cultural ideology carried out through the surface layer of music education (celebrating the anniversaries and holidays related to the Soviet ideology) had been targeted at fusing nationalities (Rüütel 1999, 2002), but the revival of folk traditions, maintaining them as secondary tradition, preserved our cultural heritage.

A contribution to the vitality and survival of the cultural heritage was also made by the involvement of the children of kindergartens of Tallinn15 in the youth dance festival (1972, 1977, 1982) and nationwide dance festival (1985), where they performed dances specially created for them by N. and A. Raadik, S. and O. Valgemäe, L, Raus and I. Tamme: “Mõistata [Guess]”, “Rongisõit [Train trip]”, “0 klassi tund [Lesson of a school preparation class]”, “Tere, tibukene [Hello, small chicken]”, “Süit eesti rahvatantsudest [Suite of Estonian folk dances]” (TMM F. 275, n. 1, s. 41, 80, 114). The success of the performance of kindergarten children confirmed the strength of musical-rhythmic activity in kindergartens. At the same time participation in one of the top events of Estonian cultural life considerably increased the value of kindergarten music education in the eyes of general public.

To support and expand kindergarten music education a grandiose event was launched, “Mudilaste abonement nr.5 [Young children’s season ticket no 5]”, in the framework of which concerts took place in the great hall of Estonian Philharmonic Society—two concerts for kindergarten children on weekdays and in addition a concert for children not attending kindergarten on Sundays. The concerts were broadcasted on radio and so they could be lis-

15 In the 1985 Nationwide Song and Dance Festival of the Estonian SSR among kindergarten dance groups also three groups from Harju region participated.
tended to all over Estonia. The initiator and leader of the series of concerts known among children as “Mummi’s concerts” was a well-known pianist and composer Leelo Kõlar (Mummi), who put together programmes featuring professional performers Kalle Randalu, Katrin Karisma, Heli Lääts, Henn Rebane Ele and Kaja Kõlar, Tõnu Raadik, Vanemuine ballet dancers, Hortus Musicus, Estobrass, brass quintet named after Jaan Tamm, etc; composers – Veljo Tormis, Jaan Rääts, Raimo Kangro, Eino Tamberg, Olav Ehala, children’s ensembles Piibar, Sõleke, Pähklipureja, Palestra, Kukulind; writers Ellen Niit, Heljo Mänd, Leelo Tungal and Ave Kumpas and Eda Neider’s children’s singing groups, L. Rahula’s boys’ choir, boy’s preparation choir of the National Male Choir, pupils of Tallinn Secondary School of Music and the Music School named after G. Ots and many others (Tulva 1986). The concert series that lasted for four seasons (1986–1990) were extremely popular with children, teachers and parents. A child who listens to music in a concert hall is more receptive to the means of expression of music and that shapes the child’s general attitude towards music, and culture in general.

An important role in the application of the unified system had collections of repertoire, which were compiled on the initiative of the subject section and published as the series “Laule, mänge, tantse [Songs, games, dances]”. The collection provided repertoire representing all types of musical activities proceeding from the principle of appropriateness to age and ability of each group of children (for 1–3 years old children in 1978; 4-year-old in 1980; 5-year-old in 1981 and 6-year-old in 1982).

Preschool music education was continuously regulated by the Ministry of Education. According to the plan of measures for improving aesthetic education in 1983–1985 (approved by the Board of the Ministry of Education of Estonian SSR on 29 October 1982), the efficiency of aesthetic (musical, art, literary) education had to be improved. “All teachers and educators have to be actively involved in aesthetic education of children as a part of communist education. Cooperation has to be improved with other offices, creative associations and higher education establishments.” (Käskkirjad ja juhendid 1982, 6). A task was set to compile a new programme of preschool education and a list of records for listening to music; publish volume 6 of the collection “Laule, mänge ja tantse” (for 6-year-old children); organise the production of musical instruments for preschool child care institutions; compile a collection

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16 1987–88: Pidupäev [A festive day], Pillipäev [A day of musical instruments], Liikluspäev [A day of traffic], Lumepäev [A day of snow], Naljapäev [A day of fun], Lillepäev [A day of flowers]; 1988-89 Reis muinasjutumaale [A trip to the fairy land], Reis näärimaale [A trip to the land of Santa Claus], Reis pillimaale [A trip to the land of musical instruments], Reis naerumaale [A trip to the land of laughter], Reis mängumaale [A trip to the land of play and games], etc
“Laule Leninist [Songs about Lenin]”; work out methodological guidelines for the organisation of children’s celebrations and ceremonies; compile methodological guidelines “Abiks koolieelse lasteasutuse muusikajuhatajale [Handbook for heads of music of preschool childcare institutions]”; introduce differentiated teaching into music lessons of kindergartens and children’s day care establishments. In the fulfilment of those tasks the following organisations and institutions were involved: Institute of Scientific Research on Pedagogy, Board of Childcare Institutions, subject board of preschool education, Department of Teaching Aids, National Teachers’ In-service Training Institute and National Cabinet for Preschool Methodology (Käskkirjad ja juhendid 1982, 7). The majority of the above listed objectives were fulfilled. The purposeful development of kindergarten music education by the Ministry of Education supported the formation of the unified system and its consolidation through enriching the selection of repertoire in kindergartens, creating and publishing methodological guidelines and compiling a sound archive of music for listening.

It is stated in the directive of planning educational work in preschool childcare institutions that “the head of music has to list in the quarterly plan all new songs she/he is going to teach, pieces of music children are going to listen to, movements to music, song games and musical games, dances, pieces played by the rhythm instrument orchestra and sound instrument orchestra.” (Käskkirjad ja juhendid 1971, 19). Children’s celebrations (concerts, carnivals, thematic evenings and other events taking place to the accompaniment of music) and various entertainments were organised at least twice a month. An independent area of work was expanding the musical repertoire of kindergarten group teachers and developing their practical music skills through songs, round dances, etc., all of which had to be recorded in a special notebook.

By means of state directives and designated programmes unified systematic music education was carried out, which included listening to music, singing, rhythmic movement and playing children’s musical instruments. Next we will view the objectives, content and some methodological approaches of those activities in the characteristic context of their time. The overview is based on guidelines and programmes regulating teaching and educational work (Koolieelsest...1968, 1974, 1979) and relevant methodological and didactic viewpoints of the best pedagogues-researchers, which shaped music education of that period.

17 The author does not have any information about publishing the songbook “Laule Leninist” or producing children’s instruments.
3.4.1 Activity types of music education

Singing is considered the main area of activity in music education. Being the most familiar and appropriate form of music production for children, it offers an opportunity for self-expression, creates the feeling of happiness and satisfaction and engenders love for music. Singing develops basic music skills in children—perception of mode, sense of rhythm, auditory musical images and musical memory. In joint music making the feeling of collectiveness develops (Vikat 1973; Klaas 1988).

The improvement of singing skills begins with singing motives (shouts, imitating the sounds of birds, animals, etc). Visual and motor senses assist in the process of creating coordination between voice and auditory organ. While learning to sing, in addition to the sense of hearing it is recommended to simultaneously also use visual (visualising the melody) and motor (indicating with the hand) senses. In learning and revising a song a playful form is emphasised (Koolieelsest...1968, 1974, 1979). To provide all children with a feasible way of music making, the application of differentiated approach is required (Vikat 1975, 1977, 1978, 1980).

Musical-rhythmic movement is viewed as an improver and developer of movement coordination, through which children receive a great part of music and perceive its nature. In developing the sense of rhythm the most natural way for the child is used – rhythmic movement, which lays the foundation to the metro-rhythmic perception of basic elements of music. Knowledge about metre and note value are going to be consolidated later.

Movement games with a positive effect on children’s social skills and feeling of collectiveness are viewed as rhythmic movement. The attraction of playful elements helps children to overcome the fear of communication with other children.

The forms of musical-rhythmic movement:

- Song games, which combine songs and characteristic movements (in a circle);
- Musical games, in which there is an improvised movement based on instrumental music with certain storyline where different characters are juxtaposed and attempts are made to express them by means of body movements, facial expressions, etc;
- Dance.

To enliven movement activities, it is recommended to use different means (flags, rattles, ribbons, children’s instruments, scarves, etc) (Masing 1973).

Listening to music has been viewed as the main type of activity shaping children’s aesthetic taste. “The sooner and more frequently children hear
music, the faster their ear for music and taste develop” (Koolieelsest...1968, 216). That was the reason why the value of listening repertoire was under close scrutiny. Independent of the type of the music listened to (instrumental, vocal, sung by the kindergarten teacher of the group of children), it is emphasised that it has to be appropriate to children’s age and understandable. As the main content of listening, the faultless and artistically valuable performance by the teacher of the song, dance music or other piece of music taught or short instrumental pieces (or their segments) were meant. In longer listening experience or concerts songs and instrumental pieces should vary.

Listening to music widens children’s knowledge about the surrounding world, culture and music culture. While dealing with the composers or cultural events in the programme, it is strongly recommended to use visual materials: photographs, slides, films, etc (Kumpas 1981).

The aim of playing children’s instruments has been formulated as an extension to singing and movement, which provides children with an opportunity for active and creative music making. Adding instrumental accompaniment to simple childlike repertoire diversifies and adds colour to the performance without making it musically more complicated. Playing an instrument directs children’s attention to the main means of expression—meter, rhythm and pitch and while playing an instrument, children’s basic musical abilities develop—timber (especially important for those lagging behind in their musical development) and dynamic hearing. It is considered that playing musical instruments develops concentration and ability to divide attention, but also response time and accuracy and ensemble feeling (Ustav 1982; Koolieelsest...1974, 1979).

Playing musical instruments has to give children firm knowledge and skills of the playing techniques needed to play in an ensemble. Further development is a children’s instruments’ orchestra, which is formed of different rhythm instruments depending on children’s instrument skills and abilities. It is important that each of them had a certain function in the orchestra (timber, ostinato, etc).

In the curriculum of 1987 essentially more attention was paid to playing musical instruments as an independent type of activity and it was required that frequent opportunities be created for playing instruments, thus emphasising the holistic approach to music through playing musical instruments and singing, playing musical instruments and dancing, playing musical instruments and listening to music and playing musical instruments and word rhythms. (Koolieelsest...1987).
3.4.2 Differentiation in the process of music education

The need for differentiated music activities derives from the involvement of children with different abilities in feasible process of music making through singing, moving, playing an instrument or analysing the piece of music they have listened to.

Since musicality is primarily manifested through the ability to sing or its inadequacy, differentiated approach is vital, especially in singing. For that, voice qualities and musical abilities (sense of rhythm, pitch hearing, musical memory) of each child are checked and children are divided into groups, depending on the level of their musical development: independent singers, singers relying on others and children with modest singing ability.

Independent singers (notation example 8.1.) have a relatively wide voice range appropriate to their age (c1–h1) and well developed auditory image perception. They are able to independently sing complicated melodic patterns staying firmly in the key. Singers relying on others (notation example 8.2.) have a more modestly developed auditory image perception, the reasons for which may lie in too little experience of music making. Their voice range is narrower (d1–a1), the perception of pitch relations less precise, but relying on the singers of the first group they are also able to sing correctly within the limits of their tessitura. Children with modest singing ability or musically underdeveloped children (notation example 8.3.) have a much narrower scope of voice (a–d1). They are often able to orientate themselves only between one to two tones in a very low tessitura (even up to F sharp of the minor octave) or intone a motif of a falling third. By giving them feasible tasks (singing lower passages, colouring the song with rhythmic children’s rhymes or accompaniment on rhythm or melody instruments) and involving them in active musical activity it is possible to support the development of auditory image perception and through that facilitate their singing skills as well as general musical development.

Notation example 8. The voice range of different groups at preschool age.

Differentiated learning of a song is based on the traditional methodology—beginning with introducing the song and giving the full impression. Further on the learning takes place in groups, following the procedure of traditional learning process and proceeding from musical form and phraseology. The
teacher attaches equal importance to groups with different levels of development, because each group contributes to creating a complete picture of the song. Work in groups is conducted taking into account the above and proceeding from the principle of feasibility.

Differentiated approach demands very thorough preparation from the teacher. In addition to the usual requirements for song selection (taking into account the range, age appropriateness and feasibility) it is necessary to find repertoire with the form and phraseology of the music suitable for collective music production by different groups, which would allow using different group tessituras and feasible melody models. Besides, this approach requires emotional and inspiring attitude from the teacher to guarantee children’s motivation and active participation in the process of singing, but also tact to be able to value each group and through that every individual child in their endeavours.

Groups of differentiated work are dynamic. When children’s musical skills and abilities evolve they move on to the next, more demanding group. For that purpose the teacher continuously observes children’s development through different singing tasks in individual and/or group music activities (Päts 1975b; Vikat 1974, 1975, 1977, 1980).

Similarly to singing, children’s individuality also manifests in rhythmic movement and in order to take that into account, differentiated approach is applied. Dividing children into groups according to their ability to reproduce the character, tempo or distinctive rhythm model of the music we are able to offer everybody an interesting and developing activity. Dialogues in old song games with drama elements provide opportunities for testing individual abilities, building children’s self-confidence and increasing their faith in themselves.

In listening to music differentiation is applied to discussing the piece of music or analysing it. By encouraging musically modest children to express their opinion we increase their self-belief and spur them on to be active in the future.

Differentiated approach to kindergarten music activities was required at national level and backed by abundant material facilitating its application, but nevertheless found little consistent use. It may be supposed that the load of work the teachers had to put into the preparation of respective activities (finding the repertoire, careful analysis of it, colouring it with the accompaniment of children’s instruments) proved too time and energy consuming and that is the reason why differentiation remained the share of the few enthusiastic teachers.
3.4.3 Possibilities of activating musical thinking

In the 1970s there was a trend in pedagogy to develop children’s independent thinking, analytical and synthesis skills, which spread to general music education and from there on to preschool music education. There had been talk about the need to activate musical thinking before (Päts 1938, 1962, 1964, 1965, 1968; Vikat 1973, 1974), but it only reached kindergartens by the end of the 1970s. As the possibility of activating musical thinking, mainly improvisation in the form of its primary elements was seen, repeating simple short musical sentences (the echo game), finishing unfinished sentences, singing questions and responses and playing to the use of sequence elements (Päts 1968; Vikat 1973).

It was believed that the basis of children’s collective activity is a universal rhythmic perception and proceeding from that musical activities in general but also improvisations were started on a rhythmical basis. Rhythmic echo games that relied on name rhythms and suitable rhymes became the first step in the field of activation. That was followed by creating simple rhythmic accompaniments to songs. Similarly to the above, melodic improvisation was also applied on elementary childlike models (SO, MI, RA) in the form of echo games. As the abilities and skills improved and consolidated, the melodic motifs and phrases reached pentatonic scale. Improvisation skills were mainly expressed in musical questions and responses where often assistance was provided in the form of a text (Whose mouth doesn’t have a tongue? Sack’s mouth doesn’t have a tongue!).

The application of improvisation was also emphasised in the playing of instruments (echo, rhythmic accompaniment, creating an accompaniment, etc) and movement activities (expressing music through movement).

The discussion about activating musical thinking goes on even today, thus enriching and diversifying its forms of application—counting rhymes and folk songs as a source of improvisation (Vikat 1992a), folkloristic musical-didactic games (Turnau 1990), improvisation deriving from the Orff system (Pullerits 2001), runic songs as a source of improvisation (Raudsepp 1998), movement improvisation (Toom 2001), etc.

To sum up, it may be claimed that activating musical thinking is a process encompassing music activity as a whole independent of activity types, which facilitates children’s music perception and involves them in happy creative music making.

In conclusion. The application of the unified system of kindergarten music education was supported by unitary programmes and directives; collections of repertoire with innovative content organised by age levels; thorough and consistent discussion of the key issues of music education in various
publications; and training qualified teachers with specific professional skills in specialised secondary educational institutions. The significant events of the period under observation were the participation of kindergarten children’s groups in four dance festivals and the concert series “Mudilaste abonement nr 5”, which promoted and supported kindergarten music education.

### 3.5 Trends in music education in 1991–2008

In connection with the new politics of the Soviet Union promoting perestroika and glasnost, in the 1980s and 1990s changes also took place in the system of education. When Estonia regained its independence and the Estonian Republic was restored on 20 August 1991, the majority of the legislative acts of the Soviet period became invalid and creating new legislation took time. That caused a legislative vacuum in kindergartens (Ritso 1995; Jürimäe & Treier 2008, 160). In that situation kindergartens acted differently—some continued to follow the old programmes, some looked for ideas in the experience of other countries and adapted those to their use. All that also applied to music education.

On 9 June 1993 Preschool Childcare Institutions Act was adopted, which for the first time in the history of kindergartens in Estonia gave them a legislative basis and regulated their legal status, types, group sizes, etc. It is also important, that educators were renamed teachers by that act.

In 1999 that was followed by the Framework Curriculum for Preschool Education (adopted on 15 October 1999 by Regulation no 315), which differed from all the previous ones primarily because it put kindergartens under the obligation to compile their own curriculum, which would proceed from the individual features, bias or preferences of each individual kindergarten. That essentially changed the role of teachers who now needed to participate in working out the general principles of the curriculum and also be responsible for following those principles and complying with the curriculum (Alushariduse....1999).

Music teachers received an opportunity to compile the curriculum for their field. The framework curriculum stipulated the frequency of carrying out music activities (2–3 times a week), their duration, depending on children’s age, varying between 10 and 35 minutes\(^{18}\) and the expected developmental outcomes for children. The objectives of music education defined in

\(^{18}\) For children up to three years, 10–15 minutes, three to five years, up to 25 minutes, six to seven years, up to 35 minutes
the national framework curriculum are general—to develop a positive attitude towards musical activities, enrich children’s emotional life and develop their music taste, to teach children to listen to music, sing, play children’s instruments, move and dance to the accompaniment of music or singing, to encourage free and creative self-expression and develop performance skills (Alushariduse...1999). Choosing methods and means for meeting those objectives has been left for the teacher to decide.

As methodological material supporting the implementation of the framework curriculum, Turnau’s “Muusikaõpetus [Music education]” (1998) was published, which emphasised the integration of music with other domains and, as opposed to earlier programmes, provided the description and development opportunities of basic musical abilities (rhythm, mode and pitch perception, dynamic and timber hearing) in its section of methodological material. More attention than before was paid to using folklore in singing, musical-rhythmic movement and listening to music activities. Systematic work on increasing the awareness of folklore and tradition, which began already in the 1980s, continued and attaching value to national culture became a dominating feature in teaching and educational work in the kindergarten.

The increase in the interest in folklore was supported by the activity of the Estonian Folklore Society established in 1988 (I. Rüütel, V. Sarv, K. Torop, et al), which worked out the ideology and directions for folklore movement with the aim to introduce cultural heritage and preserve and revive local folk traditions. In the counties of Estonia several festivals were called into existence, such as Viru säru (1986), Viljandimaa virred (1987), Pärnumaa pirand (1988), Taaralinna taaderant (1992), etc, where kindergarten children also participated. The first celebration aimed only at them took place on the initiative of Ü. Podekrat in Põlva kindergarten Mesimumm in 1988, which was the beginning of the South-Estonian kindergarten children’s folklore day Pedälä pido. The tradition of Põlva celebrations is continued by Children’s Games Festival, which took place for the first time in 2000. There are also other children’s festivals – Porkuni pillar, Võru folklore festival (Ojalo 2002).

