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PROBLEMS IN MUSIC PEDAGOGY

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Problems in Music Pedagogy is an international refereed journal concerned with all aspects of music pedagogy. Topic areas include music teaching/learning process in a new education paradigm context, music learning outcomes, assessment in music pedagogy process, music teaching and learning activities, music teacher competence in the context of sustainable development, music education institutional responses to current trends. The journal is committed to promoting excellence in these fields by providing an international forum for the debate and evaluation of a wide range of music pedagogy issues and professional concerns.

The journal aims to publish articles which will contribute to improving theory and practice in the field of music pedagogy.

These articles may variously:

- raise and debate contemporary issues;
- report on new research;
- relate new research to theory;
- relate theory to practice;
- offer informed comment on contextual and professional matters;
- describe cases and their implications for a wider field;
- discuss a historical movement in terms of its relevance to present and future situations.

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EDITORIAL

Dear readers,

The current volume of *"Problems in Music Pedagogy"* (PMP) contains articles reflecting the research, theoretical and practical experience propositions dealing with the problems of a music teaching and learning process and outcomes, as well as music teachers' experiences and competences originated in Austria, Estonia, Finland, Latvia, the United Kingdom, and the United States of America.

I would like to stress the topicality of the research done by Elizabeth BUCURA (United States of America and Austria): intention toward transformative and emancipatory lifelong music learning broadens perspective, and moves music education beyond the study of concepts and skills. Discussing five characteristics of mature learners, followed by eight considerations of adult learning the author proposed learning arc of pedagogy to andragogy toward heutagogy that comprises the following three sections: engagement and application, cultivation and transformation, and generation and realization. She concluded that music educators have to find ways not only for learner control and development of learning motivation, but also ways to demonstrate value for their in- and out-of-school musical life and experience, as well as relevance of deep reflection, self-directed and -determined learning. In order to draw connections between relevancy and sustainability, music teachers have to take into consideration places and spaces beyond school music classrooms and values beyond school music values.

The research conducted by Antti JUVONEN (Finland) aims at opening the musician experiences of music teachers as well as at exploring if earlier instrument studies, gender or the way of executing musicianship have significance in building the experience of being a musician. This division helps the author in exploring the dimensions of musician experiences and their relationship to each other. A music teacher who also works as a musician has a clear advantage in that he/she is able to transfer musical know-how to those pupils who are interested in a music career. This know-how is most important in senior classes of elementary school and high school because the pupils are at the age when the profession studies start to interest them. The results also clearly show that musician's skills add an extra value to teaching in both senior classes of elementary school and in high school as well.

Tiiu ERNITS (Estonia) characterises the impact of a new approach on teaching and learning music and shares the experiences of instrumental group teaching in cooperation with comprehensive schools and Tartu Second Music School. The aim of the joint project was to acquaint children with different music instruments in order to support their development and learning ability in primary school. The results of the

study show that group instrumental lessons create a favorable social learning environment for the children and contribute to the development of children at cognitive, affective and psychomotor levels.

Timothy K. DAUGHERTY, Chris A. THOMPSON, Jenna L. PAPIN, Celia A. CHOJNACKI, Quila K. GANT & Holley L. NETZER from Missouri State University (United States of America) in their study seek to identify possible strengths of vocal music students, using a projective story-telling task. The research provides evidence consistent with the positive impact of mentoring pedagogy on the developing professional's social cognition and skills, which help to remain engaged, constructively focused, and flexibly collaborating.

Music education is closely connected with vocal music, because song singing is the main kind of people's musical activity since their early age and they continue it as adolescents throughout their years of study. The research done by Vaike KIIK-SALUPERE (Estonia) and Nigel MARSHALL (United Kingdom) focuses on the usage of the healthy singing voice particularly through the lens of students, and on the other hand, through the commentary of the music teachers who have significant levels of expertise in the field. Study results suggested that young singers need more guidance from teachers for helping to learn how to care about their voice and acquire the necessary skills to adjust their voice accordingly.

Canon as a form of multi-voiced polyphonic music has become a useful development tool in practical work on polyphony in ensemble or a choir. The aim of the research conducted by Gaļina ZAVADSKA & Ilona BAGELE (Latvia) was to develop the canon classification and learning strategies for developing a canon singing skill. The canon singing strategies developed and tested by authors during many years of their pedagogical work enhance the development of the ability to distribute attention between voices and auditory control, which, in turn, has a positive effect on the development of harmonic hearing. Authors conclude that singing canons strongly contributes to learning polyphony, since intoning a familiar melody promotes the development of the skill of hearing one's own as well as a parallel part, and the development of auditory control.