The combination of music education and folk music was discussed at many conferences, i.e. “Rahvamuusika osa lapse isiksuse arengus [The role of folk music in the development of a child’s personality]” 1993 (Leht 1993a; 1993b), “Rahvuslikkus lasteaia kasvatuses [Folk traditions in kinder-

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19 Relies on the “Project of Preschool Curriculum” 1996
20 1993 Rahvamuusika osast väikese lapse arengus [The role of folk music in the development of a young child]. Presenters from Japan (F. Fujita), Germany (G. Schmidt-Kaerner), Denmark (K. Kjaer, E. Skafte-Pedersen), Norway (L. Ramfjord), Sweden (M. Lindhal), Finland (I. Ruokonen), Russia (K. Tarassova) and Estonia (V. Tormis, I. Rüütel, M. Vikat, A. Lunge, V. Kolga, A. Kumpas).
garten education]” 1993 the Ministry of Education and Research in cooperation with Tallinn Pedagogical College, “Folkloor ja haridus [Folklore and education]” 1994 on the initiative of the Open Estonia Foundation and Estonian Folk Culture Development and Training Centre (Jakobson 1994).

In newspapers and magazines folk music as a pedagogical starting point was discussed from scientific (Sarv 1984, 1986; Vikat 1986, 1992a, 1992b) and practical point of view (Turnau 1990; Teas 1992; Klaas 1993; Jakobson 1999, 2005; Mihkels 2006; Treiman & Suurlaht 2008). General discussion favoured and promoted the use of folklore in its diverse forms, justifying it with arguments of cultural history (the development of identity through folk culture) and development (feeling the roots) (Liimets 1999). Music teachers were given an opportunity to support the application of folk music through in-service training and teaching materials (Vikat 1989; Veenre 1999; Loodusest me... 1991; Marjakobar ja teisi... 1989; Müürsepp 2001; Roose 2003; Oras 1991) and it all backed the orientation to teaching musical mother tongue in the kindergarten.

Kindergartens began to organise their own song days, folk parties and song festivals. Among the activities of kindergartens the following events stood out: folk parties of Kristiine region of Tallinn (Lige 2004) and the Small Song Festival of Mustamäe kindergartens, the song festival tradition of kindergartens of Võrumaa (Mõttus 2007), Tartumaa (2004 and 2007), folklore days in Tabivere (Sepp 2007) and kindergartens’ own song festivals (Lints 2008).

Another trend initiated by the social changes in the society began in the late 1980s when the need for reforming Estonian system of education became painfully evident. Instead of the authoritarian attitude and focus on teacher’s activity common in the Soviet society, the idea of child-friendly attitude and proceeding from the best interest of children emerged. More important than pre-produced knowledge and routine learning of facts became pupils’ joy of discovery and learning and attaching significance to experiential knowledge deriving from that. Respectful attitude towards children as partners, towards their interests and needs, attached value to children as they were. Those principles became most important in child-centred education and were also adopted in kindergarten music education (Hytönen 1999; Kiilu 2000).

Child-centred approach with the additions of levels of development and age differences by Unt (the development focused and pupil-centred, learning centred, individual-centred, child-friendly syllabus) (Unt 2000), once again made differentiation topical in music education. Several training courses, articles published and also the materials targeted to support the implementation of the new National Curriculum for Preschool Childcare Institutions
(Kiilu 2000, 2005; Muldma & Kiilu 2009) still stand by the application of differentiated approach.

The beginning of the promotion and implementation of the Orff-system remained in the 1930s. It lay dormant for a rather long period, but was revived in the 1970s and included in the school songbooks by R. Päts—H. Kaljuste and school music cycles by H. Jürisalu and V. Tormis. The purposeful progress of the new coming of the Orff-system in the 1990s was supported by the newly established Estonian Society for Music Education (EMÕL) (Kalmet 1990; Esko 1990). Its representatives who had attended several courses organised by the Orff-Schulwerk Association “JaSeSoi” in Finland and Mozarteum Orff-Institute in Salzburg (EMÕL archive), actively started organising respective activity in Estonia. Estonian Orff Centre was established, which in cooperation with Estonian Society for Music Education started to organise Orff summer schools (2001, 2003, 2008) (Raudsepp 2001).

Media covered the new ideas in the 1995–96 season of children’s programme “Kõik võib olla muusika [Everything can be music]” on Estonian TV, which contributed to the spread of Orff-principles all over Estonia. Explaining the theoretical background and teaching principles in the press targeted at teachers (Pullerits 1997, 2000, 2001, 2002; Toom 2000, 2001), as well as publishing the supporting teaching materials (Pullerits 1998, 2004; Jukk 2003, 2008) and organising several training courses (Open Mind Institute, Head Start Training Centre, Estonian Society for Music Education, etc) has steadily guided kindergarten music education towards the application of Orff-system. That has diversified the selection of children’s instruments in kindergartens (striving to acquire a complete set of Orff-instruments), but also general activation in playing musical instruments and variation of its forms (Kangron 2002).

Orff’s music educational ideas have obviously had the greatest effect on the current music education, because the system has also applied Estonian folklore, especially counting rhymes and runic songs. A big part of the new and “fresh” teaching material in music education is related to it as well. The trend is also influenced by the dominance of Orff-system in primary school songbooks (Pullerits & Urbel 2005, 2003, 2001), the easiest examples of the repertoire of which are used by kindergarten teachers.

In the 1990s a completely new and unique area of activity emerged—infants’ music education or baby schools. A. Kumpas, who attended the international music education conference ISME in 1990 (Kalmet 1990; Leht 1990), received a strong impulse to establish baby schools in Estonia as well. Together with the dissemination of the idea of baby schools also respective pedagogical techniques began to spread. To satisfy teachers’ great interest,
in-service training courses were organised by KM Koolitus [KM Training], who in 1995–2008 ran 29 courses, half of which were aimed at young children’s music education, but since the content and methods were similar to kindergarten music education, many kindergarten music teachers attended the courses (KM Koolitus 2009).

The educational principles of baby schools were supported by scientific discussions (Kumpas 2000; Kumpas & Vikat 2001; Järva 1998) and new collections of repertoire (Aus 1996; Kumpas 1998). The baby schools movement had an obvious influence on kindergarten music education in the areas of the selection of repertoire and activities and conducting children’s celebrations. In the latter parents’ involvement and joint activities were preferred as opposed to the former performers-audience relationship. Aiming to prepare children for the kindergarten and introduce kindergartens to parents, kindergartens also established baby schools (Sepp 2003; Roolaid 2004).

Estonian baby music movement and kindergarten music education have been most influenced by Finnish early music education, which through numerous training courses permeated our music activity and broke down the unified system. The original Finnish musical material accompanying the training courses of many pedagogues S. Perkiö, L. Kostilainen, E. Alho, M. Simojoki, H. Hautsalo, I. Simola-Isaksson, L. Mäkinen, E. Viitala-Pulkkinen, M.-L. Juntunen, A. Ihalainen, H. Raatikainen, et al. was translated into Estonian and quickly made its way to the practical teaching activity. Alongside the positive side of diversifying the repertoire some examples allow us to claim that part of it is overcomplicated and does not meet the age appropriateness and feasibility requirements. The author of the current work considers very important teachers’ discussion on that matter, because the aim of music education in Estonian kindergartens should first and foremost be the acquisition of Estonian songs not an indiscriminate use of “new” songs in the search of more exciting music. The latter cannot undoubtedly be entirely excluded if the repertoire is musically valuable. To be able to make respective decision, the teacher’s own professional skills and values have to be sufficiently high.

In 2006, on the initiative of the section of preschool music of Estonian Society for Music Education the work of kindergarten music teachers’ subject sections was activated all over Estonia. On the basis of the results of the questionnaire carried out as a pilot study of the current dissertation, the process of preparing in-service training courses and improving teaching materials was started. A competition “New songs for young children” was organised for composers and the best songs were published. For the purpose of in-service training “Summer school for kindergarten music teachers” was launched in Pärnu (2007, 2008), where such up-to-date topics as creativity in
music I. Ruokonen (Finland), J. Weily (New Zealand) and movement activities P. Hindrikus-Sage (Australia/Estonia) were covered.

A characteristic feature of the recent period has been the transition of Russian-medium and Estonian and Russian-medium kindergartens to teaching music education in the Estonian language only, based on the ideas of language immersion and bilingual learning environment. By 2007 the early seminars (Leht 1994) has developed into an in-service training programme “Music activities in a bilingual learning environment”. The trend is supported by the Department of Language Policy of the Ministry of Education and Research who coordinates the process and the adopted National Curriculum for Preschool Childcare Institutions\(^\text{21}\), which requires Estonian language to be used for activities from three years of age onwards instead of the former five years. However, a comparative study shows differences in the music activities of Estonian-medium and Russian-medium kindergartens (Komp 2008; Mõttus 2008). Teachers are optimistic about relating language and music and display their supportive attitude—learning Estonian by singing (Afanasjeva 2008).

In conclusion. At the end of the 20th and beginning of the 21st centuries music education in kindergartens went through great changes caused by socio-political situation. The trends that emerged were to a large extent related to freedom—freedom to plan the kindergarten’s own music activity, compile a suitable curriculum, select the repertoire, plan children’s celebrations, etc. The revival of folk traditions that had already begun earlier, continued and gained strength in the events organised by kindergartens, towns and counties. The spread of the elements of Orff-system became more distinct than that of any other, which brought along wider use of Orff-instruments and the principles of child-centred approach in the process of teaching and education.

\(^{21}\) Koolielsete lasteasutuste riiklik õppekava [National Curriculum for Preschool Childcare Institutions]
4 Empirical part of the study

The aim of this empirical part of the study was to find out about factors influencing the formation of the concept of music education at the Estonian kindergarten. For that purpose I carried out a study in 2008–2009 involving 201 kindergarten music teachers from all regions of Estonia.

4.1 Research methods

The research methodology of the dissertation relies on a combined design, integrating quantitative and qualitative approaches. Many researchers (Niglas 2004, 2009; Greene, Caracelli & Graham 1989; Creswell & Plano Clark 2007; Brannen 2009; Flick 2006) share the opinion that multi-method approach has advantages over mono-method approach, because it involves more than one methodological tradition and allows getting the best possible overview of the subject researched by analysing the knowledge and data collected in different ways. The two main factors of the combined design: which data is preferred in data collection and how that data is applied in the research (Creswell 2003; Teddlie & Tashakkori 2009). In the current study I treat quantitative and qualitative as equally important (QUANT + QUAL). Different data has been collected simultaneously and combined in the analysis phase of the research.

The objective of the research was to ascertain and describe the development of the content and types of activity of music education and the role of the teacher in influencing the concept of music education in 1905–2008.

The research was based on:

1) A questionnaire for music teachers (N=183)
2) Interviews with music teachers (N=18)

Proceeding from the aim of my empirical research, I used as a research instrument a questionnaire for kindergarten music teachers compiled by me and approved by the Ministry of Education and Research and Estonian Society for Music Education. The purpose of the questionnaire was to identify the content and frequency of music educational activities and their relation to the teacher’s area of specialisation and level of education, the material and technical basis of the kindergarten, teacher’s values, complementary training the teacher had received or would like to receive and the trends of development
of music education as the teachers saw them. In the questionnaire I used different types of questions, including multiple choice, open and scales-based questions.

The aim of the semi-structured interviews was to ascertain the principles of the structure of music activities, changes in activity types and manifestations of new trends, to describe through them the development of the concept of music education at the Estonian kindergarten. The goal of the carefully planned interview was to make the interviewees’ implicit views of subjective theories explicit (Flick 2006). I based my research instruments on the theoretical views covered in Chapter 2 and the framework deriving from the analysis of the documents and articles (training programmes and guidelines, articles on music education, historic documents) viewed in the historic overview (Chapter 3) in my dissertation.

4.1.1 The procedure of the research

The process of collecting and analysing empirical data consisted of six stages and included the activities listed below.

1. Conducting a pilot study and analysing its results

The questionnaire was preceded by a pilot study (2006–2007) involving a web-based questionnaire for kindergarten music teachers (N=115). The purpose of the pilot study was to pre-test the questionnaire compiled by me as a researcher in order to reduce the likelihood of the emergence of questionnaire-related problems and errors in the process of real data collection. The reliability of the questionnaire was mainly good, but I introduced some changes to improve it—I added some specifying questions about the content and frequency of musical activities and combined the block of teacher’s values with open questions about trends of development of music education. I also decided to give up the web-based format in favour of mail or online interview.

The aim of the semi-structured interview in the pilot study (30.01.–30.02.2008) was to get familiar with the research process and test the suitability of the interview questions. I conducted the interviews with two experienced music teachers, one of them had been active as a teacher in the 1960s to 1980s and the other was working as a music teacher at the time of the interview.

While I was designing the method, I realised that interviews do not provide knowledge *a priori* (Kvale 2007; Silvermann 2006) and therefore the arising narratives allow identifying participant’s views of the phenomenon, on which ground it is possible to identify the manifestations of change in music education and general trends.

Interviews were carried out in the climate of confidence and lasted for 1.2 to 5 hours. I recorded the interviews on a Dictaphone and saved as sound files (wma). For better systematisation of the interviews, I created a documentation sheet including data about the interview (date, place, duration, the storing number of the sound file) and interviewee (identification, year of birth, time of commencing work at the kindergarten).


In the process of transcribing I removed the names of people and places, thus making the data anonymous. I gave each interviewee a pseudonym, which I used in the analysis and examples. While transcribing, I preserved the interviewee’s text as accurately as possible. For the transcription (altogether 413 pages) I made use of the following signs and features:

- **Underlining** the text the interviewee emphasised
- *Italics* interviewer’s questions
- / a distinct break in the rhythm of the speech
- // a longer break
- > < text uttered more quickly
- <> text uttered more slowly
- e:I an elongated vowel
- ** * text spoken in a low voice
- **** whispered text
- .heh. interviewee’s laughter or smile
- (laughter) general laughter
- [ ] interviewer’s comments, explanations

The above were also used in the examples of text.

To make transcribing easier for me, I used the transcription kit Olympus AS-500 (DSS Player Pro Software, a footswitch, a Stereo headset).
1. Analysing the interviews 31.01.2008–15.06.2009

I analysed the collected material by means of qualitative content analysis, which consisted of developing a comprehensive understanding of the interviews, finding the most important key words and applying them as codes, and creating categories containing several codes (Laherand 2008). As another method of study, I collated and compared the trends arising from the replies to semi-structured questions. To facilitate the analysis of the interviews, I employed qualitative data-processing software Nvivo7.

2. Conducting the questionnaire 01.10.–30.11.2008

While conducting the questionnaire, I used the help of the education specialists of counties and county coordinators of the Estonian Society for Music Education to distribute the questionnaires. I gave out 274 questionnaires and received back 185, of which due to incomplete data I left out two. I included in the analysis 183 questionnaires, which constitutes 28% of the whole body of kindergarten music teachers in the academic year 2008–2009 (according to the data of the Estonian Education Information System there were 659 kindergarten music teachers in 2008). Since the sample is representative, it allows drawing conclusions and make generalisations.

3. Analysing the questionnaire 04.01.2009–15.05.2009

I analysed the data in the environment of the statistical data processing package SPSS 14.0, using the following methods: frequency distribution, multiple frequency distribution, cross table, ANOVA, t-test, cluster analysis of k-means and $\chi^2$ -test.

4.1.2 The description of the sample, general data

The distribution of respondents over Estonia is proportional and includes all counties (Table 1).

The working language of the respondents is Estonian in 151 cases, Russian in 13 cases and Estonian and Russian in 19 cases. The high number of the latter is a clear sign of the orientation of Russian kindergartens towards creating a bilingual learning environment, which is also one of the objectives of the new curriculum of preschool childcare institutions (Koolieelse...2008).
Table 1. The division of questionnaire respondents

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<th>Frequency (N)</th>
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<tr>
<td>Harjumaa</td>
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<td>29</td>
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<tr>
<td>Pärnumaa</td>
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<td>13</td>
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<tr>
<td>Tartumaa</td>
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<td>9</td>
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<tr>
<td>Ida-Virumaa</td>
<td>13</td>
<td>7</td>
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<tr>
<td>Lääne-Virumaa</td>
<td>13</td>
<td>7</td>
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<td>Jõgevamaa</td>
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<td>Järvamaa</td>
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<td>Võrumaa</td>
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<td>Viljandimaa</td>
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<tr>
<td>Saaremaa</td>
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<td>3</td>
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<tr>
<td>Valgamaa</td>
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<td>3</td>
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<tr>
<td>Hiiumaa</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>183</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

Figure 2. The distribution of respondents by age
The age distribution of respondents (Figure 2) reveals that the proportion of young music teachers is low (6%). The largest group represented is middle age, 40–49-year-old (41%) and less than a quarter (19%) 30–39-year-old music teachers. A significantly large group also represents teachers who are older than 50, which gives evidence of rich experience but warns about vacancies arising in a decade when they retire. There are no young music teachers in that proportion produced to replace them, because training kindergarten music teachers was finished in Tallinn Pedagogical College in 2004 and the Department of Music of the Institute of Fine Arts of Tallinn University (the curriculum of Kindergarten and Basic School Music Teacher) prepares only few music teachers who actually go to work at the kindergarten.

Figure 3. Respondent’s work experience

More than a half of the respondents have a long work experience, more than 20 years (54%), nine of them have worked as music teachers for more than 40 years and one of them even for 52 years. A positive tendency that emerged was that 14% of the teachers have less than 5 years of work experience. Since age distribution shows that only 6% of the teachers are young, it may be concluded that beside young graduates also slightly older teachers come to work at the kindergarten who have worked as teachers somewhere else. 22% of the respondents have 11–20 years and 10% 6–10 years of work experience.

The majority of the respondents have higher education (62%), slightly more than a third secondary specialised education (34%) and a small proportion (4%) secondary education (including those currently continuing their studies).
Among respondents with higher education the majority have graduated from Tallinn University (and its predecessor Tallinn Pedagogical Institute) and colleges of Tallinn University (Rakvere, Haapsalu) (26.1%). 10.4% have graduated from Tallinn Pedagogical College and Tartu Teacher Training College and a noteworthy proportion of respondents have graduated from Estonian Academy of Music and Theatre (15.2%), where they obtained the qualification of a music teacher or music performer. Higher education acquired abroad is limited to universities in Latvia and Russia (2%).

Respondents with secondary specialised education have graduated from Tallinn Pedagogical College, Tartu Teacher Training College, Rakvere Pedagogical School, Tartu Music School named by H. Eller, Tallinn Music School named by G. Ots, Tallinn Music Highschool, Viljandi Culture Academy and other secondary specialised institutions.

In order to ascertain the importance of teachers with specialised training in music education, a new characteristic has been introduced based on the area of specialisation, and respondents have been divided according to their professional qualification. Kindergarten music teachers (38%) and respondents with other musical qualifications (37%) are almost equally represented in the sample. The proportion of respondents who have no musical qualification is surprisingly high – 25%.

The qualification of a kindergarten music teacher has been acquired at Tallinn Pedagogical College in 23 cases with secondary specialised education and in 8 cases with higher education, at Tartu Teacher Training College and Tallinn University as a kindergarten teacher with additional qualification of a music teacher or as a kindergarten and basic school music teacher.

The contingent of respondents with other musical qualifications includes school music teachers and music performers who have graduated from Estonian Academy of Music and Theatre, respondents with the qualification of a cultural worker or a hobby brass band conductor who have graduated from Viljandi Culture Academy or Tallinn Pedagogical Institute, as well as in single cases respondents who have acquired their education at Tallinn Music School named by G. Ots, Tartu Music School named by H. Eller or Tallinn Music Highschool.

The group of teachers without musical qualification includes preschool childcare institution teachers, preschool and primary school teachers, class teachers, a cultural worker- methodologist, a culture advisor-choreographer, a philologist, a teacher of mathematics, a hobby-manager, a special education teacher, a specialist of folk music and Estonian and comparative poetry. These are obviously people who are highly interested in music, have acquired musical primary education (at children’s music school) and have completed a
160-hour or 320-hour training course that gives them legal right to work as a kindergarten music teacher.

According to the National Curriculum for Preschool Child Care Institutions, music activity is conducted two or three times a week. The workload of a music teacher constitutes\(^{22}\) 0.25 of a full post per two groups. In addition to music activities, respondents also conduct the work of a music group (N=53), rhythmics (N=45), movement and action activities (N=31) and baby school (N=27) at the same kindergarten. The contingent of respondents includes three heads of the kindergarten and 5 teaching and education deputies. In addition, 29 teachers also work at another kindergarten and as a teacher of movement (N=4).

Beside kindergarten, some respondents work as music teachers at school—39 respondents (in one occasion even at two schools), and also as teachers of other subjects: Estonian, Russian; as a social pedagogue, a primary school teacher, a class teacher, a teacher of a computer hobby group; or in other places (20)—children’s music schools (solfeggio, preparatory class, rhythmics, music history), community centres (a mixed choir, a children’s choir, a folklore group, an ensemble), a singing studio, a hobby group, a baby school, a music-playschool, as a private tutor of the recorder.

In conclusion, it may be claimed that the contingent of respondents varied by age, education and area of specialisation. High proportion of respondents without musical qualification (25%) was surprising as well as high level of engagement of the teachers who mainly share themselves between several jobs.

The aim of the formation of the sample of the interviewees was to find music teachers working in different periods of time, whose activity is appreciated by parents, the administration of the kindergarten as well as the county. Of the eighteen people interviewed, one began her active work at kindergarten in the 1950s (Daisi), five in the 1960s (Inna, Merle, Eevi, Eva, Anu), five in the 1970s (Niina, Anni, Ilme, Raili, Iivi), three in the 1980s (Meeri, Elisabeth, Eve), two in the 1990s (Annika, Ülle) and two in the first years of the 21st century (Hanna, Irmeli). Four interviewees have finished working (Daisi, Inna, Merle, Iivi) and enjoy their retirement. I managed to form a relevant sample with the help from informers (education specialists of counties, the database of Estonian Society for Music Education, etc), and I also used my personal contacts.

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\(^{22}\) Regulation of the Minister of Education and Research on 6. 12. 1999. no 58. Approval of the minimum staff of a preschool child care establishment
The distribution of interviewees by education is as follows: higher education – 13, secondary specialised education – 5. Distribution by area of specialisation: other musical qualification – 12 and the qualification of a kindergarten music teacher – 6 respondents.

4.2 Analysis of questionnaire data

4.2.1 The content of music education

I investigated the content of music education at the kindergarten through the use of the curriculum/subject syllabus, principles relied on when choosing song repertoire (melody, range, text content, character, rhythm, tradition, availability of the recording), frequency of application and content of different activity types (listening to music, musical-rhythmic movement, playing a musical instrument) and the application of improvisation and folklore. In the analysis I made use of frequency distribution, means, age and education in the area of qualification.

While examining which subject syllabus respondents rely on in their work, I considered it important to let them choose between all subject programmes currently in use (since 1968). The majority of the teachers (128) rely in their work on the Sample activity plan for music 2004 (Näidistegevuskava...2004), which is a detailed material on musical activity supporting the implementation of the pre-school framework curriculum. Pre-school framework curriculum (1999) is used by 107 respondents as the source material for their work. The third place is occupied by responses to the open question that was formulated as “other”, among which the most frequent response is training course and colleagues’ materials (27), then subject syllabus of the kindergarten (20) and also the new National curriculum for pre-school child care 2008 (18). A few respondents rely on the programmes from the Soviet period – About pre-school education in a child care establishment 1968 (2), About pre-school education in a child care establishment 1974 (4), About pre-school education in a child care establishment 1979 (3) and somewhat more respondents – About pre-school education in a child care establishment 1987 (13).
Activity types applied by respondents in music education (Figure 4) create wide opportunities for active engagement with music. The data reveals that music activity has become more varied – in addition to the traditional four basic activities also activities promoting creativity (incl. simple improvisations, rhythm games, word games) and drama have been pointed out. Most frequently singing and musical-rhythmic movement are used. A little less frequently listening to music and playing children’s instruments find application. In rare cases also the therapeutic use of music, artistic and other activities have been mentioned by respondents.

Responses to the open question show that respondents themselves prefer using singing (60%) in music activities, but at the same time they have also tried to maintain balance and replied that they do not prefer one activity to another and attempt to “apply equally all activities” (52%).

In music education the key question is always the selection of the repertoire, its feasibility and principles of choice. For that reason I also investigated in the current work what principles teachers rely on when choosing repertoire. Respondents mainly consider the contemporary song repertoire sufficient (48%), 38% think it is varied and 14% evaluate it as scant.
In song selection (Figure 5) melody and text content are of primary importance, although range and character do not fall behind. The latter are especially important for the acquisition of the song and children’s musical development, because only when singing feasible childlike songs that are appropriate for children’s voice and capabilities, their musical abilities develop.

Current data does not allow us to claim that the principles of song repertoire selection depend on the level of education of respondents. The analysis of the principles of repertoire selection depending on the qualification (Figure 6) reveals a relatively even distribution between different groups compared. However, some warning signs of tendencies towards not taking into account children’s voice qualities and developmental peculiarities occur. It emerges
that respondents without musical qualification attach little importance to range. Respondents with other musical qualification consider text content least important. The character and tradition of songs is considered most important by respondents with the qualification of a kindergarten music teacher. That is an indication of some warning signs (disregard of children’s musical and developmental characteristics), the reasons for which are obviously in inadequacy of the teacher’s qualification.

In addition to the above, in recent years singing at the kindergarten has unfortunately taken a different shape, because using recordings has become increasingly more common. That is a phenomenon of mechanical music, which due to the rapid development and availability of technology has powerfully entered the kindergarten. Recordings overpower children’s cognitive sphere, not allowing them to accurately orientate in rhythm, requiring rhythmic accuracy in a mechanical way. Among respondents with the qualification of a kindergarten teacher there is a large proportion of those who care very little about the availability of recordings, but also of those who consider it most important. This is a sign of the inconsistency of prevailing principles—those who set an objective to offer children a live creative opportunity for music making (agogics, acceleration-deceleration, dynamic nuances), and others who choose the path of least resistance and opt for mechanical music. Using a recording does not require anything else from the teacher than just the skill of pushing the button. Teachers’ level of education and their awareness of children’s musical and also general development certainly play a role in it.

![Figure 7. The frequency of listening to music](image)
Listening to music is the core of music activity. Singing, dancing and playing an instrument are in one way or another based on music listening skill (striving for rhythmic accuracy, character, expressiveness, etc.). When we look at how often it is employed (Figure 7), we can see that listening to music is a frequent activity in kindergarten music education.

Examination of the music listening frequency depending on respondents’ age gave clear evidence that young, 20 to 29 years old music teachers use listening less frequently than their older colleagues. It is most likely due to teacher training, which in earlier times contained a larger number of hours, including also an efficient practice at kindergarten. In addition, it can be presumed that the amount of experience and familiarity with respective repertoire and its availability play a role in it as well.

![Figure 8](image)

**Figure 8.** The content and frequency of listening to music depending on respondents’ qualification

In listening to music (Figure 8), singing themselves, playing musical instruments and playing recordings to children have all mainly received positive—often/very often—assessments. The prerequisite for successful work as a kindergarten music teacher is that the teacher sings as much her/himself as possible. However, among all groups of respondents there are some teachers who rarely sing themselves and even a respondent who never sings. The response “I play a musical instrument” has received higher assessments from teachers with musical education, who have a good command of an instrument (mainly instrumentalists) and offer children that opportunity for listening to music (often and very often 68%). Among teachers with non-musical education there are more of those who play an instrument to children often or very
often (59%) than among respondents with the qualification of a kindergarten music teacher (53%). The reasons for that may lie in the viability of popular music education on the one hand, and on the other the possibility that kindergarten music teachers are too critical of their command of an instrument. Not alone the instrument (which may as well be a triangle) or the playing skills are important, but the act of playing and attaching importance to it through performance.

Teachers with non-musical education use listening to recordings more often than others, which gives evidence of them attaching value to music and in the lack of their own skills teachers find ways of sharing that with children by means of recordings.

Organising concerts to give children an opportunity to listen to music has unfortunately been of little importance for many teachers, which is confirmed by the highest number of assessments “rarely” or “never”. The data reveals that the proportion of teachers who “never” organise a concert at the kindergarten is relatively high: almost a third of respondents with the qualification of a kindergarten music teacher, more than a tenth of teachers with musical education and a tenth of teachers with non-musical education. However, from the point of view of intellectual and musical development, the aim of listening to music during concerts organised at the kindergarten is to provide children with an opportunity to get acquainted with music suitable for them through a high quality performance. While focusing their attention and listening actively, children are sensitive and ready to receive what is being offered to them. There are several options for providing an opportunity for listening to music at a concert: inviting former kindergarten pupils who are learning to play an instrument to perform or sing; giving a chance to kindergarten pupils (groups, soloists) or teachers to demonstrate their skills, etc.
Musical-rhythmic activities are applied by all groups of qualification (Figure 9) “often” and “very often”. Considering how important is the role of song games in music education, the data has revealed a thought-provoking fact that among teachers with other musical qualification almost a tenth use song games rarely. There is a reason to believe that it is because of little knowledge of the peculiarity of young children’s psychology and development and appropriate repertoire.

The trend that many respondents use musical games “often” and “very often” (80–85% of all respondents) can be considered very positive. However, in using dance a similarity with song games may be observed, where teachers with musical qualification apply it less frequently, thus leaving unused a great opportunity to partake in music through dance. Colouring songs with movements is most used by respondents who have a kindergarten music teacher’s qualification.

**Figure 9.** The content and frequency of musical-rhythmic activities depending on respondents’ qualification
Figure 10. The frequency of the application of playing a musical instrument

Playing a musical instrument frequently comes up in respondents’ replies (Figure 10). This is due to the considerably improved material basis in the last decade, which was also confirmed by the pilot study in 2006. On the other hand, new trends (Orff-system) have also activated the application of playing musical instruments and diversified its forms. The data show a surprising tendency that teachers with non-musical qualification use playing instruments more frequently. It is obviously an appropriate way for the teachers with non-musical education to give children a positive example of self-expression through music. At the same time it is a question of balance between different types of activity. Activities involving playing a musical instrument are relatively time consuming (handing out and collecting the instruments). Therefore, for one reason or another, other activities may remain in the background.
The $\chi^2$ test analysis of the application of improvisation elements depending on respondents’ qualification revealed a statistically significant difference in using rhythmic echo games ($p < 0.048$) (Figure 11). That allows to claim that the application of rhythmic echo games depends on respondents’ qualification - almost half of the teachers with non-musical qualification rarely or never use rhythmic echo games. Using elements of improvisation requires teacher’s good musical preparation and improvisation skills, creative and open approach, which proves difficult for a teacher with non-musical qualification due to the lack of respective skills.

Investigation of the frequency of use of melodic echo games disclosed that teachers with musical qualification employ it more frequently than respondents with a kindergarten music teacher’s qualification. Similarly to rhythmic echo games, application of melodic improvisation imposes high demands on teachers’ musical skills, and music education is vital in that case.

Great differences have emerged in the use of improvisation in playing musical instruments and in movement activities, which may be due to the fact that at first sight movement activities do not require a great amount of music-specific skills. The most popular area of applying improvisation is in movement activities, which is confirmed by positive responses of all respondents.

Respondents had also extended the question about using improvisation to art activity. It appears that in listening to music and art activity the use of improvisation is fairly equally distributed between the groups. Implementation of improvisation in art activities received the most modest assessments and had the most even distribution between groups of respondents with different qualifications. The reason for that may be the limited time allocated for...
music activities—integration of art and music activities first and foremost requires sufficient time, which under normal circumstances is difficult to find.

Respondents with a musical qualification (both kindergarten music teachers and teachers with other musical education) claim that they use improvisation elements more frequently. An excellent outcome of the endeavour of creative learning process is active music making, which is made possible by the implementation of improvisation elements. The data reveals that teachers do not use that opportunity actively enough. Proceeding from that more attention should be paid in the future to treating that topic in the process of training kindergarten music teachers and also in in-service training.

![Figure 12](image)

**Figure 12.** The frequency of using folklore depending on respondents' age

The analysis of the use of folklore shows that among older teachers there are those who claim that they never use runic songs and counting rhymes (Figure 12). At the same time more than half of the young teachers’ group use them “often” and “very often”, which is a positive tendency in which a role is played by in-service training courses that have introduced folklore and principles of teaching folklore to the teachers.
When I investigate the same question from the point of view of teachers’ qualification (Figure 13), we can see that teachers with a musical qualification use runic songs rather moderately. Runic songs are considerably more frequently used by teachers with non-musical qualifications. The reason may be the focus of secondary specialised and higher education on artificial music, which leaves folk music with its most diverse forms of expression without sufficient attention. Frequent use of runic songs by the group of teachers with non-musical qualifications is explained by the viability of popular music education even today. We can see a similar tendency in the use of counting rhymes (least used by teachers with musical education). Folk song games are used by all groups of teachers, the most frequent use of them by kindergarten music teachers gives evidence of their awareness of the importance of song games as well as the diversity of the repertoire used by them. There are no statistically significant differences in the application of folk dance, although a slightly more frequent use of dance by teachers with non-musical education can be observed. In addition to the responses given above, in open answers teachers also mentioned the use of proverbs and folk tales.

Figure 13. The frequency of using folklore depending on respondents’ qualification

<table>
<thead>
<tr>
<th></th>
<th>1 - kindergarten music teacher</th>
<th>2 - other musical</th>
<th>3 - non-musical</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Runic song</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>never</td>
<td>7</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>rarely</td>
<td>46</td>
<td>48</td>
<td>55</td>
</tr>
<tr>
<td>often</td>
<td>29</td>
<td>26</td>
<td>29</td>
</tr>
<tr>
<td>very often</td>
<td>55</td>
<td>45</td>
<td>38</td>
</tr>
<tr>
<td><strong>Counting rhyme</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>never</td>
<td>28</td>
<td>45</td>
<td>57</td>
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<tr>
<td>rarely</td>
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<td>45</td>
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<td>often</td>
<td>26</td>
<td>38</td>
<td>24</td>
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<tr>
<td>very often</td>
<td>50</td>
<td>50</td>
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<tr>
<td><strong>Song game</strong></td>
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<tr>
<td>never</td>
<td>12</td>
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<tr>
<td>rarely</td>
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<tr>
<td>very often</td>
<td>24</td>
<td>24</td>
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<tr>
<td><strong>Dance</strong></td>
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<tr>
<td>very often</td>
<td>31</td>
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</tr>
</tbody>
</table>
Being able to play the piano is a precondition for working as a kindergarten music teacher, but a small proportion of each group of teachers claim that they do not play the piano, which is a sign of obvious shortcoming in the musical education of some teachers working at the kindergarten. Another instrument suitable for accompanying songs is a six-string zither or small zither. That is played only by a third in all groups of teachers, but taking into account the “novelty” of the instrument (five years of active spread since re-introduction), it can be hoped that the zither will find even more users. One reason for little usage may lie in the shortage of financial means. Guitar and recorder are used considerably less frequently, but the distribution between groups is still rather even. In open answers respondents have also mentioned their use of the accordion (N=48) and synthesiser (N=40). Violin, harmonica, folk zither, pan-pipes and karmoshka have been mentioned on single occasions.

In conclusion. While carrying out music education, respondents rely on the Pre-school framework curriculum adopted in 1999 and on the practical guidelines based on it (Näidistegevused 2004). A significant proportion of respondents rely on the materials received from training courses or their colleagues, which has some positive traits (novelty), but also questionable qualities (appropriateness, value, etc). The data allows us to claim that activity types in music education have diversified: in addition to the activity types listed in the curriculum (singing, musical-rhythmic movement, listening to music and playing musical instruments) also many activities supporting the development of creativity are applied, such as simple improvisations, word
and rhythm games and drama, which expands the boundaries of music education and creates opportunities for diversifying musical activities.

Data analysis revealed that in spite of different professional qualifications, respondents are able to fulfil requirements of the national curriculum. A statistically significant difference occurred in the application of improvisation, which directly depended on whether respondents had musical qualifications. As a thought-provoking trend it may be pointed out that teachers with other musical qualifications made little use of movement-related activities and folklore and teachers with non-musical qualifications attached little importance to range when choosing songs, which has an inhibiting effect on children’s musical development. All respondents made minimal use of organising concerts to provide children with opportunities to listen to music. Those tendencies have an impeding effect on realising the content and objectives of music education. To alleviate that respective topics should be addressed in teacher training and in-service training.

In the activity of the contemporary kindergartens a new phenomenon has emerged—using recordings. One of the tendencies that arises is the high proportion of playing musical instruments, which indicates a wide spread of the elements of Orff-system. Another trend that deserves to be mentioned is the rise of folk material, especially song games, and a diverse selection of song repertoire.

### 4.2.2 Data analysis proceeding from teachers’ qualification and level of education

Aiming to map the dependence of music activity on teachers’ qualification-specific education, the investigation of teachers with specialised education was broadened to also include their level of education and thus a new characteristic was created, combining qualification (kindergarten music teacher, teacher with other musical education, teacher with non-musical education) and level of education (higher education, secondary specialised education, secondary education) and containing seven categories:

1. Kindergarten music teacher with higher education (21.1%)
2. Kindergarten music teacher with secondary specialised education (17.8%)
3. Teacher with other musical higher education (24.4%)
4. Teacher with other musical secondary specialised education (12.2%)
5. Teacher with non-musical higher education (16.7%)
6. Teacher with non-musical secondary specialised education (3.9%)
7. Teacher with non-musical secondary education (3.9%)
Figure 15. An overview of respondents’ qualification and level of education

The above characteristic with seven categories were used in the ANOVA analysis of the content of music activity (singing, listening to music, musical-rhythmic movement and playing musical instruments) and the frequency of applying that content.

Figure 16. Principles of repertoire selection (means on the scale 1 to 3)

The principles of selection of song repertoire were analysed on a three-point scale: 1 – least, 2 – on average, 3 – most (Figure 16). It appeared that teachers with musical secondary special education based their song selection on music statistically significantly more often than teachers with other musical
higher education (p=0.042). Songs’ range is considered statistically significantly more often by kindergarten music teachers with higher education than by teachers with non-musical higher education (p=0.046). Kindergarten music teachers with higher education consider the text content of songs at a statistically significantly higher degree than teachers with musical higher education (p=0.048). Teachers with non-musical higher education also pay statistically significantly more attention to song texts than teachers with other musical higher education (p=0.031). This allows us to conclude, that kindergarten music teachers with higher education have better skills in selecting more appropriate repertoire and proceeding from that also excellent prerequisites for improving children’s singing ability and increasing their interest in singing.

No differences occurred in the comparison of categories of character, rhythm, tradition and availability of the recording.

The examination of listening to music (frequencies represented on the scale: in every lesson, once a week, two to three times a month, once a month, never) revealed that in the groups of 1 to 2-year-olds teachers with non-musical higher education apply listening activities statistically significantly more frequently than teachers with non-musical secondary specialised education (p=0.048). In the groups of 3 to 4-year-olds teachers with other musical specialised education listen to music statistically significantly more often than teachers with non-musical secondary specialised education (p=0.029). In older age groups (5 to 6 and 6 to 7 years old children) no differences occurred. It appears that differences arise in the groups of younger children (1 to 2 and 3 to 4-year-olds) and are caused by differences in the level of education of teachers (the advantage of higher education over secondary specialised education) and even more importantly, whether the teachers have musical education or not.