At getting acquainted with the research findings of our colleagues from various countries we enrich our own experience, broaden our vision of a music study process and reach the conclusion that we have much more in common than different: the experience of any music teacher, student and scientist is unique. I wish inspiration, perseverance and consistence on the way toward the innovative music teaching/learning for all of researchers, musicians and music educators.

On behalf of editor-in-chief of the journal, I express my appreciation to the authors, Editorial Board, Editorial Staff, Council of Science of Daugavpils University and the Academic Press *"Saule"* for successful teamwork, perseverance and valuable support to the continuation of this periodical.

Editor-in-chief
Jelena DAVIDOVA

BECOMING SELF-DIRECTED AND SELF-DETERMINED: LEARNING MUSIC PEDAGOGICALLY, ANDRAGOGICALLY, AND HEUTAGOGICALLY

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Abstract
In this article author outlines five characteristics of adult learning and eight pillars of mature learning (Knowles et. al, 2005) that can be applied to learning music, particularly in secondary schools and communities. Using pedagogy, andragogy, and heutagogy as a progression toward lifelong learning, author suggests learning approaches specific to adolescent and adult learners that increase learner autonomy with the eventual goal of self-determined, heutogogical learning. In order to broadly apply a learning arc from pedagogy toward heutagogy, teachers' roles remain flexible, incorporating both pedagogical and andragogical principles, while eyeing the potential for eventual heutogogy and showing a demonstrated value for it. Author purposefully avoids recommending specific teaching techniques, in favor of broad principles that can be adapted to any music teaching and learning scenario, as is appropriate with heutagogical learning. The focus of this paper is to discuss purposes and possibilities of fostering self-directed and self-determined learning among adolescent and adult music learners.
Keywords: *pedagogy, andragogy, heutogogy, self-directed, self-determined*

Introduction

Autonomy and agency have recently become important topics in education philosophy and practice (Busciglio, 2015; Bonneville-Roussy et al., 2020). In the field of music education, authors often discuss related topics, encouraging practices such as: lifelong music learning (Arasi, 2006; Lamont, 2011), emergent music literacy curricula (Miller, 2009), differentiated learning (Abts, 2004), informal learning (Hasty, 2009; Martino, 2014), student-centered learning (Fedyszyn, 2014; Holoboff, 2015; Fung, 2018), and project-based learning (Tobias et al., 2015). Among these topics one can identify a persistent thread: music teachers are challenged to consider ways to foster student autonomy in their classes. While goals of autonomous learning are broadly applicable in education, the topic is particularly crucial in the field of music as educators seek to

counter traditional teacher-directed music classes such as large ensembles and private instrumental lessons. Music teachers also tend to promote goals such as lifelong learning among their students (Arasi, 2006; Lamont, 2011). However, pedagogical learning experiences likely fall short of adequately preparing these students to take music learning into their own hands.

Despite school-specific policies and traditions that enforce standardization of testing and pedagogy, as well as sometimes curricula, music teachers continue to seek what might become meaningful music learning experiences for their students. In this article author explores three types of teaching and learning approaches: pedagogy (child teaching), andragogy (adult learning), and heutagogy (self-learning). Author focuses largely on the latter two as they relate to secondary and community music teaching and learning. Less common than music pedagogy, andragogy involves increasing learner control and ownership, while heutagogy is learning regulated by only oneself. Andragogy and heutagogy are underexplored topics in music education, but each hold possibilities for student autonomy and agency, a negotiated teaching and learning space, and learning goals beyond the music classroom.

This article explores learning approaches of andragogy and heutagogy in music education. The researcher presents an overview of andragogy in relation to pedagogy, and then a discussion of heutagogy. Five characteristics of mature learners (Knowles et al., 2005) are then discussed, followed by eight considerations of adult learning (Knowles et al., 2005). These considerations are applied to a proposed learning arc of pedagogy to andragogy toward heutagogy that comprises the following three sections: engagement and application, cultivation and transformation, and generation and realization. The article concludes with considerations for practical application in schools and communities.

Self-Directed Learning: Andragogy

Different from pedagogy, which authors have described as child-leading (Chinnasamy, 2013; Baumgartner et. al., 2015), andragogy focuses on the facilitation of learning toward *adult leading*. Knowles described andragogy as the art and science of helping adults learn (Tsugawa, 2009, 14). With an andragogical approach, teachers invite learners to take responsibility and initiative for their own growth. Learners are given space to decipher learning needs and to make decisions about how to meet them. With an andragogical approach teachers regard learners as a primary means for making learning decisions (Chinnasamy, 2013). Therefore, learners' life experiences are regarded as important and valuable (Tsugawa, 2009). An adult learner tends to benefit from a clear rationale as to why and how they are learning, and therefore often seeks contextual understandings. As a result, andragogy tends to focus on real-life situations (Tsugawa, 2009). Learners set learning goals, pinpoint applicable resources, identify strategies, and evaluate their own efforts (Knowles, 1975). In short, andragogy can be characterized by learner autonomy and responsibility (Blaschke, 2012).