The content of the application of music activities was studied on the scale “never”, “rarely”, “often”, “very often”. 
The data shows that for listening to music (Figure 17) teachers with other musical higher education play musical instruments statistically significantly more often than kindergarten music teachers with secondary specialised education (p=0.033). It is highly probable that it is due to a more professional command of the instrument acquired in higher education. Kindergarten music teachers with higher education and teachers with non-musical higher education play recordings in their lessons statistically significantly more frequently than teachers with other musical secondary specialised education (respectively p=0.020 and p=0.024). Teachers with other musical secondary specialised education organise concerts to provide children with an opportunity for listening to music statistically significantly more often than kindergarten music teachers with secondary specialised education (p=0.026). Thus there is a significant connection between the common form of listening to music (from recordings) and teachers’ level of education, which indicates that in such case teachers’ musical education does not play as important role as the general level of their education. However, when we include concerts (organised by the teacher or somebody else) in the forms of listening to music, the teacher’s musical education is extremely important.
Next we will look at the use of the forms of musical-rhythmic movement (Figure 18). In the application of song games a difference was found between kindergarten teachers with higher education who apply them statistically significantly more often and teachers with other musical higher education \((p=0.024)\). Teachers with non-musical secondary specialised education (it is very likely that they are group teachers) apply song games statistically significantly more frequently than teachers with other musical higher education \((p=0.021)\); statistically significantly more frequently than teachers with other musical secondary specialised education \((p=0.034)\); statistically significantly more frequently than kindergarten teachers with secondary specialised education \((p=0.039)\) and statistically significantly more frequently than teachers with non-musical secondary education \((p=0.049)\). It may be suggested that for teachers with non-musical secondary specialised education song games constitute the most accustomed and feasible form of musical-rhythmic activities.

In the frequency of application of musical games a statistically significant difference occurred between kindergarten music teachers with higher education (more frequently) and respondents with non-musical secondary education \((p=0.039)\). No differences occurred in the application of dance, but in colouring songs teachers with non-musical secondary education apply movement statistically significantly less frequently than kindergarten music teachers with higher education \((p=0.019)\), statistically significantly less frequently than music teachers with secondary specialised education \((p=0.032)\).
and statistically significantly less frequently than music teachers with other higher education (p=0.023). The data allow us to claim that the higher the specialised education, the more varied are the forms of activity types used.

Compared to teachers with non-musical higher education, improvisation in rhythmic echo games (Figure 19) is applied statistically significantly more often by kindergarten music teachers with higher education (p=0.002), teachers with other musical higher education (p=0.001) and teachers with other musical secondary specialised education (p=0.008). That is a clear sign of a shortage in musical skills and music didactics in the given group of respondents.

There are no statistically significant differences in the application of improvisation in melodic echo games, rhythmic-melodic echo games, playing musical instruments and movement activities.

In singing, improvisation is used by teachers with other musical secondary specialised education statistically significantly more often than by kindergarten music teachers with higher education (p=0.029), statistically significantly more often than by teachers with other musical higher education (p=0.004) and statistically significantly more often than by teachers with non-musical higher education (p=0.033). It probably occurs in writing lyrics for folk and/or children’s songs, which teachers do to increase the availability of repertoire. That opinion is based on the rise and spread of folklore in kindergarten music education in recent decades.
Empirical part of the study

2.5 2.7 2.5
2.2
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2.8
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2.7 2.8 3.0 3.1
3.7
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3.5 3.5
3.3 3.1

Figure 20. The frequency of using folklore material (means on the scale 1 to 4)

An analysis of the connection between folklore material and teachers’ education (Figure 20) indicates that runic songs are statistically significantly more often used by kindergarten music teachers with secondary specialised education than by teachers with other musical secondary specialised education (p=0.035), and statistically significantly more often by teachers with non-musical higher education than by teachers with other musical secondary specialised education (p=0.006). Kindergarten music teachers with secondary specialised education use counting rhymes in music activities statistically significantly more often than kindergarten music teachers with higher education (p=0.040) or teachers with other musical higher education (p=0.009). Folk song games, on the other hand, are used statistically significantly more often by kindergarten music teachers with higher education than by kindergarten music teachers with secondary specialised education (p=0.043) and teachers with other musical higher education (p=0.005). There are no statistically significant differences in the frequency of using dance. It appears that in the work of teachers with other musical qualification runic songs, folk song games and counting rhymes have not established an important role. The reason may be (as has been pointed out earlier) too academic focus of their education and orientation to artificial music.

In the frequency of playing musical instruments (frequencies represented on the scale: in every lesson, once a week, two to three times a month, once a month, never) the following indicators occurred in the group of 1 to 2-year-olds: kindergarten music teachers with higher education employ playing musical instruments statistically significantly less frequently than teachers
with other musical higher education \((p=0.021)\) and teachers with other musical secondary specialised education \((p=0.043)\). In the group of 3 to 4 years old children teachers with non-musical secondary specialised education statistically significantly less frequently use playing musical instruments than kindergarten music teachers with non-musical secondary specialised education \((p=0.022)\), statistically significantly less frequently than teachers with other musical higher education \((p=0.010)\) and statistically significantly less frequently than teachers with non-musical higher education \((p=0.037)\). In that age group also teachers with other musical higher education use playing musical instruments statistically significantly more often than teachers with other musical secondary specialised education \((p=0.049)\). In older age groups statistically significant differences were not found.

![Figure 21](image)

**Figure 21.** The application of playing musical instruments

In the application of playing musical instruments (Figure 21) to accompany counting rhymes a difference occurs between kindergarten music teachers with secondary specialised education who use it statistically significantly more frequently, and teachers with non-musical higher education \((p=0.032)\). Character pieces are used to practise playing musical instruments statistically significantly more frequently by kindergarten music teachers with secondary specialised education \((p=0.009)\), teachers with other musical higher education \((p=0.032)\) and teachers with non-musical higher education \((p=0.004)\) than by teachers with non-musical secondary education. Playing musical instruments to the accompaniment of recordings is used statistically significantly more frequently by kindergarten music teachers with higher education than by
teachers with other musical higher education (p=0.028) and teachers with non-musical secondary education (p=0.032). Thus it can be pointed out that respondents with musical higher education apply playing musical instruments in the groups of 1 to 2-year-olds and 3 to 4-year-olds significantly more frequently than other respondents. The reason for that is certainly high value the teachers attach to musical self-expression through the playing of musical instruments, which they also share with children.

In conclusion, it can be said that in the principles of song selection and content and frequency of musical activities by kindergarten music teachers with higher education statistically significant characteristics most often find confirmation compared to other categories. In each activity type some characteristics emerge: frequent use of song and musical games; improvisation in rhythmic echo game, listening to music from recordings, using folk song games, etc. In comparison with kindergarten music teachers with secondary specialised education, however, they fall short in using folklore material (runic songs, counting rhymes). At the same time kindergarten music teachers with secondary specialised education have shortcomings in listening to music and applying its different forms—they do not like playing an instrument or organise concerts for listening.

Respondents with other musical higher education and other musical secondary specialised education demonstrate good musical preparation, which becomes evident through their good command of an instrument (they play music for children to listen to), use of improvisation and application of playing musical instruments. The shortcomings of teachers with other musical education are in the frequency of using folklore material and its activity types (rare use of counting rhymes, runic songs and folk song games) and also in insufficient knowledge of children’s developmental psychology, which becomes evident from little application of song games.

Among respondents with non-musical education, in comparison with respondents with lower level of education, respondents with higher education are able to more successfully conduct music activities, obviously due to their broader mind and pedagogical education. However, it has to be admitted that there are shortcomings in their musical and didactic skills (in the principles of song selection, improvisation), but as positive features, the application of runic songs and the playing of musical instruments can be pointed out. The positive side of the activity of teachers with non-musical secondary specialised education is their use of song games, but their shortcomings includes all components requiring musical preparation.
4.2.3 The typology of music teachers based on their values (a cluster analysis)

The study of values is based on R. Inglehart’s (1995) dimensions of values. Respondents’ high values provide an excellent opportunity to convey values to children by means of music education. In spite of generally high values, as the result of k-means clustering of values, two categories of respondents were identified who were divided in two clusters according to similarities in their values.

![Figure 22. Respondents’ values](image)

The means of the values of respondents in the clusters were assessed by t-test, which revealed that there is a statistically significant difference in all values of the clusters (p<0.05) with the exception of the assessment of responsibility (p=0.351). That provides an opportunity to epitomise kindergarten music teachers depending on their values.

Cluster 1—“persister” (59 respondents), among whose most esteemed values perseverance occupies one of the highest positions. Deficiency values are moderately represented: money, hard work, technology, science. The representatives of this cluster have a mediocre attitude towards traditional and post-modern values. “Persisters” move on in a certain direction without realising exactly where to and what for they aspire or what is a broader aim of their activity.

Cluster 2—“traditionalist”, which includes the majority of respondents (123 respondents), attaches high importance to all values given, especially
the freedom of thought and action, family, respect for parents and national pride. The only value assessed lower than others is hard work. While carrying out music education, “traditionalists” rely on combining tradition and innovation, thus seeking and creating the best possible and efficient way of the realisation of music education.

The above teacher types were compared in the categories of content and frequency of music activity types.

![Figure 23. The use of improvisation by teachers’ clusters](image)

The cluster analysis reveals that assessments of the use of improvisation elements (Figure 23) are relatively close. Nevertheless, we can see slight differences in all echo games (rhythmic, melodic, rhythmic-melodic), where “traditionalists” use improvisation elements more frequently than “persisters”. Yet improvisation as musical self-expression in its primary forms of manifestation—echo games, is an important stage in the development of children’s musical and creative skills. That gives rise to the statement that the activity of teachers who hold high values creates more diverse opportunities for active music making.
Figure 24. Teachers’ clusters’ assessments of the frequency of listening to music

The analysis of listening to music proceeding from the teacher type (Figure 24) does not display any statistical differences between the groups of teachers. However, we can observe more frequent application of listening to music in the groups of older children by “traditionalists”. Among “persisters” there are also teachers who do not apply listening to music at all in their groups of children. The above allows us to claim that teachers’ values have an effect on the quality of the activities carried out with children.
In the application of playing musical instruments (Figure 25) a tendency can be observed that teachers with higher values use it more often in the groups of older rather than younger children. It may be suggested that this indicates the teachers’ strive for professionalism, because in the process of teaching older children to play instruments, playing ostinatos and more complicated rhythm patterns is achieved, which require time and attention, but also teacher’s good musical preparation. That suggestion is supported by a statistically significant difference in the application of the forms of playing musical instruments on character pieces (p=0.024), which is more frequently used by traditionalists (Figure 26).
It may be concluded from the analysis results that the high values of “traditionalists” make them to provide children only with the best as well. Taking into account the eclectic nature of children’s auditory perception, brief but emphasised expressiveness of character pieces is an excellent opportunity to offer musical experience and develop children’s musical cognition.

In conclusion: The cluster analysis that relied on teachers’ typology revealed surprisingly high values of kindergarten music teachers (above the arithmetic mean on a three-point scale). In spite of the generally high values of all respondents, they were distributed into clusters, from which “traditionalists” stood out because of more frequently applying different activity types and giving a more varied treatment to improvisation elements. In comparison with that group, the indicators of the respondents qualifying as “persisters” are lower, which does not prevent them from carrying out music education at an acceptable level, but it is likely that the values the members of this group hold remain weaker than those of “traditionalists”.

4.2.4 Professional training courses attended by the teachers

Since the level of education of respondents was relatively high, but only fewer than half of them had the qualification of a kindergarten music teacher, the opportunity for in-service professional training is very important and even vital for them. An analysis of open answers of respondents describing in-
Empirical part of the study

Service training courses they have attended allows us to draw the following conclusions:

Among the training courses attended those of practical nature prevail: summer school of kindergarten music teachers (59), New songs for young children—methodological approach (39), Let’s play music (25), How to find courage to perform on stage (16), Orff-course (14), Music, movement, creative play (13).

Courses based on Orff-system are strongly represented: The basics of Orff-system; Orff-seminar; Let’s play music; Creative combination of body rhythms, movement, singing and playing musical instruments in the learning process; Together we create music; Opportunities for creative approach in music education; Musical games at the kindergarten, etc.

Less than half of the sample have the qualification of a kindergarten music teacher. To gain the right to work in this job, they have to pass a 160-hour or a 320-hour qualification course. Respondents have passed respective qualification courses at the Open University of Tallinn University (Music education at the kindergarten 160 h, Forms of musical activity 160 h) – 11/4 respondents; at Viljandi Culture Academy (Refresher course for kindergarten music teachers) – 11, at Tallinn Pedagogical College (Music teacher – the shaper of child’s learning and rearing environment 160 h) – 6, altogether 32 respondents.

Respondents have attended numerous courses on vocal training and voice management (Self-regulation of voice; Teacher’s voice management and self-expression; Alexander technique; Friendly ways of training children’s voices; Voice improvisation course, etc) with the focus on both children and the teacher – 17 teachers have attended 10 different courses.

A large proportion of the in-service training courses attended are courses focusing on introducing folklore and lore and their application. 29 teachers have attended 16 different courses (Folk music, Folklore-related active learning programme, Music education through folk games, songs and dance, Applications of runic songs in the lesson, etc).

Kindergarten music teachers’ subject sections in counties also participate in coordinating and organising training courses. Respondents have mentioned attending training courses of the subject sections of Läänemaa county, Pärnu town and county, Tartu town and county, Raplamaa, Harjumaa, Järvamaa and Võrumaa counties.

In addition to training courses in Estonia, kindergarten music teachers have also attended courses abroad. Undoubtedly these opportunities are not very numerous due to financial reasons and possibly also due to the lack of information, but the attendance is still worth noting. 14 respondents have participated in five different courses (in Finland, Austria, Germany).
In conclusion, Respondents’ preferences all belonged to the sphere of practical training, involving both music activity as a whole and its special categories. Thematic training courses attended support the orientations of music education in the area of Orff-system and folklore. Information obtained at the training courses abroad will most likely be mediated to colleagues at training courses and training days of the subject sections.

4.2.5 Material-technical basis of the kindergarten

The availability of children’s instruments is vital for the application of the playing of musical instruments. As the result of mapping that availability, we can say that kindergartens are well supplied with musical instruments and the situation has considerably improved since the pilot study. Most represented are the so-called basic instruments needed most frequently—a triangle, maracas, claves, a tambourine, sleigh bells, castanets, a drum. More than half of the teachers are able to use cymbals, tone boxes and barred instruments as well as woodblocks and tone blocks. A smaller proportion of teachers can afford rarer instruments—guiro, agogo, hand bells, cabasa. To diversify the selection of instruments, teachers and children together make instruments from various second-hand materials—e.g. tone tins, paper maracas, surprise egg maracas, etc. These and some other rare instruments (harmonica, whistle, triola, comb buzzer) have been included in the group referred as other.
Technical equipment at the disposal of respondents includes stationary music centres (79%) and portable CD players (74%). A closer investigation showed that many teachers can use either one or the other or both. On one occasion there was no means to play recorded music (no stationary or portable music centre). The availability of a Data-projector is stated by 15% of respondents.

The data allows us conclude that material-technical basis is good in the area of the availability of children’s instruments and the use of a music centre. Portable and stationary music centres are almost equally represented. It is necessary to explain that a high quality stationary music centre has advantages over a portable audio player, since the sound frequency band of the latter limits the transfer of the natural timbre of classical music and natural instruments, and it is important to use audio equipment with best possible sound quality for listening to music.
4.2.6 Trends in music education

An open question was used to ask respondents to describe trends of development they have observed. The answers reveal that contemporary music education is characterised by the following trends:

- An increase in the role of creativity – music education has become creative, teachers have freedom of thought and action, creative freedom, “drilling has been replaced by enjoying the process of work”;
- Child-centred approach and taking into account children’s individual differences;
- Value education, which is viewed as taking into consideration the surrounding environment and people;
- Widening of the scale of the teaching outcome at the level of the kindergarten, settlement/town, county and at national level (“new and interesting celebrations, joint events, festivals”);
- Opportunities for integrating kindergarten activities (“the role of music in language learning, artistic activities”, etc)
- Diversification of teaching materials – “more varied material for listening to music, possibility of using recordings”, etc.

Respondents primarily see changes in teaching methods and new teaching techniques from other countries—“teaching methods have changed but the basics have remained the same”. As concerning key issues, singing to the accompaniment of recordings and the excessive use of pop music in singing and movement have been pointed out.

An overview of the trends described by teachers in the open answer demonstrates that music teachers are very attentive to their surroundings and show social sensitivity when reflecting on the reality. Awareness of the warning trends will help respondents to observe themselves and shape their own attitude.

4.3 Interview analysis

The aim of the interviews was through music teachers’ accounts to find references to trends that have influenced the process and development of music education at the Estonian kindergarten. While analysing the semi-structured interviews, I relied on qualitative content analysis to develop a comprehensive understanding of the interviews. In that process a series of keywords
emerged that allowed me to create codes and group them under categories. In interview analysis I employed computer-based qualitative data processing software Nvivo7.

All interviewees agree with the importance of music education and its necessity at preschool age without any doubt. Their descriptions reflect love for and respect to children and music and unbounded commitment to their work. However, concern about low prestige of preschool education in the society and too little importance attached to basic education in the development of a person can be observed (Annika, Elisabeth, Merle, Eve, Irmeli, Daisi, Inna, Raili).

In our country the real source where the development of the whole nation begins is not valued. // It begins at the kindergarten! This is where the beginning of our nation is, its intelligence, its ability to cope with life. (Eva)

Music education is viewed and perceived as a necessary and important part of the system of preschool education. The fact that it is included in the curricu-lum of the kindergarten is self-evident.

Estonian people have always been singing and of course those singers keep coming all the time, who wants to sing will always sing—children’s choirs, boys’ choirs – > at certain level ever and again<. This work has always started here, hasn’t it—at the kindergarten. (Anu)

To describe trends, I will examine changes in the principles of the structure of music activity and in the content of music education pointed out in the interviews.

4.3.1 Principles of the structure of music activity

Under the principles of the structure of music activity I will view national programmes (a detailed description of methodology and repertoire) and subject syllabi. Until the end of the 1980s music education relied on nationally developed programmes, the following of which was required from teachers with strict preciseness. In addition, the even level of music education was maintained by the obligation of kindergarten music teachers to participate in the work of the subject section. Children’s musical development and shaping their musical-aesthetic taste took place through active music making in spite of the ideological pressure.

I was absolutely not disturbed by the Soviet time, because we were working in the name of beauty and beauty blossoms at any time. <That ideology>, we knew it had to be followed. But everything else served music. (Iivi)
It was a comparatively hard time for us indeed, that control=control=control.
(Inna)

If the programme prescribed so, it had to be done. Indeed, that programme book was always the basis. (Daisi)

If you’d already done two things that weren’t in the programme, it didn’t look good. (Ilme)

At the same time there were teachers who extended the limits of the predefined programme and tried to avoid what had been prescribed by the programmes (especially in the part dealing with ideological education). To justify that, new and more interesting repertoire, which was mainly teachers’ own creation, and unexpected but still childlike solutions in its performance were used.