Although a pedagogical approach does not preclude some of these considerations, it will take shape with significant structuring and input from teachers. Tsugawa (2009) outlined some of the differences between pedagogy and andragogy. They described that with a pedagogical approach, the teacher decides what and how the student should

learn, and readies them to continue learning from other adults, for instance from future teachers. Teachers organize the learning, usually determined by the subject matter, and students' motivations are typically external to their interests. This is often appropriate as the subject may not have been previously encountered. Pedagogy thus serves an important introductory function. With pedagogy, students are largely dependent on the teacher and have little room for making use of much prior or tangential learning. With an andragogical approach however, teachers and students negotiate their roles with the goal of increasing learner autonomy.

The main characteristics of adult learners include the following: they are a) self-directed; b) apply prior experiences and understandings; c) are ready to learn; d) are oriented toward learning, identifying, and solving problems; and e) are intrinsically motivated (Knowles, 1980). Not all adults will exhibit each of these characteristics, in part because these skills must first be cultivated. Andragogical skills may not have played a large role in all students' prior educational experiences. If so, this can leave students ill-prepared for self-directed learning. If a student is to become a lifelong learner, however, they must be afforded learning experiences that gradually and continuously allow for autonomy and ownership.

To build these skills, learners must first develop a self-concept that prepares them to take responsibility for their learning. This is a process, and teachers of adult learners cannot make assumptions about their readiness to be self-directed: students' feelings, perceptions, and self-concepts are important considerations. For example, if extrinsic motivations such as grades, competition, or pleasing the teacher provide motivation for the learner, they have not yet developed a strong disposition toward self-directed learning. This is not an either-or scenario, however. The learner can slowly take on small but increasing responsibilities for their learning while they build skills toward autonomy and responsibility. Learners ideally move along a continuum away from pedagogical-centered learning toward the gradual, long-term goal of self-direction.

As mentioned, the learner themselves must be ready to take initiative. Maturity, therefore, is an important factor toward andragogical learning. Maturity however, does not necessarily coincide with age. As author has proposed elsewhere (Bucura, 2019a), she suggests that andragogy can be applied to adolescent learning in music. While adolescents are indeed not yet chronologically considered adults, they are nevertheless emerging from a period of childhood toward adulthood. As author discussed, adolescent learners can benefit from a consideration of both pedagogical and andragogical methods (Bucura, 2019a). Some learners mature more quickly than others, but given opportunities to take ownership of their learning, all learners can gradually improve their abilities to become self-directed at any age. In some cases, adolescent students will even have the ability to move beyond andragogical self-direction toward heutagogy, or self-determined learning, which autor will detail below.

Tsugawa (2009) explored the concept of andragogy as it relates to adult learning among seniors. Researchers often discuss andragogy in the context of mentoring, professional development, or community music (Tsugawa, 2009; Chinnasamy, 2013; Chacko, 2018). It is also applicable in online or blended learning spaces, online tutorials, MOOC's, and so on. Authors, however, do not typically address adolescent learning with andragogical approaches.

One reason researchers may not apply andragogy to adolescent populations could relate to definitions of adulthood and maturity. In topics of adult learning, such as professional development, mentorship, and community music, learning scenarios point specifically to adult populations (chronologically). While andragogy does refer to adult learning, the word *adult* can be misleading when discussing learning readiness. Rather than denoting chronological age, the theory of andragogy actually implies learning maturity. As Knowles (1984) noted, the period of so-called adulthood does not necessarily correspond with age. Similarly, adult learners are not necessarily mature learners simply because they have reached the socially defined age of adulthood. Therefore, this article refers to learners of *any* age who take responsibility for their learning through andragogical and heutogogical approaches not as adult learners, but rather as *mature learners*. Importantly, learning maturity should not be equated with physical or emotional maturity - although these are related aspects. Those possessing a maturity of learning are the focus of this discussion as it relates to learning intelligence and an understanding of oneself as learner.

Self-Determined Learning: Heutagogy

Heutagogy can be considered an extension of andragogy. Rather than self-directed learning, heutagogy is self-determined. It is a concept developed by Hase and Kenyon (2000) that involves the whole learner in a particular context, inclusive of their values, capabilities, and philosophies (Bhoryrub et al., 2010). According to Bhoryrub et al. (2010), heutagogy is a type of learning that *"occurs through personal experience with the learner being central to the process"* (p. 323). Heutogogical learning involves learner adaptability, initiative, and teamwork (Cherniss et al., 1998 in Bhoyrub et al, 2010), and while it can comprise input, mentorship, and collaboration, does not tend to involve teacher direction or facilitation.

A pedagogical approach assumes delivery of knowledge applied within a particular learning context (e.g., classroom), and andragogy assumes increasing learner autonomy with decreasing teacher facilitation. As the learner becomes increasingly self-directed however, application of learning in real-life contexts demands flexibility, resourcefulness, and adaptability. Without new contexts in which one can apply learning, any change of context outside the classroom may not yield learning transfer. When learning contexts change, application may feel newly complex or confusing, and application of knowledge or skill may not be possible without certain adaptations. The connections one makes to their prior understandings, for example, may not be initially obvious (Bhoryrub et al., 2010). According to Bhoryrub et al. (2010), a heutological approach includes varied contexts, including chaotic scenarios that require problem-solving, thinking-in-action, and deciphering sometimes confusing or even competing questions. This kind of learning can help develop not only knowledge, but also practice-based expertise in line with vocational and project-based learning approaches (Bhoryrub et al., 2010). According to Blaschke (2012), pedagogical, even andragogical, educational methods are no longer fully sufficient in preparing learners for thriving in the workplace, and a more self-directed and self-determined approach is needed, one in which the learner reflects upon what is learned and how it is learned and in which educators teach learners how to teach themselves (Blaschke, 2012, p. 56).

Self-determination is a concept central to a popular motivational theory by Ryan and Deci (2017), who outlined three basic psychological needs: competency, autonomy, and relatedness, that can further motivation and healthy human functioning. Ryan and Deci's self-determination theory has been applied to many fields, including music teaching and learning (Billhaud, 2014; Alexander, 2015).

Although Ryan and Deci's theory focuses solely on motivation: motivation is an important aspect of becoming an autonomous, self-determined learner. Intrinsically motivated learners are able to set goals. They can structure, reflect on, and continue their learning. In order to become a self-determined learner, Chacko (2018) explained that learning shifts from a focus on competency toward capability, proficiency, and growing expertise, all which point to an intrinsic interest in the process of learning. This differs from an extrinsic compliance toward mastering imposed knowledge or skills. According to Blaschke (2012), heutagogical learning helps develop capable students. The process emphasizes learner development and learner capacity, along with communication, creativity, and positive values. Self-determined learning also involves self-efficacy, which is important to adolescent music learning (Bucura, 2019b). The basis of heutagogy lies in adult (mature) learning, inclusive of adolescents, who are capable of gaining such maturity.

One important facet of heutogogical learning involves the role and quality of learner reflection. Where a self-directed learner might approach a problem, move to action, and then consider the outcome before a reconsideration of the problem (as a learning loop), a self-determined learner would approach learning differently. The self-determined learner may follow a similar process, but then allow the outcome to challenge not just the problem, but their own core beliefs, actions, and potentially worldviews, resulting in a double loop of learning. This double loop can then return to the problem, the action, and the outcome through a potentially changed perspective. In short, the learners allow even *themselves* to be open to reconsideration in their reflective process of learning (Argyris & Schön, 1996; Blaschke, 2012).

Heutagogical learning exists apart from any constraints of school institutions or teachers, which may feel like a questionable topic for a consideration of music teaching and learning. While heutagogy does not involve direct teaching, it can provide a helpful framework by which one might seek to empower learners toward their own goals. Lifelong learning is a topic often discussed as a desirable goal in music education (Arasi, 2006; Lamont, 2011), yet lifelong implies beyond school and often beyond music teachers. If students are intended to own their musicianship and to make meaning of musical pursuits in their current and future lives, then a heutagogical framework can be helpful in moving students' music education experiences toward those ends. Unfortunately, some students' music education experiences center heavily on pedagogy, and the extent to which they are provided creative, autonomous, and self-directed opportunities to practice their musicianship vary a great deal. Self-determined opportunities, while sometimes realized by students outside of school, may go unacknowledged, undervalued, or seem nonexistent. Despite variances in classroom opportunities for andragogy, self-directed learning can nevertheless have a place, and self-determined learning can be valued.

Pedagogy to Andragogy toward Heutagogy

When Knowles conceptualized andragogy, they initially viewed andragogy and pedagogy as fundamentally different, though they later acknowledged that *"teachers of all ages may employ andragogical principles with students, regardless of age"* (Tsugawa, 2009, 16). Teachers can make use of both approaches (Chinnasamy, 2013), referred to by Canning (2010) as a blended learning approach. Tethering between these approaches seems particularly apt with adolescent learners, whose maturity will differ, yet who are chronologically situated somewhere between childhood and adulthood (Bucura, 2019a). Presumably, adolescents have been prepared with an abundance of pedagogy. This preparation typically offers students preparatory knowledge and initial skills, which can poise them well for increasing autonomy.