I never did what was required there [in the programmes]. Children do not love their homeland, they love their home / father and mother. It all doesn’t have to happen through continuously repeating Lenin’s name! If you are able to give the reasons and the other one is also intelligent, (s)he will understand that it is not possible to educate with slogans. When you’re a beginner, you have to follow that programme, it’s your guideline. (Eva)

We knew sufficiently well how to do it, >when that control came to whom we had to show<. We were able to show that, too exactly as (s)he was expecting. (Raili)

When the Estonian Republic regained independence in the 1990s, the programmes became Soviet relics and teachers were looking for new solutions in both repertoire and ways of teaching. This resulted in a legal vacuum, where old documents were no longer in force and new documents were not yet ready. The new music syllabus adopted in 1998 provided the areas of activity and guidelines about what and when children should learn, leaving the selection of repertoire and methods of teaching for teachers to decide. Such situation introduced the freedom, the responsibility for which lied on teachers, their values and views. Kindergartens had to work out their own curricula in which music teachers were responsible for music activity.

Indeed, indeed! It’s great that you can be part of it [developing the curriculum]. I don’t see much point in someone coming from somewhere and creating a document for you to follow. Rather, its should be cooperation between specialists in their field. (Hanna)

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23 Raili has meant the so-called ideologically compulsory part at children’s celebrations
Empirical part of the study

Interviews revealed that the planning of learning and education is difficult for teachers, they do not have an understanding of the goal they have to achieve and respective skills. Strict control of the Soviet period has been replaced by trust in teachers’ work in the newly independent Estonia and so it does not seem to be customary to require compliance with the curriculum. The objective teachers set for their work and also very clearly express is children’s celebrations and repertoire learned for them. That, however, is a sore point from the aspect of children’s purposeful musical development. All attention goes to the preparation for celebrations (external effect) and substantive work guiding children’s development remains in the background. It can be assumed that it is caused by the wish to deserve a positive assessment from both parents and kindergarten’s administration.

*We have a very good head of the kindergarten, a very good pedagogue [teaching and education deputy],* *they give me complete freedom. I usually make the plan afterwards. And so for the whole season, first the autumn season and then from January to the spring. There I write songs and dances-games and instruments and rhythms and. Respectively, separately for each group.* (Eve)

*Well, our kindergarten also has got its own big plan—curriculum, where the part of music is also included. There it has generally been written what, how much, how many songs should be learned in a certain time.* (Ülle)

There are teachers among interviewees who carry out teaching according to their own views and habits without complying with the documents coordinating the learning process, even when they have to rely on the kindergarten curriculum they have developed themselves.

*To be completely honest / I have no material as such,* *I don’t do anything to the letter. These are some views of mine I seem to be [following], which I have arrived at over time, what has to be done. And naturally we have some sort of programme there. And actually that music part, it seems we developed it ourselves. But I wouldn’t say I have done anything according to some paper.* (Eve)

The majority of the teachers interviewed have not had courage to take responsibility for the purposeful planning and shaping of the content of music education and afterwards implementing it. At the same time, there are also teachers who work on the basis of a well-functioning kindergarten subject syllabus, which has been modelled on the sample activity plan. The implementation of the subject syllabus is supported by teachers consistently collecting repertoire and methodological material and systematising it in the teacher’s diary (Elisabeth, Meeri, Ülle). Teachers consider the opportunity to
develop kindergarten’s own subject syllabus positive and emphasise the chance it provides to correspond to children’s development and kindergarten’s interests. That tendency also involves certain risks, since the preparation of teachers is very different, making questionable teachers’ respective professional skills that would guarantee the success of music education.

Interviewees have two different points of view in terms of the principles of the structure of activity. Teachers of the older generation, at ages 60 to 70, claim that nothing has changed in it, “one has to be able to do everything and one can really do that” (Anni), meaning that different activity types have to be included in one learning activity, but also preparing for many celebrations in addition to substantial work. The younger teachers point out the freedom of action and decision making.

*First, of course .... they’re marching in. If you have a new dance to learn in the lesson, for instance, a collective one, I teach them the steps, be it polka steps or a hop or a skip. Then they sit, I usually want to give them something to listen to, after running, to make them calm down, some little piece, we listen to that. And then we start to learn a song.* (Inna)

*Well, in the old days it was very strict, that there had to be five parts [in a music activity], but now it has become more relaxed. Everyone feels by themselves what needs doing more in that lesson more. If I need to teach this song, I’ll pay more attention to it. If I need to teach this dance, I’ll do it.* (Ilme)

Variety in music activity is considered important by all interviewees and is expressed in the alternation of different activity types and diverse musical material. In recent years the idea of integrating music education with the topic of the day and/or week of the group has become topical again, which introduces novel solutions into practical music activity (Meeri, Hanna, Irmeli, Elisabeth, Niina).

The *foundation* of music education is playing and the pursuit of playfulness arises in all accounts. However, it is interpreted in different ways. Playing as an activity assisting learning, song games, didactic games, etc (Anni, Niina, Ilme, Inna); playing as a means for cobining different activity types and achieving a whole (Elisabeth, Irmeli, Meeri, Ülle). According to Elisabeth, *each thing has its own story connecting all activities.*

*At the kindergarten this whole music activity should actually happen through playing, >whole teaching, as a matter of fact < playing is characteristic of children, they play with pleasure and while playing they undoubtedly can do a lot more than they can otherwise, they are capable of much more. Children’s fantasy and imagination are so great that they give their maximum.* (Meeri)
Empirical part of the study

Kindergarten has to remain kindergarten. Children’s work is playing at the kindergarten, not that there you cram something into them to make it hard for them, not interesting. It means after all that we have to take it into account that this is their playground, but through that we also need to educate and teach. And well, we as musicians, we have a very great chance to teach everything. (Niina)

Similarly to playing, creativity, the importance of which in conducting activities has been emphasised in different times since the 1960s, should also be reflected in each activity type. In their assessments teachers consider the development of creativity important. Unfortunately it should be mentioned that the topic of creativity inhibited the progress of the interviews on several occasions. It could be sensed that the interviewee was tormented by the dilemma over what they were supposed to say and what they wanted to say. The atmosphere of the interview was designed to be free of all that “one was supposed to say” and open to everything the interviewee considered right to say. It may be that teachers are not able to conduct music activities creatively enough to be satisfied with the result.

I know it has to be done. They want it all the time, this creativity = creativity! Well, the children who are open, they definitely do. / *I don’t know either if there is as much of it as would be necessary?* / But then again, I think that it can be done gradually by very small steps. Also, children are still so small, what much can you do. [...] There are some certain coordinates that organise this creative approach [diverts the topic]. (Niina)

Inna, who worked at the kindergarten between the 1970s and 1990s, refers to it as a creative moment.

Well there has to always be a creative moment in the lesson. It should never be that, that you >ti=ti=ti=ti< [is tapping the table with her finger] / did what you had [prepared] / and nothing [else]. There always has to be a creative moment. (Inna)

In the area of creativity teachers need theoretical knowledge and practical techniques contributing to the more continuous application of creative activities in music education. As an exception among the interviewees Ülle stood out. Judging by what she spoke about her work, she seems to be a very creative teacher—she knows what she has planned for the lesson, but decides about the detailed content and sequence of activities in the course of the lesson. The process depends on the atmosphere of the activity, children’s reactions and many other factors.

To conclude the above it may be said that between 1970s and 1990s the structure of music activity was strictly regulated and only very creative, pro-
professional and recognised teachers dared to extend boundaries. Since the 1990s activities have been based on the process shaped by the teacher according to the aims set for music education and concrete activities, and teaching methods of the selected repertoire. Such freedom, however, may complicate the continuous and sustainable development of music education. Up to then the teachers’ preparation had focused on teaching possibly well everything prescribed by the programme. The new situation required from the teachers setting their own objectives and planning music education in a long perspective, recognising the role of each activity in the process of achieving the aims of music education. That required a completely new way of thinking in carrying out music education, for the preparation and positive success of which no suitable conditions in the form of in-service training or materials supporting the implementation of music education had been created at the state level.

Next my analysis will focus on changes in activity types.

Singing is considered important by the interviewees as the indicator of musical aptitude (Anni, Daisi, Niina, Annika) and they even test children’s musical development in autumn and spring with their own tests. Teachers admit that in recent years children carry a tune better (Anni, Niina), which obviously is the result of the early music education in music and play groups.

Teachers consider important the enjoyment received from singing, it has to be an exciting and emotional activity (Annika, Elisabeth, Irmeli, Hanna, Eve). All interviewees emphasise the importance of the teacher singing the song to children (versus listening to the recording) and preferring as much natural singing as possible (versus recording). The generally shared concern is about the excessive use of mechanical music, recordings (Urve, Ilme, Inna, Anni, Niina, Meeri, Elisabeth).

Interviews reveal that compared to the earlier times, singing has considerably extended—counting rhymes and children’s rhymes develop children’s vocal apparatus. Skilful combination of singing with word games or chanting makes it more varied.

Before there was singing and now there is singing activity. Now under singing activities can be grouped speech games and the natural transition from speech to singing. Very many different options for vocal training in a playful way. When earlier there was singing, there was a concrete singing exercise and song learning. But now it is much wider. There’s writing a melody for a text and training your voice and much more. (Meeri)

It is considered important to offer opportunities for singing to all children, also those, who are shy and do not cope so very well (Niina), because kinder-
Empirical part of the study

garten music education is meant for all, not only the capable (Anu, Inna, Ilme, Daisi, Raili, Eevi, Hanna, Annika). The more so that parents also expect primarily teaching songs and a plentiful amount of songs from kindergarten music education (Meeri, Irmeli).

In the 1960s and 1970s songs had to be taught as a whole, it was not allowed to teach single fragments, first the lyrics and then the tune (Daisi)—children acquired a song as the result of several repetitions and began singing along as soon as they had managed to remember something. Eve (time of active work in the 1990s and later) however, is of the opinion that children are not able to focus on several things at a time and therefore first lyrics have to be learned and only after that the tune.

For Hanna singing is a part of music activity, but not the A and B. Claiming that Estonian music education is too singing-centred, she is striving for a balance between singing, movement and playing musical instruments. Hanna’s beliefs seem to be strongly influenced by the Orff-principles, which treat different activities as an equal whole.

In song selection the interviewees emphasise the importance of principles guiding the selection of songs: range, appropriateness for children, simplicity of the melody, etc (Inna), but also the fact that at the kindergarten songs have to be selected by topic (Ülle), depending on the holidays and other celebrations structuring the academic year.

Songs are taught by the method of echo singing (Anni, Irmeli, Ilme) and various games are used to reinforce the songs: a travelling songbook, a travelling hat, the searching game or guessing games (Meeri).

It follows from the above that singing activity has been extended and supplemented with counting rhymes, children’s rhymes, word games, chants and other activities developing vocal apparatus and range. For teaching songs playful methods are used and it is preferred that the teacher performs the song in a natural way and avoids using recorded music.

Listening to music has always been central in kindergarten music education. The current study revealed that listening options have increased from listening to music to listening to the sounds of nature and everyday life (Anni, Anu) and there are various activities used to activate listening.

Contrary to the results of the questionnaire, interviewees emphasised the importance of providing plentiful opportunities for listening to music at concerts—the performances by children who have left the kindergarten for school, pupils of music schools, the teacher him/herself, professional musicians, etc (Ilme, Anu, Ülle, Anni, Inna, Daisi, Annika).

In the process of listening to music children are given a chance to express themselves by means of artistic devices. So in Elisabeth’s kindergarten (in a South-Estonian county) there is an art and music group, in the activity plan of
which in addition to music and rhythm lessons there is also making silk paintings to the accompaniment of music. In addition to usual music activity, Irmeli also employs the expression of music through drawing in a kindergarten of Tallinn.

Meeri combines listening to music with fairy tales and emphasises the expression of the music heard by means of movement and different objects (feathers, butterflies, etc) in the process of listening.

 Generally there are so many more different ways of listening to music compared to the earlier times when children were sitting and listening. Just sitting and listening! Now they sense it with their body, create images, invent titles. (Meeri)

In the process of listening, composers and orchestra instruments are introduced to children (Ülle, Niina, Inna). Listening to music is also applied for therapeutic purposes (Niina).

Thus it can be claimed that the activity type of listening to music first serves the aim of listening education and then the aim of listening to music and through music creates a bridge to understanding other artistic media (visual art, literature and rhetoric). Unfortunately, the aesthetic aspect of listening to music has been too modestly addressed by interviewees—none of the respondents emphasises the emotional and figurative nature of music, the mood it creates, etc. This is in contrast with the aim of the Soviet period to develop children’s aesthetic taste, and gives evidence of changes in the content and forms of listening to music.

In comparison with other activity types, musical-rhythmic movement is most frequently applied because of children’s age-specific characteristics. However, several interviewees find that children today are not as physically fit as their earlier pupils.

In the old days it [dance] was the first thing, but now children are out of breath and lack stamina. (Ilme)

In music education most frequently song games are used, especially with younger children. Creative movement is used less frequently and teachers explain that they do not have necessary skills (Annika, Ülle, Niina, Anu, Anni). If in earlier times (between 1960s and 1980s) role dances, e.g. chimney sweeps and housewives, etc, were used a lot, nowadays they are not in the repertoire any more. Movement activities have become considerably simpler and unfortunately also more one-sided. Musical games as they were understood even in the late 1980s are practically not played at the kindergarten any more. Instead more folk dances are danced. There is an obvious trend that teachers of the older generation (Daisi, Inna, Ilma, Anni, Niina, Anu, Eevi)
attach more importance to dancing and also seem to apply it more extensively than their younger colleagues. The positive attitude of the older generation is undoubtedly influenced by their participation in four national dance festivals (since 1972), where among performers kindergarten dance groups were included (Merle, Eva, Eevi, Ilme, Inna, Daisi, Anu).

Ilme points out that when it is necessary to create dances, interpret dance figures or teach dances, her younger colleagues at the kindergarten always ask for her help. It is likely that in the place of conducting movement activities there is a gap in young teachers’ education, because they themselves also admit that they do not feel confident when carrying out different movement activities. Teachers have developed a repertoire that they consider their basic stock and use from year to year.

An analysis of the development of musical-rhythmic movement as an activity type ascertained that the earlier musical games and dances with diverse dance techniques and varied music repertoire are being replaced by group dances with modern, at times monotonous elements of movement, which have been adapted to the background of mechanical music and offer fewer opportunities for coherence between movement and means of musical expression. A warning sign can be seen in the fact that teachers mention creative movement (improvisation) only in connection with the skills they consider insufficient. That once again clearly highlights the need to train teachers in the area of creative activities.

In comparison with earlier times, playing musical instruments has become a considerably more varied activity type over the last decade. An important role in it has been played by Orff-movement. Promotion of these ideas has activated the playing of musical instruments and expanded the selection of instruments used. On the other hand, the years of economic prosperity (2006–2008) essentially improved the supply of musical instruments of kindergartens and therefore with the availability of required instruments preconditions have been created for involving children in the playing of musical instruments.

The former “children’s orchestra” (Daisi, Eevi, Inna) has now developed into an activity type providing several opportunities, which are used to colour counting rhymes, children’s rhymes, tales; as preludes, interludes and postludes of songs, sound paintings, an accompaniment to a recording, etc (Meeri, Irmeli, Hanna, Ülle).

Teachers like making their own musical instruments with children and that also teaches children to care for and value instruments (Anu, Elisabeth, Niina). When second-hand materials are used to make instruments, it is not a problem if the instrument breaks, because children can always make a new one. Nevertheless, all interviewees admit that playing musical instruments is
time consuming and requires very good planning of the activity and conducting skills from the teacher, because groups are large and all children want to play a musical instrument. Playing musical instruments provides an excellent opportunity for improvisation (Meeri), but that requires the acquisition of certain basic skills improvisation can be built on (Meeri, Ülle, Niina).

It becomes clear from the interview analysis, that respondents realise that kindergarten music education is the starting point for child’s musical development and a necessary and important part of the system of preschool education, and it is self-evident that it is a part of the kindergarten curriculum. The content of music education with its four basic activity types has gone through several changes: from the strictly regulated principles of lesson structure and prescribed content in the framework of a unified programme in the 1960s and 1970s to a freer more child-centred music activity in the 1980s and 1990s, where the teacher has a decision-making right about its process and which is regulated by the framework curriculum. There is a clear indication of the broadening of singing, listening to music and playing musical instruments through using the joint effect of word and visual art, but also through integrating different activity types. Musical-rhythmic movement has also changed, but towards more primitive, giving up diversity of dance elements and richness of musical means of expression in favour of monotonous rhythm dictated by mechanical music. The analysis reveals that teachers consider the principles of creative work important but are unable to apply them due to the lack of corresponding skills. That means that in the field of creativity teachers most and urgently need theoretical knowledge and practical techniques that would contribute to the sustainable development of music education.

4.3.2 Trends in music education

In 1947 when the position of a music teacher was introduced at the kindergartens, music teachers’ subject section was established, the purpose of which was to train teachers by means of lectures, sample lessons, celebrations, etc. Sharing repertoire created by teachers themselves also geared music education towards unity. An objective was set to carry out activity on a uniform basis and according to a single plan.

The music section came together. And those meetings were once a month and they were mainly about sharing the repertoire, then we had to organise open celebrations and deliver open lessons. These were all assigned like, rotating / and there you saw how others did it who were old, old doers. From there we got repertoire / > and for instance, I don’t know how others did it, but I definitely had<, I took a separate notebook for each thing. Spring songs, autumn songs and song games, homeland and Lenin, winter songs, song-games’ notebook, dance notebook. (Anu)
There we coordinated our work. (Daisi)

The most important area in the work of the subject section was professional training of music teachers.

*But what did they teach? Lessons! You go and observe another person’s lesson and afterwards it is discussed to the detail!* (Anu)

Realising the need to increase repertoire, it was attempted to establish collaboration with composers, who *listened nicely to what we had to say and responded: “Indeed, when the Ministry of Education will suggest that and fund it, we will do it.”* (Daisi). Nevertheless, things did not move on, because *finally the chairman of composers’ association put it very clearly – these songs are so short that very little money is paid for them. It’s such a small and easy work that there’s no point in taking the trouble and even thinking about it.* (Merle) This was why teachers continued writing their own songs and dances and shared them with others.

*And then the repertoire exchange went on. By dictation, up on the piano—half-note etc. And this is how these things were written down. This is how we obtained those songs for ourselves and each other. Song games, and who had a dance, these were taught, shown how it goes, we danced it through together and wrote down.* (Anu)

In 1964 more powerfully than earlier (in the 1930s) the Kodály method (Tonic Do) entered school music education, which due to the Estonian adaptation (of syllable names) was called JO-LE-Mi-method (Selke 2007). The method was introduced to kindergartens as the result of consistent promotion by subject sections, in which an important role was played by the training provided by R. Päts (Terri 1967). Numerous sample lessons implementing the method that were carried out in towns and county centres also contributed to the introduction of JO-LE-MI in the work plans of subject sections in 1967 to 1969. The importance of the JO-LE-MI method is emphasised by several interviewees.

*Oh, it was very much in demand! For the picture notes my husband brought a very smart board, a flanellograf, then I attached the notes to it and from there we were singing the degrees and rhythm.* (Anu)

It emerges from the interviews that in spite of the demand some interviewees did not understand the effect of the JO-LE-MI method on children’s musical development or were not able to apply it in the way acceptable to children.
On several occasions it can be noticed that teachers did it against their will or just because this was what they were required to do.

To be honest, now, *I [have] done very little of it.* Meantime it was indeed very much in demand, hand signs and all. But this is what I have to say now that *I have done very little of it*. (Anu)

But I found that it doesn’t develop kindergarten children. You may cram this theory, but actually child has to have fun. Of course you have to pick all these things out that you use for teaching something. /// Well, but this playing happened and children even liked it in the end. (Anni)

It was endeavoured to implement the JO-LE-MI-system at both national and professional level, but understanding the need for its application and obviously also teachers’ pedagogical skills failed it.

In the second half of the 1980s the nationalist way of thinking began to gain prominence and in connection with that folklore entered the activity of kindergartens and also music education.

Somewhere in (19)84 the nationalism began. And then there was no material. How I was looking for it in the newspapers then. Lauri Vahtre was publishing this historic background thing and these I kept collecting then—that’s where it began. And this is how I have pursued this nationalism thing in all this area [in the region of South-Estonia]. (Anni)

Children who had never earlier had any contact with such repertoire surprised teachers with the ease they joined in and enjoyed runic songs.

Children themselves wanted it, every single one of them wanted to be at the front! [sings the runic song: kui mina hakkan laulema] At the end it was: let’s start all over again! Kui mina Hakkan... and that was simply fantastic! They all wanted to come to the front! A cappella, with a lead singer—children like it very much. (Inna)

The rise of folklore in the 1970s and 1980s may be characterised as a movement that was supported by the ideology but still carrying the idea of Estonian nationalism.

To my mind folklore was very much favoured at that time! That was the time when we had those very cool dance and song festivals. Kolkhozes and other then industrial enterprises had bought sets of folk costumes for children. Hundreds of sets were there! And that wasn’t a problem at all, because it all was a pakazuhha24, to

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24 Deceitful showiness (Russian)
demonstrate, we have freedom, our people are free, they can engage in folk art. (Raili)

Different types of folklore served different methodological approaches. Thus, for example, Niina combined folklore and musical-didactic games. She researched the topic in her graduation paper at Tallinn Pedagogical Institute, which was published in the journal *Nõukogude Kool* and became the basis for the new music subject syllabus later (1989).

According to the accounts of several younger teachers (Raili, Irmeli, Annika), runic songs have a firm position in music education. They are not any more considered an exceptional phenomenon, but musical mother tongue, which is the basis of children’s musical development, as was expressed by V. Tormis in 1972 (Tormis 1972). Teacher’s own natural and convinced engagement with folklore forms a basis for children’s reception.

Children recognise right away that what they have acquired with mother’s milk, so that when you start singing a runic song, they are singing along with you and going round and singing all the time. But then again it depends on how convinced you are yourself when you’re doing it. It means you have to be convinced yourself to that degree in those matters. (Meeri)

In the 1990s vigorous development of the trend continued and was even more intensified by the regaining of independence. Folklore as a collective value of the nation was reinforced by the emergence of several festivals, which gave impetus to folk activities at the kindergarten as well as birth of children’s folklore festivals. On the initiative of several interviewees county folklore festivals (Anni) and kindergarten folklore days (Niina, Meeri, Eve, Annika, Elisabeth, Hanna) were organised for children already at the end of the 1990s and are also organised today.

The promotion of the Orff teaching method, which had commenced already in the 1930s and continued in the 1960s, arose as a new wave in the music education of the early 1990s. The situation at the kindergartens in the 1990s (the absence of unified teaching programmes, yearning for the new) strongly favoured the spread of new principles, which gave priority to the process of an activity over the outcome. In that a unified whole of singing, movement, playing musical instruments and listening was seen. That was completely different from what had been customary in the kindergarten music activity so far. Therefore the implementation of the new ideas created problems in the educational reality, colliding with different values and teaching strategies.
Orff-teaching method, the principles of which I proceed from, it still creates [confusion] because well [group]teachers do not receive this training and teachers still don’t=have an idea, what it actually is in reality. One is teacher-driven and then there as if is this playful. (Meeri)

The implementation of Orff-principles led to an increase in the number of musical instruments and activation in the playing of musical instruments and continues to influence kindergarten music education up to the present day, in a systematic way through teaching materials (Pullerits 1998, 2007; Jukk 2003, 2008) and training courses. Thus a vigorously functioning trend has emerged, which in turn emphasises the need for the application of creativity and child-centred approach. It is primarily due to the key persons M. Pullerits and T. Jukk, who through numerous training courses and media channels have also disseminated and emphasised the idea of creativity and child-centred education beside the Orff method. As the result, principles of child-centred education were familiar to music teachers long before they began to reach group teachers.

It’s obviously due to Orff-principles that we, musicians, at all came upon that child-centred path earlier. When I recollect the courses now, all there was child=child=child. Child was the focus. Divine, isn’t it. First to look at the child. It means the same theory you know and have learned, but to see the child behind it first of all. And, after all, a child is the the=best=teacher. Meaning: if it does not=work on a child, you shouldn’t impose it on him/her. Well, but that is art. (Meeri)

Yes, indeed. We proceed from a child, that is / that is / like what the child’s interests re, what are his/her strengths, well what can be used in order to develop those other things you want to develop in him/her (Hanna).

Interview analysis discloses teachers’ views of music education in the last decade. In the music education of the first years of the 21st century teachers first and foremost note the freedom to make their own decisions about the organisation of teaching, its content and shaping of the learning process. The abundance of means and opportunities, on the other hand, requires wisdom in establishing activity objectives and capability to pursue these objectives (Anni, Ilme, Kersti, Niina, Eve, Ave).

You have your freedom. That’s the greatest thing. It means after all that you are the master of your subject. (Anni)

I actually like it, honestly, that I myself can find [musical repertoire], what I want, that I don’t have to do that [given determined] programme. (Eve)
Several interviewees also point out problems: the shortage of musical games and movement activities in general, especially dances, simplification (Eevi, Daisi, Ilme), absence of music teachers’ subject section (Daisi, Hanna), reducing singing to the accompaniment of recordings only (Eevi, Ülle). Interviews also express a concern that often too difficult musical material is used, which is not appropriate to children’s age and level of musical development.

*/.../ they want children to be at a professionally high level to prove their own [teachers’] skills and abilities and tread on children whose abilities are not musically high and good enough – > they get much less attention.< (Raili)

According to the teachers, in recent decade there has been a qualitative increase in the music skills of children commencing kindergarten. A large proportion of children, especially in Tallinn as well as county and parish centres, have attended baby schools and with their interest in music and musical experience surpass their predecessors (Meeri, Elisabeth, Annika, Irmeli, Eva). Eva has substantially contributed to bringing baby music to Estonia.

In August [1990] there was the ISME conference in Finland and there also was that ECME part for 4 days—baby school training. I was amazed. I so terribly liked it! */.../ And in September I had a group. And in October, November, December, I already performed on breakfast television with babies, to / to attract followers. And so it was. */.../ I imported it and dreamed [of its wide spread]. (claps her hands). */.../ Well yes. 18 years—the dream has come true. (Eva)

Baby schools lead to the publishing of a large amount of music pedagogical literature on young children and corresponding repertoire from Finland. The latter focused on the activities of musical play school, but the ideas found abundant application in the kindergarten music activity. Early music education was promoted and musical ideas were disseminated through training courses (KM Koolitus) and translated repertoire.

At that time there were those KM training courses (teddy-bear play-school), which I remember best. */.../ I remember I received song games from there, such brilliant ones, which I still use, by the way. */.../ That was one of the best in those days which I happened to attend. (Ülle)

On several occasions the interviews reveal that music-pedagogical ideas that came from Finland contrasted with the Soviet principles that were still widely used at that time—focus on efficiency was replaced by focus on the process where one activity gives rise to another. The aim was to experience rather than master. Conducting music activities relied on the use of ample means (textiles, bears, birds, butterflies, etc), which would allow to apply freer but
more creative activities. In the centre of that all were children with their exceptional needs.

*That was exactly that, that they [the Finnish] had enjoyable pieces and they had such // their music [activity] seems like lifestyle, ours is such official. At least I felt like that. Before that I think we were even required to make a lesson plan. So that you write down exactly what children are supposed to reply to you. And then suddenly came such, such place, where you feel you wouldn’t like to leave at all. Well, such completely different approach. (Elisabeth)*

The spread of the principles of the Finnish early music education expanded the boarders of kindergarten music education to add freedom. The basic principle of that was that children primarily learn through participation not through achieving results. For attentive and active participation of children different activity types are not used as frequently any more as the development of a topic, in which it is attempted to combine activity types as well as create new forms. This is a principal difference from the strict pedagogy of the earlier period (five different activities and their certain sequence), which supports the endeavour of child-centred approach.

In conclusion it can be claimed that the important trends emerging from the interviews that have influenced the formation of the concept of music education at the Estonian kindergarten in the course of its long development are the following:

- The pursuit of unity (between 1950s and 1980s)—there were uniform programmes in force for all kindergartens and control over the compliance with them was very strict. Subject sections of music teachers had an important role in the implementation of the unified system. At their meetings pedagogical and methodological issues were discussed, but also materials for music making written by teachers themselves were distributed.
- The introduction of the Kodály method JO-LE-MI (in the 1970s).
- The pursuit of nationalism, the rise of Estonian national and political self-determination was accompanied by the search for musical identity, which concluded with glorifying and exceptionally actively using ancient music culture—runic songs and other folk values (in the 1980s).
- The spread of the Orff-system, in which by diversifying the supply of musical instruments an opportunity was created for children’s varied and active music making (in the 1990s).
• Child-centred approach, which concentrated on the process in contrast to the efficiency that had prevailed before (in the 1990s).
• Influence of the Finnish early music education (in the 1990s)

4.3.3 Music teacher as a mediator of values

Every educational activity is related to values, in the process of which the teacher’s values are transmitted to children. Independent on the organisation of an educational institution, there is an ethical dimension attached to a teacher’s job: a teacher is an educator who guides other people’s life and growing (Niemi 2009). Due to their work-related educational tasks music teachers have an obligation and opportunity to mediate values connected to music. Proceeding from the above I considered it important to find out how interviewees themselves value music, music education and their chosen profession.

The analysis shows that music is viewed as a phenomenon that enriches people, brings joy relieves stress and offers support. Teachers’ own positive experience encourages them to share it with children.

*Music is actually such wealth that keeps supporting you all the time in your life // Whatever you are going through or whoever you are, music=never=betrays=you. And I myself sensed that wealth, I had always felt an inexplicable pull towards music myself.* (Meeri)

*When they [children] have been there [the music lesson], well, some tears may dry or some friends may be made or, after all, you are trying as well, that we are friendly and pay attention to all sorts of things /.../. Children are also stressed because of their parents’ worries and there are many divorces and all. I can feel that they are somehow relieved there—are happy.* (Annika)

There is an inseparable link between attaching value to music and the need to share the love for music with children. It is viewed as an opportunity to introduce the world of music to those who would not have any contact with it otherwise (Ülle, Elisabeth).

*Children gave me energy, they were so interesting, they were talking; this means their thinking and everything in them fascinated me /.../. Yes, and then I felt that it was my=mission to take such a beautiful thing as music to these small fragile creatures.* (Meeri)

*Children are very different and we also come into contact with where those children come form. Not everything is as it is at home, I see what’s going on at the kindergarten and from there on, what’s happening at schools today.* (Ülle)
Music activity is reflected in the majority of the interviewees’ accounts as the creator of positive experience, through which children are provided with an opportunity to experience success that supports children’s self-esteem and identity (Inna, Elisabeth, Anni, Niina, Ilme, Meeri, Annika, Merle, Iivi). Irmeli describes it as the super feeling of happiness:

When a rogue boy, who all teachers complain about, but who sings well and I keep letting him sing and sing. And then he tells me, Irmeli, do you know, I so much love singing... well, then I have the feeling that I start crying out of happiness, because I have found a point for that boy. [have found the bright side of the boy]. (Irmeli)

By means of music conditions are created for exploring the world and finding out about life situations. As possible routes, the topics of songs, pieces for listening and dances and games are used. Similarly, Estonian folklore offers endless sources for value education, beginning with short forms (proverbs, sayings) to longer tales, songs and games (Eva, Inna, Ilme, Raili, Daisi, Anni, Elisabeth, Meeri)

[The game of a rich and a poor man] You explain it and everybody understands that not everybody can be rich, but a poor man is not bad. (Annika)

Interviewees attach high value to the job of a kindergarten music teacher and consider it the only possible choice for them. That is the primary precondition for the success of their teaching activity and creates additional value to the learning situations involving children in the process of music making.

A teacher’s job, a music teacher’s job / feels somehow the very right thing for me. / to be some sort of a businesswoman—this is not a right thing. / Or then, well, to talk someone round, politics or even somewhere in some, some factory, to produce something, well / that isn’t either a right thing. /.../ music, generally like culture and creation and all and dealing with children—that is the right thing. (Eve)

In addition to the above, interviewees point out the opportunity to work with sincere, spontaneous children and stay youthful and also a bit child minded. That in turn provides a basis for establishing a playful and creative learning environment.

I simply like this work, that I feel I’m in the right job, that it suits me. I like this kindergarten music teacher’s work, because children are so spontaneous. A quite exciting and fine job! Maybe some of the value lies in the fact that to some extent you always remain a child yourself (laughter). (Ülle)

We [kindergarten teachers] are young, young to the death. You cannot grow old = with children. (Inna)
Teachers’ positive assessment of the application of creative skills is noteworthy (Meeri, Ülle, Annika, Daisi). That confirms that in spite of the little use of creative approach in the music activities conducted with children, teachers consider it a very important area and have resources for using creative methods after having passed a corresponding course.

*Because of that job I have started writing songs *myself*, I would have definitely not done it if I had just been sitting at the piano and played to myself. But now such a practical need arose *to invent*. (Ülle)*

As the result of the analysis, it is possible to claim that all teachers have high values related to their work and music. Interviewees consider the opportunities to educate and shape attitudes very high in music education.

As greatest successes teachers consider joy in children’s eyes and parents’ and colleagues feedback after successful celebrations or large events. Anni has organised folklore celebrations of her county for 10 years. Eevi, Annika, Elisabethi, Eve, Ilme, Inna and Irmeli’s pupils have performed at the concerts of their town, county or parish, which has been a great honour and recognition for the teacher’s work and the kindergarten. Hanna considers it a remarkable accomplishment that she has managed to unite all the teachers of her kindergarten under the same objective and involve them in the process of organising events while equally sharing responsibility.

Raili considers an achievement the launch of drama studies at her kindergarten, which by now has spread into many kindergartens and every year theatre festivals are organised. On her initiative also a School of Fine Arts was established in her settlement and she introduced the tradition of song festivals, which has grown in time and become famous in the whole county. Raili’s two daughters have also chosen kindergarten music teacher’s profession and continue their mother’s work.

A song written by music teacher Ülle, who started composing out of the practical need, has been performed by children’s choir at the National Song Festival. Although she considers it more an accidental than planned success, it is still a considerably noteworthy achievement similarly to the title of “The teacher of the year”. Ülle, however, does not attach too much importance to it, equalising the title with a successful accomplishment of any activity conducted with children.

All teachers without exception are satisfied with the chosen profession and emphasise that this job has offered them only joy, satisfaction and an opportunity for self-realisation. In addition to the satisfaction they have had to learn a lot: patience and calmness (Eve), empathy (Elisabeth), ability to look at things from children’s point of view (Ülle, Meeri, Hanna, Irmeli, ...
Eva), which has given them the knowledge that **there is a pearl hidden in each child—it only needs to be found** (Annika).

It [musical education] has definitely given me a huge opportunity to develop, because, well, it isn’t <music education isn’t only purely music related, is it>. It also affects more widely, includes everything else. It has given me an opportunity to do the work=I=enjoy. / To do generally // (swallows) that=what=I=enjoy //eh: yes, an opportunity to work [speaking through wistful tears] 24 hours [a day]. (Meeri)

### 4.4 Conclusion of data analysis

The research relies on the combined design of quantitative and qualitative methods, the comparison of the results of which reveals significant similarities and differences.

The process of teaching and education requires careful planning. The precondition for that is agreements at kindergarten and state levels. Thus, in compliance with the legislation, kindergarten music education has to be based on the kindergarten’s curriculum, which relies on the national framework curriculum. As the documents organising music activity, questionnaire respondents point out the framework curriculum of 1999 and the sample activity plan based on that. Interviews reveal that respondents have been involved in the development of their kindergarten’s curriculum, but it is very general and modestly applied. It seems that planning their activities and setting goals is not characteristic of or easy for music teachers. That, however, has allowed music education to run its own course in the last 15 to 20 years. It is largely related to teachers’ understanding of the function of the curriculum, in which they often see a pointless need to plan concrete songs or dances in a certain activity without being able to see the aim of the curriculum more widely, in terms of the development of children.

In the types of music activities a trend towards diversification occurs, where in addition to the common activities (singing, listening to music, musical-rhythmic movement and playing musical instruments) also creativity-promoting activities and drama elements are applied. Interviews provide possible explanations to such developments. Teachers perceive their right to decide about the process of teaching and education more than ever before, which in turn gives them a chance to experiment with new activity types. Contrary to the earlier requirements, it is not necessary any more to involve all activity types in each activity, but the emphasis may change depending on the need, and focus on one type only, paying particular interest to its different forms of expression. Teachers share the opinion that diversity in the structure
of an activity is extremely important for ensuring children’s active participation and maintaining their interest.

Among the types of music activities, playing musical instruments has gone through the greatest change. Due to the spread of the elements of the Orff-system, playing musical instruments has found a new output in the form of novel instruments, the principles of the system, however, have not yet been consciously adopted at the kindergartens. The supply of children’s instruments has immeasurably expanded compared to the initial years—the lid of a saucepan, wooden sticks and others exhibited at the end of the 1930s have developed into a wide collection of musical instruments, which nowadays also contains numerous instruments made by children and teachers (from second-hand and natural materials, etc), but mainly a diverse selection of wooden, metal and membrane instruments.

However, the interviews revealed that singing, which has been the main activity type of music activities through the ages, is not dominating (preferred) any more, and teachers are seeking for a balance between different activities. Having expanded from purely song singing into the so-called singing activity, it includes speech games, counting rhymes, voice games and others and are often combined with movements, body instrument, playing musical instruments or moving.

Little frequency of listening to music disclosed by the questionnaire gives rise to the opinion that teachers have not perceived its necessity and importance in children’s development. Nevertheless, interviews revealed that the best specialists in the field (the sample of the interviewees) found diverse solutions for listening activities, where listening to music at concerts occurred in a dramatic contrast with the questionnaire results. All interviewees claimed that they use concerts for listening to music while among the questionnaire respondents respective proportion was only a tenth.

In musical-rhythmic movement the earlier dance techniques and diverse musical games are being replaced by contemporary group dances adapted to the background of mechanical music, which do not allow the employment of the means of musical expression through movement to the same extent any more. The analysis of both the questionnaire and the interview revealed that teachers rarely apply creative movement, which needs to be addressed at teachers’ training courses, but also respective methodological literature has to be compiled.

Forms of expressing creativity, explored in the questionnaire through the frequency of applying elements of improvisation, were modestly used. Such development was also confirmed by almost half of the interviewees, who felt insecure when speaking about creativity and tried to avoid the topic. There were also contrary examples, which prove that in this field there is ample
scope for improvement. It may be suggested that teachers have not managed
to adapt to the new circumstances and dominating trends over too short pe-
riod of time. However, the interviewees showed awareness of the necessity
and importance of creativity, the implementation in practice of which, unfor-
tunately, the majority of them were not able to describe.