Importantly, heutagogy differs from andragogy and pedagogy. Beyond self-directed learning, a self-determined learner takes a heutagogical approach when they take ownership over their learning and all aspects of it. Through heutagogy, the focus shifts from what to learn and what to do with it, toward a foundational understanding of how one learns well (Blaschke, 2012). Unless a music teacher is presumed to be continually present and active in one's life, lifelong learning would necessitate such an understanding of oneself as musical learner.

Rather than the availability of a nearby facilitator, or the housing of an institution, heutagogy signifies a *"self-directed learning environment for students to discover their own strategies for learning"* (Canning, 2010, 59). Teachers can play no direct role in a learner-determined process of heutagogy. While they may serve as a support, an interested party, or potentially collaborator, the student must be their own heutagogue. Canning (2010) referred to heutagogy as a paradigm rather than an approach. The learner determines everything. While there is no teacher, there may be peers. Teaching and learning through pedagogy and andragogy can and should serve to empower learners toward eventual heutagogy. If the learner chooses to undertake it, the learning then is out of the teacher's hands.

Results related to a learner's self-direction and self-determination can be profound. At the highest level, ideal outcomes involve what Mezirow referred to as transformational or emancipatory learning (Christie et al., 2015). Although some scholars discuss transformational and emancipatory learning solely in relation to andragogy, their descriptions are related to possible outcomes of heutagogy as well. While transformational learning is not a guaranteed outcome of self-direction, it has the potential to occur. According to Christie et al., (2015), Mezirow's theory of transformational learning explains a) how adult learners make sense or meaning of their experiences, b) how social and other structures influence the way they construe that experience, and c) how the dynamics involved in modifying meanings undergo changes when learners find them to be dysfunctional (p. 10).

Transformational learning often involves a shift in perspective or self-perception, thus transforming the learner in the process (Mezirow, 1997). This is much like the aforementioned change of belief made possible through a self-determined double loop of reflection.

Mezirow detailed three types of human interests and knowledge: instrumental, practical/communicative, and emancipatory (Cranton & Taylor, 2012). Mezirow drew

a distinction between *educational* tasks, which might enable awareness of oppressive structures, and *political* tasks, which might challenge a structure itself, for instance economic, governmental, or social (Cranton & Taylor, 2012). Instrumental, practical, and communicative knowledge types also draw connection to pedagogical, andragogical, and heutagogical approaches. Emancipatory learning, therefore involves not only a change of self in terms of perspective, values, or beliefs but greater societal changes as well.

Transformational learning involves critical reflection and self-reflection (Cranton & Taylor, 2012). This may occur when a conflict arises between an old and new perspective (Cranton & Taylor, 2012). When one's perspective begins to shift, transformational learning is likely to have occurred (Mezirow, 1997). In some cases, a learning transformation is so powerful: it becomes what Mezirow (1997) referred to as emancipatory learning, or a complete awakening toward social transformation. Critical reflection can be used to establish a frame of reference for both transformational and emancipatory learning. The learner may engage in, for example, experiential learning and simulated scenarios with teacher facilitation (Chacko, 2018). This process may be followed by critical analysis, small group discussion to solve and form new ideas, and reflective practice (Chacko, 2018).

Through a progressive arc from pedagogy to andragogy, toward heutagogy, learners can progress in maturity and autonomy (Canning, 2010). The more learning maturity the individual develops, the less they require imposed structures of pedagogy. As a result, the learner can become increasingly self-directed and move toward self-determination. Like heutagogy, which cannot be controlled by teachers, goals of transformational or emancipatory learning might exist only outside classrooms. Nevertheless, teachers can play an important role in building learner maturity by keeping long-term learning goals - beyond the curriculum - in mind, in order to inspire learners toward heutagogy.

Five Characteristics of Mature Learners

Five characteristics of mature learners described by Knowles et al. (2005) can provide goals for teachers who might facilitate adolescent learning. Authors have outlined these characteristics in relationship to andragogy (e.g., Chinnasamy, 2013; Sweeney Browning, 2019). Not all learners will be ready to take on these assumptions as adolescents, yet some will. For those who are not ready, opportunities to engage with self-directed learning can help foster growth and confidence. Students should move toward self-direction and be given ample opportunities to apply and transfer learning in self-directed ways. The five characteristics of mature learners described by Knowles et al. (2005) are (a) self-direction, (b) role of experience, (c) readiness to learn, (d) orientation to learn, and (e) motivation to learn.