The analysis that relies on music teachers’ qualification and level of edu-
cation confirms that the activity of kindergarten music teachers with higher
education is more likely to be successful and promote children’s musical
development, especially in the area of didactic methods, which create favour-
able conditions for children’s development (principles of song selection,
content and frequency of music activities, song and music games, improvi-
sation, listening to music, applying folklore material, etc). Kindergarten music
teachers with secondary specialised education display modest practical music
skills. Responses by the teachers with other musical higher education and
other musical secondary specialised education reveal their good musical
preparation, which is expressed by their good command of a musical instru-
ment, use of improvisation, application of the playing of musical instruments,
but shortcomings occur in the frequency of using folklore materials and the
different types used (little use of counting rhymes, runic songs, folk song
games) and also in little knowledge of children’s developmental psychology,
which is expressed in the little use of song games.

Respondents with non-musical educati-
on clearly lack musical skills and
ability to implement didactic methods (principles of song selection, improvi-
sation). The teachers compensate for the shortcomings in their education by
attending qualification courses, which give them the right to work as a kin-
dergarten music teacher after their attendance exceeds a certain number of
hours.

A cluster analysis based on teacher s’ typology disclosed kindergarten
music teachers’ high values (above the arithmetic mean on a three-point
scale). In spite of the generally high values shared by them, respondents were
distributed into clusters, from which “traditionalists” stood out because of
more frequently applying different activity types and giving a more varied
treatment to improvisation elements. In comparison with the other group, the
indicators of the respondents qualifying as “persisters” were lower, which
does not prevent them from carrying out music education at an acceptable
level, but it is likely that the values the members of this group hold remain
weaker than those of traditionalists.

The trends revealed by the data analysis—the pursuit of unity, introduc-
tion of the Kodály method, the emergence of Estonian national and cultural
identity, Orff-system, child-centred approach, ideas of the Finnish early
music education—found proof in the implementation of both research instruments. The trends clearly arising in the interviews are supported by professional in-service training courses, especially the spread of the principles of the Orff-system, folklore and Finnish early music education.

A favourable ground for music education at the kindergarten is created by teachers’ high assessments of music and values related to music education. Interviewees view music as a phenomenon that enriches, brings joy, relieves stress and offers support and is the primary reason for sharing love for music with children. Through feasible activities conditions are created for experiencing success and achievement, which supports children’s self-esteem and identity.
5 Discussion and conclusion

In my dissertation I studied the development of the century-old music education at Estonian kindergartens and aimed to give a comprehensive overview relying on theoretical approaches, abundant archival material and analysis of the data received by means of combined research methods. In the discussion I will view how the concepts addressed in the theoretical part are applied in music education of Estonian kindergartens and/or to what extent they can be implemented in the future. I will also make suggestions for creating necessary conditions for continuous development of kindergarten music education, teachers’ professional preparation and in-service training.

While analysing the relations between the theoretical and empirical parts, problems of the functions of music deserve to be pointed out. Relying on M. Clayton’s approach (2009), a strong connection occurs when children’s emotional (music activity as a source of emotions), cognitive (cognition-oriented activities) and physical (involving the physique in movement, singing) states are regulated, which was revealed by respondents in the interviews. According to respondents, music as the creator of connection and means of communication prominently featured particularly in song games and improvised activities. Musical games at kindergarten carry the meaning of giving the status of a symbol to music, in which through musical means of expression children will recognise the characteristic feature of music—to be able to express oneself without using words (a sneaky cat, a cuckoo calling, a bear, etc). Collective music making based on metro-rhythmic sense leads to the coordination of activity. It is metro-rhythmic competence that forms the basis for the development of cooperation skills in different areas. Thus a child who skilfully orientates in rhythm is able to act as a member of a team pursuing common goals. The positive effect of music education on improving children’s mutual relations but also relations between children and group teachers was clearly observable in the interviews. The synthesis of theoretical foundations and data analysis increased my conviction that already at kindergarten music performs its functions and the earlier children become subjects of systematic musical influencing the greater the degree of music fulfilling its functions in their life. That in turn allows greater engagement with and understanding of music and gives surplus value to life.

Looking back at different stages of the historic development of music education a connection between the musikē of Ancient Greece and the teaching based on the Orff-principles occurs. Although they cannot be wholly equated because we do not have any information how music sounded in those
days, common characteristics between them (symbiosis of music and movement, which is realised in inseparable unity of words, singing and dance), however, allow us to create a bridge between the evolutionary youth of music and the present-day music education. That in turn provides an opportunity for children to subconsciously share old music culture and also involve experience from early music cultures in their own world of music. Another archaic phenomenon, solmization, the roots of which go back to the teaching of the 11th century Arezzo monk Guido, which has been further developed by J.-J. Rousseau, Galin-Paris-Chevé and J. Curwen and then realised in Z. Kodály’s pedagogical teaching, is applied in the music education of Estonian kindergartens (picture notes, rhythm syllables, primary models at SO-MI-RA degrees, etc). The fundamental idea by Z. Kodály – reliance on folklore – significantly shapes today’s music education through our musical mother tongue (Tormis 1972).

The 14th century Humanism required that music education had to be of practical nature. The idea that goes back to such remote times realises in the works of R. Päts, M. Vikat, M. Terri, which shape music education at kindergartens and pursue practical, active music making. At Comenius’ school music had an important role at every stage of education and singing was a favoured activity. The main activity of the music education of Estonian kindergartens has also been singing. In recent decades forms of singing have broadened (singing activity) and balance between movement, singing and playing musical instruments has become important. The latter trend arises from the spread of the Orff-principles, which have been disseminated through periodicals, teaching materials and training courses. J.-J. Rousseau raised the claim that children’s music education should be based on simple songs learned by ear. This is a timeless truth, the relevance of which has found confirmation by research results of many music psychologists and proved that age-appropriate and feasible choice of repertoire considerably contributes to children’s development (A. Lamont, G. Welch, S. Hallam, et al). H. Pestalozzi attached great importance to collective singing and that is exactly what is applied at the kindergartens when children sing in groups, but also as a joint choir in joint events of the kindergarten, the most extensive of which are singing days and song festivals. F. Fröbel initiated the use of the principles of play and taking into account each child’s individuality, which are widely spread today. His first “gift”, combining the playing of ball and singing into ball games, has developed over time and found an outlet in the didactic treatment of music education by M. Vikat.

In the 19th century nationalist education policy gained impetus that attached value to music in the curriculum, contributed to the development of
child-centred education introduced by J.-J. Rousseau and considered important music education as an opportunity for self-expression. At the turn of the millennium ideas of child-centred education became topical and spread in Estonia as well. The analysis of the interviews revealed that the principles of child-centred education are more widely used by younger teachers and by some middle aged teachers who are eager to learn. However, it cannot be claimed that this is a prevailing principle, hence movement towards child-centred approach has to continue.

Unfortunately, it has to be admitted that unlike the principles of C. Orff and Z. Kodály, pedagogical ideas of J. Dalcroze, which were topical in the world during the previous century and even today, have not deserved sufficient attention in Estonia (Seitz 2005; Russel 2001; Campbell & Scott-Kassner 1995). Although they were applied at the kindergartens of the first Estonian Republic, they have not found a place in practical music education in the last 60 years. The primary reason is the lack of personnel with necessary knowledge and skills, also little awareness and insufficient attention paid to disseminating Dalcroze’s principles in methodological literature and in-service training.

As the outcome of trying to find connections between the results of the empirical study and theoretical treatments of the development of musical aptitude, I can say that the development of fundamental abilities (perception, cognition and structuring) is supported by all activity types and their forms used in kindergarten music education. Presumably fertile ground for that is created by combining different activities (singing and movement, playing musical instruments and children’s rhymes, etc), visualisation (visual imagination of melody contour, attaching symbols to timbres and depicting them through movement), plentiful but emotional repetition of the repertoire, which grants gradual structural understanding to children. When developing abilities, teacher’s encouragement, creating interest and positive and supportive environment are most important.

Relying on K. Karma’s (1985) concept of musical aptitude based on listening, viewed by him as an ability to structure acoustic material, it seems that it can be developed by listening to the teacher singing and short character pieces, which primarily take into account children’s short-term ability to receive music. In that musical memory has also a definite and necessary role. It seems that in kindergarten music education developing musical memory has so far been at the forefront in connection with singing (including memorising the lyrics, but also the tunes), playing musical instruments and other activities. The evolutionary stages of rhythm perception outlined by R. Radocy and J. Boyle (2003)—auditory differentiation, ability to reproduce what has been heard through movement patterns and create a connection between
visible rhythm symbols and models heard, are used alongside with customary musical-rhythmic movement through work based on picture notes and word rhythm. Children’s ability to emotionally experience music (Теплов 1947) is reflected by the research results in various ways. It particularly crops up in interviews (all interviewees), where plentiful of examples were given of children’s emotional and comprehensive perception of music.

Emotional perception of music provides the foundation for creative abilities, which in the cultural space of Estonian music education develop through the implementation of improvisation elements in all activity types and their special forms. The comparison of P. Webster’s (2002) concept of “enabling skills” needed for the development of creative abilities with the frequency of using improvisation elements in the questionnaire shows that vital improvisation skills are generally modest. The same can be claimed on the basis of the research results by P. Paananen (2007) et al, which confirmed that in the process of the development of creative abilities a positive effect on children’s musical aptitude occurred. At Estonian kindergartens the development of creative abilities is unfortunately poorly or even not at all pursued by respondents. Here I can see a development and improvement opportunity for music education through applying improvisation elements in kindergarten music activity, but also through purposeful dissemination and implementation of information about basic principles of the application of creative abilities.

Changes in musical games over the last two decades signify changes towards greater freedom in unified activity. The didactic content of musical games—characters, drama elements and individual self-expression have remained in the background. A wish to spend time having fun has become more important, which does not necessarily exclude didactic goals, but is directly dependent on teacher’s ability to plan teaching and educational work. S. Young and S. Hallam’s research results emphasise the possibility and importance of musical development and experience gained through playful activity, contrasting it to routine conducting of music activity. That should also be the basis of kindergarten music activity. It is obviously one possible explanation for giving up unified and specified activity structure, the use of which was required throughout the Soviet period.

In the theoretical part of my dissertation on several occasions it was proved that for maximum use of their musical potential children need most varied musical experience. The results revealed that activity types have become more varied and also one of the outlets of music education—children’s celebrations, has significantly expanded and enriched in terms of forms. Giving up unified strict principles requires a very skilfully planned teaching and
education process, in creating of which the most important issue is teacher’s professional skills.

The comparison of T. Oder’s (2007) model of a professional teacher with my research results confirmed that at personal level teachers are motivated and dedicated to their work, they are not always independent of control yet, although the situation in that area has dramatically changed towards greater freedom over the last two decades. Teachers have a sense of professional responsibility to the society (attaching value to music and music education, national continuity). There are shortcomings in teachers’ professional preparation, which have been evened out by means of different qualification and refresher courses. At social level kindergarten music teachers are fragile and vulnerable. According to my research, teachers claim that they feel little appreciated by the society. Topics related to workload and working time have made them timid and silenced them. Teachers are also amazed by the view spreading in certain circles that music education at kindergartens could be taught by people who do not have specialised education, which may become a danger to the sustainability of music education. At the level of organisational activity teachers have given up very active participation, the peak of which was between the 1950s and 1990s. However, they are about to overcome the interim resignation and find again the ways of uniting and working out common strategies in the development of kindergarten music education. This is testified by the activated work of subject sections at the level of counties as well as the activity of the section of preschool music of Estonian Society for Music Education. Of the basic professional skills needed all teachers have singing and instrument playing skills, which they use to illustrate their activities. As a shortage in professional specialised skills little application of improvisation elements occurred, the reasons for which go back to teacher training (absence of respective skills at both practical and didactical levels), but also to attaching value to creative skills (insufficient knowledge of pedagogy).

The study of the frequency of activities applied by music teachers depending on their qualification and level of education revealed that in the activity of kindergarten teachers with higher education more indicators of statistically significant differences occurred similarly to teachers with other musical higher education. That confirms the need for taking the teachers’ professional training to the level of higher education in order to improve music education and guarantee its sustainability.

Relying on the analysis, I can claim that kindergarten music teachers are open to everything new offered by short-term training courses and refresher courses and that has found application in their teaching and educational activity (Orff-system, courses on folklore, influence of Finnish music educa-
Teachers’ dedication to their work and high values they hold found confirmation in the research.

Several changes have taken place in the duties of music teachers since the formation of the concept up to the present day. The programmes and guidelines of the Soviet period that contained precise instructions and repertoire have been replaced by relatively non-committal aims and priority has been given to the subject syllabus compiled by teachers themselves. As continuation of popular education and secondary tradition teachers use runic songs, counting rhymes, dances and most frequently song games. Folk music material with its millennia-long experience recorded in the patterns of musical memory of the people is a powerful source to support inculturation and develop musical aptitude. Speech-like intonation of runic songs, their smooth melody contour, clear rhythm and verse-repeating principle are very similar to the principles musicologists and music practitioners (G. Welch, S. Hallam, R. Päts, M. Vikat, V. Sarv, V. Tormis, C. Roose, E. Jakobson, E. Turnau, et al) consider favourable in terms of offering best conditions for development.

For the continuous development of kindergarten music education it is necessary above all to increase the efficiency of music teacher training, because respective curriculum is too compressed, offers too little practice and the figures of admission and graduation are too low. Currently kindergarten music teachers are only trained in the Department of Music of the Institute of Fine Arts of Tallinn University. Other teachers potentially going to work at kindergartens (as confirmed by the empirical study) are trained in the areas of specialisation of school music and music interpretation at Estonian Academy of Music and Theatre, University of Tartu Viljandi Culture Academy and music schools in Tartu and Tallinn (specialisations of music interpreters), which do not comply with the state-approved kindergarten music teacher’s qualification (Haridusministri...2002.). I think it would be practical to attach a module of kindergarten music teacher training subjects (children’s developmental psychology, didactics of preschool music education, preschool pedagogy, etc) as a minor to the existing music teacher curricula (Estonian Academy of Music and Theatre, University of Tartu Viljandi Culture Academy). Possibilities for an inter-university curriculum should be considered, where different parties contribute the subjects more focused on at their university, for example, Estonian Academy of Music and Theatre—music-related subjects, Tallinn University—education-related subjects, Viljandi—subjects related to folklore and lore, etc. The orientation of the Ministry of Education and Research to apply where possible joint curricula between universities speaks in favour of my suggestion.
Independent of the adoption of the above recommendation, it is vital in both full-time teacher training and in-service training to pay more attention to increasing the educational awareness of music teachers by supporting the development of their views and attitudes of educational philosophy, pursuant to which objectives of music education will be planned and realised in the practical teaching process. Knowledge about child’s development and consideration of age characteristics in children’s musical and also general development in educational activity are a potential that requires systematic approach. In planning the curriculum and in-service training, the area of music didactics that needs more attention is the development of creative skills, its theoretical and practical basis. Among activity types musical-rhythmic activity and listening to music have the greatest potential for development through diversifying their forms. A perceived need for illustrating the activities conducted and skills for doing so by using different instruments (six-string zither, recorder, guitar) as well as understanding the importance of the application of folklore material and using it in practice should be consistently supported by training courses, teaching materials (including web-based materials) and pedagogical articles.

Proceeding from the above, I believe that the preparation of music teachers should be broader, including music-philosophical, developmental-psychological and music theoretical approaches, which should find practical outlet in kindergarten music education.

5.1 Discussion of reliability and validity

In order to ensure reliability, I combined content analysis of historical documents and articles on music education, quantitative and qualitative research methods in my research design.

I applied L. Gottschalk’s (1969, 207) procedural rules to support historical validity, obtaining the facts, placing the facts in appropriate order, determining the accuracy of the data collected, and assuring that certain items follow seriatim. In the analysis I gave preference to primary sources, but in the course of the study secondary sources (articles, etc) also proved essential. While comparing documents and articles, I very carefully considered probability and authenticity (Barzun & Graff 1992, 166; Garraghan 1946, 168), which helps to ensure the validity of historical research.

In the quantitative study the representation was 28% of the whole sample (N=183) and that allows me to generalise, while the data collected qualitatively (N=18) enables me to explain the developments and is valid within the
current study. The reliability of the study was supported by conducting a pilot study, in the course of which I tested research methods and checked the suitability of myself as a researcher using those methods and interpreting the data. After completing the pilot study I carried out necessary changes that increased reliability (control and open questions, giving up the web-based method of data collection).

While carrying out the research, I relied on procedural reliability: I informed respondents and interviewees before the survey/interview about using the materials only for research purposes and granting the anonymity of the respondents/interviewees. Procedural reliability was also ensured during data collection, recording and documenting, which Kirk and Miller (1986, 57) consider fundamental in ensuring reliability. To contribute to the reliability of the research, I exhaustively described the course of the research and opened the relations with interviewees, I also described my thoughts and doubts in the process. In order to reduce subjectivity, I used a research diary to analyse my activities and views in the course of interviews and in the process of analysing the material. While transcribing the interviews, I followed the rules of transcription and, to be able to systematise them, created a documentation sheet with the data of each interviewee.

Reliability of the qualitative study is further ensured by the fact that I myself conducted all the interviews as well as analysed all the material. As a result, all interviews have been conducted and analysed by means of the same principles. However, in order to reduce subjectivity and achieve reliability I also asked other researchers to interpret the most important interviews, which took place individually, but also in the form of group interviews. Other researchers noticed and pointed out additional nuances, although there were no differences in the basic nature of interpretations. As a result of the interview analysis I have provided examples of authentic quotations from the actual interviews, which give the reader a chance to think along with my interpretations and be convinced in their suitability as well as the validity of the analysis.

According to U. Flick (2006, 371), validity in a qualitative study can be ascertained by the question whether the researcher sees what he or she thinks he or she sees. Proof is found through the cross-perspectives on this phenomenon. In order to ensure validity, I avoided speaking in the research field and listened as much as possible, taking systematic and consistent field notes. I started the process of writing immediately after transcribing the first interview and tried to be as frank as possible and give a comprehensive overview of the examined.
The reliability and validity of the questionnaire is supported by the fact that it has been approved by the Ministry of Education and Research of the Republic of Estonia and Estonian Society for Music Education. The analysis of the results of the pilot study was taken into account when developing the new national framework curriculum (Koolieelse 2008), one of the developers of which I was.

5.2 Conclusion

The aim of my dissertation was to give an overview of the formation of the concept of music education at Estonian kindergartens and ascertain changes influencing music education and the development of the concept of professionalism of music teachers.

In accordance with the problems raised, the work was looking for the answers to the questions: what changes have taken place in kindergarten music education at different stages of history and what factors have influenced the formation of the concept of Estonian kindergarten music education. For that purpose I analysed respective theoretical literature, various historical sources (archival materials, documents, articles) and carried out a study of kindergarten music teachers.


Chapter 3 focused on the formation and development of Estonian kindergarten music education, based on popular music education, in the historic continuity of which the phenomenon is viewed by stages: the first music phenomena at kindergartens in 1905–1940; the formation of the concept of music education in 1941–1967 and the application of a unified system in 1968–1990. The chapter also outlined the innovative trends in music education at the end of the last millennia and the beginning of this century, in 1991–2008.
Chapter 4, the empirical study, relied on a combined design (QUANT+QUAL) and different research methods (questionnaire, interview). The topic of the research was the content and activity types of kindergarten music education and the role of teachers in carrying out music education. The subject of the research was changes in the content, activities and objectives of kindergarten music education and in the role of the teacher.

The historic-critical overview revealed that in the years 1905–2008 Estonian kindergarten music education went through important changes:

1) In 1905–1944 there was no common understanding of applying music at kindergartens and respective guidelines were missing, therefore activities conducted with children were based on teachers’ personal musical and pedagogical views. The roots of the music education carried out at kindergartens were in popular music education, received impulses for development from F. Fröbel’s principles and began to develop their own content and traditions.