A. Self-direction

Learners mature toward self-direction when they become increasingly responsible for their actions and personal decisions, and when they begin to realize their effect on other people (Sweeney Browning, 2019). Maturity can also increase when learners are presumed to be self-directed (Chinnasamy, 2013). Along these lines, Pink (2009) stated that assumed competence about students' intrinsic intentions can yield great

dedication. Conversely, excessive management, or pedagogy, over others' efforts can stifle ownership and motivation. Self-directed learning demands less teacher pedagogy toward responsibility for one's own learning (Sweeney Browning, 2019). Such responsibility involves taking initiative (Chinnasamy, 2013) as well as planning, implementing, and evaluating one's own learning activities (Knowles et al., 2005).

B. Role of experience

Although all learners of all ages (and maturities) have prior experiences that play a role in learning, the breadth of one's experiences naturally accumulate over time. Mature learners not only apply prior experiences and understandings - as do all learners - but also desire for these experiences to be valued and included (Knowles et al., 2005). As learners grow and mature, their lifeworld of experience creates a schema that then colors and structures future learning (Anderson, et al., 1977). Schemas may ease future learning, as the new understanding or skill is related to prior learning and therefore easy to accommodate or acts as reinforcement of prior learning.

Schemas may also inhibit learning, as new concepts that challenge prior understandings may not make sense within prior schematic constructs. These moments of tension are important growth opportunities, but can be lost if the learner shuts down, fails to reconsider the old in relation to the new, and perhaps outwardly rejects the new, potentially solidifying the old in resistance. As Sweeney Browning (2019) stated, *"…if the adult perceives a threat to their self-concept and world view, they may become defensive and possibly withdraw from the learning process"* (p. 92). Although not all classrooms make explicit room for prior understandings and connections, students cannot help but think this way in attempts to learn. Discussion, and opportunities to share experiences can provide the space for valuing and applying one's understandings (Chinnasamy, 2013), as well as providing possibilities for growth in schema and worldview.

C. Readiness to learn

A learner has a degree of readiness if they are motivated or feel a need to understand, or can immediately apply learning (Knowles et al., 2005). One's readiness to learn might bring about changed social contexts or roles (Knowles, 1980). A need to know can develop through new experiences that pose a challenge or curiosity, such as an event that promotes engagement, draws emotions, and poses curiosities. In this way, mature learning often occurs out of necessity. Mature learning can be enjoyable as students feel a need to answer their questions, therefore understanding why they are learning. Teacher-imposed learning will lack effectiveness without a clear rationale for why the information, understandings, or skills are going to benefit learners (Sweeney Browning, 2019).

D. Orientation to learn

One's orientation to learn includes a personal need to know or do in order to effectively perform social or professional roles (Sweeney Browning, 2019). If one is oriented to learn, they will apply learning, moving them from problem-centered to a subject-centered orientation (Chinnasamy, 2013). Such an orientation also involves one's underlying self-esteem, which might include feelings of recognition, self-confidence, and opportunity to achieve self-actualization (Knowles et al., 2005).

E. Motivation to learn

Among mature learners, motivation should become intrinsic, even if it began extrinsically. Intrinsically motivated learners will be stimulated by the opportunity to grow, the process of learning, the satisfaction of having learned, and uses for their learning. Knowles believed, *"when adults are recognized and appreciated for their individual contributions, then they are best motivated to succeed in their learning goals"* (Chinnasamy, 2013, 2837). Learning goals can provide support without necessarily acting as an extrinsic motivator. One's pragmatic orientation will center on one's interest as well as the task or the problem that sparks learning. This contrasts subject-centered approaches that are traditionally associated with pedagogy (Sweeney Browning, 2019).

Eight Pillars of Mature Learning

According to Knowles et al. (2005), mature learning includes eight essential conditions. These include that a) learners are prepared, b) teachers consider the physical and psychological aspects of the learning space, c) learners are involved in planning, d) learners diagnose their learning needs, e) learners set objectives for learning, f) learners help design the learning process, g) teachers facilitate learners' processes of carrying out their learning plans to varying degrees, and h) learners evaluate and reflect on their learning processes. Some of these pillars lean toward pedagogical approaches, and some lend themselves toward andragogy or even heutogogy. Author of the article discusses them in relation to a learning arc of pedagogy to andragogy, toward heutagogy.

A Mature Learning Arc

I suggest a potential arc of music learning that takes into account the five andragogical characteristics, while also involving the aforementioned eight conditions toward andragogical learning (Knowles et al., 2005). This arc should not be considered in terms of fine-grain procedural details as is the case with some pedagogical sequences. Rather, this arc should be considered broadly as an overall progression of learning. This might loosely take shape over entire learning units or years-long musical experiences. This learning arc should not result in immediate outcomes (although these are certainly not incongruent) but should result in underlying philosophical characteristics of teaching and learning that are shaped over time as learners mature into adulthood and self-determination. The stages of the mature learning arc are 1) Engagement and Application, 2) Cultivation and Transformation, and 3) Generation and Realization.

Stage one: Engagement and application

The first two pillars of adult learning described by Knowles et al., (2005) are that learners are prepared and that teachers consider the physical and psychological aspects of the learning atmosphere. These two pillars lend themselves well to pedagogical approaches (although this is not a rule). Approached pedagogically, one can focus a potential first stage of learning by way of garnering student interest before then targeting particular concepts, skills, or understandings in order to provide a toolbox by which students can strategize later learning. These first two pillars set the stage for ownership. Preparation will inform later idea generation. Before learning techniques and deciphering resources however, learners must become interested and motivated

to embark on learning. Such interest can be fostered through an immersive experience that stimulates questions and confusion, for instance listening to a piece of music that challenges the listener, posing questions to learners that have no immediate answer, tasking students with a project for which they will require intriguing skills they do fully have.

In addition, themes of responsibility, choice, and ownership can be encouraged from an assumption of students' investment and interest. As Knowles et al. (2005) stated, facilitator-leaders should a) make positive assumptions about group members, b) assume others' deep commitments and involve them, c) believe in others' successes, and d) value individuality. Rather than conformity, facilitators value variety and individuality, and help learners become self-actualizing in their own ways (Knowles et al., 2005). It is this genuine, assumed interest of motivation and capability that can foster students' realizations of it.

How does one then apply what they have learned? This may involve pedagogy or andragogy - ideally both. Application of learning may stem from direct instruction to learn something, followed by practice in order to improve. Students should move toward exploring and refining their learning in unique ways. As Knowles et al. (2005) stated, sometimes one needs to be a teacher, but other times a facilitator; music teachers must approach these roles with flexibility and sensitivity.

Considerations of the learning space also tend to occur outside of students' direct experiences, although this may or may not be so. For instance, learning may occur in a classroom, but also in a rehearsal space, auditorium, city park, and so on. If the space is organized by the teacher in advance, their decisions about how to do so should be carefully considered and rationalized. This might include questions like *How are the desks set up? Are there desks? Should the music stands be put away, or perhaps situated in a circle or in small groupings? Would stations be helpful? Should we get rid of the risers? In addition, are texts, sheet music, drawing paper, and computer access easily noticed and available for use? What about instruments? Which ones should be out or away and for what reasons? Is there only one piano or perhaps 15 keyboards? What about software? Is the room light and bright, maybe shaded and cozy? Is there large space for movement? Is it a large hall that echoes, and might a microphone be handy?*

Perhaps the students themselves should take ownership of the room set-up. In this case, questions about the goals of their inquiry and the kinds of spaces that would benefit their learning might best be considered after tasks are known or reconsidered once problems have been encountered. Considerations for the classroom set-up are important and can play a part in promoting or constraining students' likelihood to take part in confident ways. Furniture, for example, can inadvertently communicate the presence of control, therefore stifle creativity and ownership.

In addition, psychological safety can also be encouraged by the teacher. Active valuing of ideas and perspectives, particularly when different, can open a space for enhanced contribution from all students. When hesitant students begin to share with peers, they may be more likely to share in general, and when a variety of viewpoints and role models are purposefully presented, students may feel a sense of freedom and acceptance. If teachers are able to maintain minimal direct pedagogical instruction, students' ownership can increase.

At this stage of learning, students might demonstrate their readiness to learn through a swift engagement and application of learning tasks. Maybe they are easily able to play a particular passage, learn to finger and strum five new chords, hold their voice part among peers, or quickly compile a list of trustworthy and applicable resources. While readiness to learn might be apparent for teachers, motivation to learn could be less obvious. Some students who are ready to learn may also feel bored with traditional pedagogical approaches or could even feel held back by the pace of the teacher or class.

Stage two: Cultivation and transformation

Among some of the aforementioned eight pillars, Knowles et al. (2005) described learner-involved planning, learner-involved diagnostics of one's learning needs, learner-involved objective-setting, learner-involved design, facilitation of learners' plans, learner-involved evaluation and reflection. All of these pillars can be realized within the classroom with potential for peer mentoring and/or teacher facilitation, and can also be carried out on their own in other settings. Teacher-facilitated and learner-involved planning, for instance, might not be completely transformational in that the learner is completely and autonomously on their own, but it can provide role-modeled experience that students can later draw from. Too much freedom can constrain creativity (Bucura & Weissberg, 2017). Learners will benefit from sequential experiences in order to both build possible creative pathways and responsibility as self-directed learners.