2) In 1945–1967 the concept of kindergarten music education was formed, the precondition for which was taking over the basic principles of implementing music activities from the Soviet system of education and adapting them to Estonian conditions. The concept was based on establishing the post of a music teacher and defining the process of conducting activities through time factor (twice a week) and activity types (singing, listening to music and movement to the accompaniment of music). Teaching materials supporting music education were published “Eelkoolielaliste laste laulik”, “Muusikalised mängud ja tantsud lasteaias”, “Laulame-tantsime” and “Aastaringis”.

3) The application of the unified system of kindergarten music education in the years 1968–1990 was supported by unitary programmes and directives; collections of repertoire with innovative content organised by age levels; thorough and consistent discussion of the key issues of music education in various publications; and training qualified teachers with specific professional skills in specialised secondary educational institutions.
Kindergarten music education and history of Estonia on a timeline.
In 1991–2008 music education was directly influenced by socio-political changes in Estonia—restoration of independence and numerous reorganisations in various spheres of life focused attention to social and economic problems. The aspiration for freedom that had begun in the 1980s triggered fascination for foreign music pedagogy and new trends of alternative pedagogy in Estonian music education of the 1990s, which was supported by vague educational policy. In the 1990s strong influence of Finnish music could be observed. On the other hand, the focus of attention moved to the revival of traditions of Estonian folklore, the spread of the elements of the Orff-system and the principles of child-centred education in the process of teaching and education.

The study confirmed that principal changes have taken place in kindergarten music education in the newly independent Estonian Republic, which have fed off different innovative trends in history and formed a basis for the emergence of the new paradigm of kindergarten music education— from the traditionally singing-centred education towards balanced music activity types. The paradigm is characterised by:

- Broadened music activities, which in addition to the customary types—singing, listening to music, musical-rhythmic movement and playing musical instruments—also contain creativity-promoting activities and elements of drama.
- The diversification of activity types—teachers use recordings, speech games, dialogues, rhythmic ostinatos, etc.
- An increase in the importance of child-centred approach.

In order to ensure sustainable development, the key issue is teachers’ professional qualification and level of education, especially in the creative approach to activity types. Considerably more attention than currently has to be paid to systematic in-service training of teachers, which would create a basis for the application of new innovative trends.

In brief, the trends that have emerged in the framework of the established concept are the following:

- Kodály’s methodology (in the 1970s and 1980s) effected by Riho Päts;
- Differentiation effected by Maie Vikat;
- Improvisation as an activator of musical thinking (in the 1980s) effected by Riho Päts;
- The emergence of Estonian national and cultural identity;
The spread of the elements of Orff-system; The ideas of child-centred education effected by Finnish early childhood education (J. Hytönen);
The influence of Finnish early childhood music education (in the 1990s).

Figure 29. The concept of music education in Estonian kindergartens

The most important conclusions arising from the work:

1) Over a century in Estonian kindergarten music education a clear concept has established, which has continuously improved and developed in keeping with contemporary phenomena;
2) Music teachers with professional training have been crucial to the formation of the concept of music education;
3) In Estonian system of education kindergarten music education is firmly positioned in preschool education.

Based on the research discussed in my dissertation, I have come to suggestions that would help to ensure the continuity of kindergarten music education:
The preparation of music teachers should stand on a broader basis and include educational-philosophical, developmental-psychological and musicological approaches that are related to educational reality.

In the area of the didactics of music the following topics should find more comprehensive treatment:

- Theoretical and practical basis for the development of creative skills;
- Diversification of musical-rhythmic activities and listening to music;
- Broadening of teachers’ music skills through playing an additional instrument (six-string zither, recorder, guitar, etc) and improving their improvisation skills;
- Increasing the awareness of the importance of the application of folklore materials.

The views expressed in the dissertation may be of interest and serve as a source for the future studies on music education, improving the curricula of music teachers and interpreters, preparing refresher courses for kindergarten music teachers, an increase in music teachers’ self-awareness and attaching value to their work. The theoretical part of my dissertation can be used as teaching material of the history of music education, history of Estonian preschool education and music psychology.

I think that the most important message of my dissertation is about the long-standing traditions of kindergarten music education in Estonia and its importance at the first stage of children’s education—preschool education.
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TMM F 275, n 1, s 80 Eesti NSV Koolinoorte IV laulu- ja tantsupidu [The 4th Dance
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Appendices

Appendix 1. SOUNDS OF NATURE

Midli-madli, kudli-kadli
Kudus kangast, tegi riie,
Lääks siis mets kännu otsa,
tõmbas lõhki – sirts-sirr!

Folklore

Appendix 2. A TAG GAME

One of the players—“the hawk”—is sitting on the ground. Other players—the first at the top of the line “the rooster”, others “the hen”—holding each other are moving in single file around the hawk and chiding and scoffing at him, singing the song below:

Kuut’s, kuut’s, kullikeine,  Nagu mõisa mõõduvakka.
Naat’s, naat’s, nabrakeine! Miande kulli silmäkeine?
Oh sina, ullu kullikeine, Nagu õbe-elmkeine.
Mis tulid meie talule? Miande kulli kõrvakeine?
Meil on kana kammerinna, Nagu õbelehekeine.
Kuke kulla kellerinna, Miande kulli jalaheine?
Mine tõisele talule, Jala kui jõnessa jala.
Sääl on kana kõlgussanna, Miande kulli küünnekeine?
Kuke kuiva õrre peale! Nagu kõla künmirauda.
Mianes oli kullikeine? Miande kulli ännakeine?
Kull kui einäkuhjakeine. Nagu tuuliluvvakeine.
Miande kulli pääkeine? Miande kulli sulekene?
Sule suitsukarvalise
Finally the rooster with the row of hens stops in front of the hawk who pretends to be digging the ground. The following dialogue takes place between them: “Hello, hawk! What are you doing here?” – “Digging a hole.” – “What are you going to do with this hole?” – “Put a cauldron on it.” – “What are you going to do with the cauldron?” – “Fill it with water.” – “What are you going to do with the water?” – “Pluck the rooster and hens.” – “What harm have rooster and hens done to you?” – “They’ve eaten overseer’s beans and maiden’s lentils and master’s peas.” – “But where were you?” – “At the foot of the hill making the fence.” – “How long was your fence then?” – “From the ground to the heavens.” – “How wide was it?” – “Like the blade of an axe.” – “How dense was it?” – “Like a strainer” – “How thick?” – “Like willow bark.” – “And where were your wife and children?” – “Handing me pickets.” – “You
dirty liar! I saw you sleeping on the sauna bench: a scabby piglet between your teeth and a bread loaf at your head, a cream churn at your feet and a butter bowl at your tail."

Now the rooster asks the hawk: “Do you want to buy any chicken?” – “Ye, I do.” – “How much will you pay for a pair?” – “Old fiver and one and a half back.” – “Do you want this hen?” (The rooster indicates the hen right behind him; the hen shows the hawk her leg). – “No, I don’t” – “What about this one?” (The rooster offers the following hen). – “No, I don’t” – So they reach the last hen in the row. The rooster asks: “What about this one?” – “This one I would take indeed.” – The hawk tries to capture the last hen in the row, the rooster protects her. In the process the row should not be interrupted.

Appendix 3. AN EXCERPT FROM THE REPORT ON THE ACTIVITY PLAN OF TALLINN KINDERGARTEN NO 5 IN 1927–1928

7.30 everybody gathers in the hall and classrooms independent of their age and gender and are supervised by the teacher. In the hall: movement, song and rhythm games, musical storytelling and free activity. In the classrooms /.../.

9.00 children whose mealtime it is, go to the dining table. Others have storytelling, games, learning song lyrics or other activities.

9.30 all children gather in the hall for a joint morning singing which lasts for about 15–20 minutes

9.45 two groups go to their classrooms while two groups stay in the hall to do rhythmic exercises to piano accompaniment. Children who go to the classrooms do gymnastic or discipline exercises.

10 subject lessons begin /......./ drawing, modelling, match work, paper folding, paper cutting, movement, weaving, work with bark, chip and cardboard, embroidery, Montessori sensorial exercises, singing, playing, rhythm exercises, gymnastics, speech exercise, storytelling.

(TLN LA F 403, n 1, s 5)
Appendix 4. AN EXCERPT FROM THE REPORT OF THE EURYTHMY COURSE OF ESTONIAN SOCIETY OF ANTHROPOSOPHY IN 1927

Eurhythmic exercises in the kindergarten of Linda Kirusk

1. Rhythmic walking to the rhythm of music or verse
2. Rhythmic running to the rhythm of music or verse
3. Rhythmic hopping to the rhythm of music or verse
4. Exercises based on vowels and consonants:
   a. Mice
   b. A frog and fairies
   c. Fairies and gnomes
   d. Sparrows
   e. Snowflakes
   f. Flowers and leaves
   g. A gnome
   h. Sunbeams

(TLA f. 52. n. 1, s. 173)

Appendix 5. THE QUESTIONNAIRE

Dear respondent,
Please answer the questions below concerning kindergarten music education. Your responses to the questionnaire will contribute to a research on the development of preschool music education in Estonia in 1905-2008.
Thank you!
Kristi Kiilu

INTRODUCTORY QUESTIONS:

1. I am working as a music teacher:
   a) in crèche and kindergarten groups
   b) in crèche group(s)
   c) in kindergarten group(s)
   d) at a nursery-primary school
There are altogether ........................................... groups at the kindergarten
I am working with ............................................. groups
The number of my weekly music lessons is......and it forms
.................................................................of my working load.

In addition, the following activities belong to my area of activity:

<table>
<thead>
<tr>
<th>at the same kindergarten:</th>
<th>at another kindergarten:</th>
<th>at school/ elsewhere:</th>
</tr>
</thead>
<tbody>
<tr>
<td>movement activities</td>
<td>hours</td>
<td>music activities</td>
</tr>
<tr>
<td>rhythm</td>
<td>hours</td>
<td>movement activities</td>
</tr>
<tr>
<td>a group teacher</td>
<td>hours</td>
<td></td>
</tr>
<tr>
<td>a teacher-methodologist</td>
<td>hours</td>
<td></td>
</tr>
<tr>
<td>music hobby group</td>
<td>hours</td>
<td></td>
</tr>
<tr>
<td>baby school</td>
<td>hours</td>
<td></td>
</tr>
</tbody>
</table>

2. Music activities take place:
   a) In the hall of the kindergarten / in the music hall
   b) In the group room
   c) ...........................................................

QUESTIONS CONCERNING PRESCHOOL MUSIC EDUCATION:

3. Which subject syllabus is your work based on?
   a) About pre-school education in a child care establishment 1968
   b) About pre-school education in a child care establishment 1974
   c) About pre-school education in a child care establishment 1979
   d) About pre-school education in a child care establishment 1987
   e) Pre-school framework curriculum. Music education 1999
   f) A sample activity plan for music 2004
   g) Other ................................................................

4. What activity types does the music education conducted by you at the kindergarten consist of?
   ........................................................................
   ........................................................................
   ........................................................................
   ........................................................................
5. Which activity type do you prefer?


6. How often do you apply the listening to music? (tick respective box)

<table>
<thead>
<tr>
<th>In crèche groups</th>
<th>In kindergarten groups</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3-year-olds</td>
<td>3-4-year-olds</td>
</tr>
<tr>
<td>a) in every lesson</td>
<td></td>
</tr>
<tr>
<td>b) once a week</td>
<td></td>
</tr>
<tr>
<td>c) two to three times a month</td>
<td></td>
</tr>
<tr>
<td>d) once a month</td>
<td></td>
</tr>
<tr>
<td>e) never</td>
<td></td>
</tr>
</tbody>
</table>

7. How do you carry out listening to music?

<table>
<thead>
<tr>
<th></th>
<th>never</th>
<th>rarely</th>
<th>often</th>
<th>very often</th>
</tr>
</thead>
<tbody>
<tr>
<td>I sing myself</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I play an instrument</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I play recordings</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I organise concerts</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

8. What principles do you rely on when choosing song repertoire? Give your assessment on a 3-point scale: 3 – most important, 1 – least important.

   a) melody .................
   b) range ................
   c) text content ............
   d) character ..............
   e) rhythm .................
   f) tradition ..............
   g) availability of the recording ............

9. How do you assess the availability of contemporary repertoire of children’s songs?

   a) scant
   b) sufficient
   c) varied
10. How do you apply the playing of musical instruments?
    As accompaniment to
    
    a) songs  
b) counting rhymes  
c) dances  
d) character pieces  
e) recordings  
f) ___________________  
g) ___________________

11. How often do you apply the playing of musical instruments?

<table>
<thead>
<tr>
<th></th>
<th>In crèche groups</th>
<th>In kindergarten groups</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1-3-year-olds</td>
<td>3-4-year-olds</td>
</tr>
<tr>
<td>a) in every lesson</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b) once a week</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c) two to three times a month</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d) once a month</td>
<td></td>
<td></td>
</tr>
<tr>
<td>e) never</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

12. How often do you apply musical-rhythmic movement?

<table>
<thead>
<tr>
<th></th>
<th>never</th>
<th>rarely</th>
<th>often</th>
<th>very often</th>
</tr>
</thead>
<tbody>
<tr>
<td>song games</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>musical games</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>dance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>to colour songs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
13. How often do you apply improvisation elements in different activities?

<table>
<thead>
<tr>
<th>Activity</th>
<th>never</th>
<th>rarely</th>
<th>often</th>
<th>very often</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rhythmic echo games</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melodic echo games</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhythmic-melodic echo games, improvisation</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Playing musical instruments</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Movement activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Singing</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Listening to music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

14. What folklore materials do you use?

<table>
<thead>
<tr>
<th>Activity</th>
<th>never</th>
<th>rarely</th>
<th>often</th>
<th>very often</th>
</tr>
</thead>
<tbody>
<tr>
<td>Runic songs</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Counting rhymes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Song games</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

15. How often do you use playful elements?

a) never  b) rarely  c) often  d) very often

TEACHING AIDS

16. In my work I use the following instruments: (circle the appropriate option(s))

a) piano  
b) small zither (six-string zither)  
c) guitar  
d) recorder  
e) ............................................  
f) ............................................
17. There are the following children’s instruments at the kindergarten:

a) Claves
b) Maracas
c) Woodblock
d) Drum
e) Sleigh bells
f) Tambourine
g) Tone block
h) Hand drum
i) Castanets
j) Agogo
k) Cymbals
l) Guiro
m) Triangle
n) Tone box
o) Barred instruments
p) Cabasa
q) ........................................

18. Technical equipment available at the kindergarten:

a) Stationary music centre
b) Portable CD player
c) Data-projector

19. What teaching aids do you lack?

.......................................................................................................................... ...........
.......................................................................................................................... ...........
.......................................................................................................................... ...........

20. Please list the sheet music or other methodological material most frequently used by you:

.......................................................................................................................... ...........
.......................................................................................................................... ...........
.......................................................................................................................... ...........
.......................................................................................................................... ...........
SELF-IMPROVEMENT

21. Please list the professional training courses in your area of specialisation you have attended in the last five years. If possible, add the trainer or the institution providing the training. If you have attended more than five in-service training courses, choose the five that you consider most important.

<table>
<thead>
<tr>
<th>Name of the course</th>
<th>The trainer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
</tr>
</tbody>
</table>

22. What other in-service training courses would you need:

1. ..............................................................................................................................
2. ..............................................................................................................................
3. ..............................................................................................................................
4. ..............................................................................................................................

23. Please list the problems you encounter in your work:

_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
24. Please describe the trends of development in contemporary kindergarten music education?

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

VALUES

25. What musical values have you experienced?

____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

26. Which values do you consider important? (Assess on a 3-point scale: 1– least, 2 – average, 3–most)

Perseverance  ...... 
Responsibility  ...... 
Leisure  ...... 
Tolerance  ...... 
Freedom of thought and action  ...... 
Post-modern values  ...... 
Family  ...... 
Respect for parents  ...... 
National pride  ...... 
Money  ...... 
Hard work  ...... 
Technology  ...... 
Science  ......
ADDITIONAL QUESTIONS:

27. I am a music teacher in ....................(name) county/ town

28. Age:   a) 20 – 29  
           b) 30 – 39  
           c) 40 – 49  
           d) 50 and older

29. Education:  
               a. Higher education: institution........................................  
                  year of graduation ..................................................  
               b. Secondary-specialised education: institution ................  
                  year of graduation ..................................................  
               c. Other / institution / year of graduation: ....................

30. Qualification according to the diploma:  
    a) Kindergarten music teacher  
    b) General education school music teacher  
    c) Choir conductor  
    d) Instrumentalist  
    e) Other.................................................................

31. Work experience as a music teacher (including academic year 2008/2009) ... years

32 Grade in academic year 2008/2009  
    a) Junior teacher  
    b) Teacher  
    c) Senior teacher  
    d) Teacher-methodologist  
    e) No grade

Thank you for your answers!
Appendix 6. AN EXCERPT FROM THE REPORT OF THE STATISTICS ESTONIA

The total number of kindergarten children is rising. The share in the age-group is decreasing.

According to Statistics Estonia, 57,050 children attended kindergartens in 2007 — 1,000 more children than in the previous year. But the share of children attending kindergartens has slightly decreased in the previous year — in 2007, 67% of children aged 1–6 attended kindergartens, during the previous three years — 68%.

Earlier the share of children attending preschool institutions increased both among nursery-school and kindergarten children, but during the previous three-four years the rise of the share has stopped. In 2007, 67% of children aged 1–6 attended kindergartens and 85% of children aged 3–6. In 2007, 10% of all 1-year-old children attended nursery school or baby groups at kindergartens — three percentage points less than five years earlier. On the one hand, the decrease has been caused by parental wages, on the other hand by the shortage of vacancies in nursery schools.

In spite of the great demand for vacancies in preschool institutions caused by increasing birth-rate, the number of preschool institutions has increased only by seven during the last five years — from 597 to 604. Therefore, more and more children are waiting for vacancies in kindergartens. At the end of 2007, about 30,000 children were registered for the vacancies in preschool institutions, five years the respective figure was 14,000.

482 preschool institutions worked in Estonian, 70 in Russian, 50 in both languages. In two preschool institutions the language of instruction was English. There were 27,600 girls and 29,300 boys in preschool institutions in 2007. This proportion is in general similar to the ratio of the number of boys and girls in the same age-group. 42,000 children participated in pre-primary education in urban areas and 15,000 in rural areas.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Preschool institutions</td>
<td>597</td>
<td>600</td>
<td>609</td>
<td>602</td>
<td>604</td>
</tr>
<tr>
<td>Children in childcare institutions, thousands</td>
<td>51.3</td>
<td>52.9</td>
<td>54.5</td>
<td>56.1</td>
<td>56.9</td>
</tr>
<tr>
<td>1–6-year-old children in childcare institutions, %</td>
<td>66</td>
<td>68</td>
<td>68</td>
<td>68</td>
<td>67</td>
</tr>
<tr>
<td>3–6-year-old children in childcare institutions, %</td>
<td>83</td>
<td>85</td>
<td>86</td>
<td>86</td>
<td>86</td>
</tr>
<tr>
<td>1-year-old children in childcare institutions, %</td>
<td>13</td>
<td>12</td>
<td>12</td>
<td>11</td>
<td>10</td>
</tr>
<tr>
<td>Children in queue for preschool institutions, thousands</td>
<td>13.8</td>
<td>17.0</td>
<td>22.2</td>
<td>26.9</td>
<td>29.7</td>
</tr>
</tbody>
</table>

For further information: Tiiu-Liisa Rummo
Analyst
Population and Social Statistics Department
Statistics Estonia
Tel +372 625 9334

http://www.stat.ee/11869

More detailed data have been published in the Statistical Database.