Stage three: Generation and realization

Stage three involves a generation of ideas, and realization of oneself as learner that is contextualized in a growing understanding of one's world. This stage centers on creativity and ownership, and while it may occur in a facilitated negotiation of space through andragogy, it also may occur solely within one's heutagogical control. Generation and realization have to do with both application and transferability, but can occur without the imposition of school structures (e.g., grades, evaluative feedback, imposed task constraints, collaborators limited to classmates). If one considers that all learning within schools can be qualified as a hypothetical learning scenario, then class projects might be regarded as practice for future heutagogical (real life) learning. For a heutagogical undertaking, the student is liberated from constraints of school and has opportunity to impose their own constraints (if and how they wish) in their own settings, on their own time, and for their own purposes. School learning might prepare them for this 'real' learning. One difficulty in thinking heutagogically however, is that any attempt for teachers to implement it, structure it, share ownership of it, assess it, and so on, will necessarily change the approach. Schools, themselves can be a barrier to heutagogical learning. Some learning goals might anchor school learning to 'real life', for instance, that students are inspired by in-class learning to then apply on their own outside of class.

Music teachers should be encouraged to demonstrate their interest and value for student learning outside the confines of their classroom and curriculum. Students may refrain from sharing, however if the impetus to do so does not come from them. At the same time, if they attempt to share their musical pursuits out of class and are met with lukewarm interest, this too can stifle future attempts to share. Creative liberation can occur when there is no outcome the learner is compelled to do -including to share interests or efforts- as well as an open possibility to change their mind. Teachers cannot

insist that students seek feedback, elaborate on their learning pursuits, discuss them, or bring examples to class if the learning takes place on their own. Teachers' potential to inspire student musicianship is great but must be approached sensitively. Student ownership can foster the kinds of personal meanings that may lead to lifelong musicianship, whether or not the teacher is, or feels, included.

Teachers can play a role in preparing students for heutagogical learning. Teachers can inspire it and ready students for ownership of their learning by building self-direction and reflection skills. All learning transfer pillars mentioned earlier can be applied by students in their own ways. Importantly, they will likely be inspired by in-class experiences that build them to trust themselves as learners, creators and musicians, which provide opportunities to gain confidence and make decisions. This is important in a progression from pedagogy to andragogy and beyond. Adolescent secondary music students are not necessarily fully self-determined learners, but they can certainly be afforded respect, support, and opportunity to take on these learning roles, as they journey toward self-direction.

In Practice

The ways autonomous music learning can be encouraged will differ depending on the students and goals of the music class. While it might be tempting to consider these principles squarely in secondary general music classes, it is also important to reconsider pedagogical approaches typically associated with traditional large ensemble classes and extracurricular music offerings, as well as out-of-school musical pursuits among all ages in school and community contexts. Here, author suggests practical implications and considerations for andragogical and heutogogical goals in a broad consideration of music learning.

A. Differentiating and empowering

If students are to be lifelong musical people, then teachers might consider ways they can inspire and invite learning in personally realized ways, to the greatest degree possible. This should be sought whether or not it occurs within teachers' controlled learning scenarios. Pedagogical control at the secondary level should play a lesser role than student ownership, and ought to progressively diminish as students become maturing learners. Canning (2010) stated that self-empowerment through heutogogical approaches can invite learners to *"engage in their own creation and sustainability"* (p. 59). Students ought to be engaged in learning decisions if educational experiences are to prepare them for lifelong music learning. Music teachers can provide tools and opportunities to encourage personal meanings outside the surveillance and evaluation of classrooms. Music teaching can encompass the whole person and become holistic learning, inclusive of students' own values, perspectives, capabilities, and interests (Bhoryrub et al., 2010).

To create and sustain oneself, however, the teaching-learning goals, approach, and atmosphere must be flexible and allow for wide differentiation. Canning (2010) noted the importance of such a blended approach. It is not wrong to lead students through carefully designed, scaffolded learning sequences that will be realized in a particular (foreseeable) way that are assessed by specific measures. In fact, these pedagogical approaches can be extremely important. It is also not wrong however, to negotiate learning spaces, goals, tasks, and assessments with students as thoughtful facilitators,

toward co-constructed outcomes. Increasing self-direction can provide opportunities to apply, transfer, and adapt initial pedagogical understandings and to further personal meanings. However, when students are empowered and inspired to apply their learning elsewhere in their own terms, they have realized a degree of self-determination that should be celebrated. Music teachers can acknowledge this as a goal, and encourage students to learn in their own ways, even provide possible tasks to spur potential creative endeavors. Otherwise, students may inadvertently be given the idea that in-class outcomes are the only outcomes that matter: this pervasive view of education should be challenged if, in fact our own learning goals exist beyond the school building.

Canning (2010) recommended a blended approach of pedagogy and andragogy (and this article includes that of heutagogy). Sometimes students enthusiastically share a melody they learned to play on the piano by ear, or their favorite track to listen to, or the like. Most teachers will acknowledge students with polite interest in these moments, but it is also important to consider whether we really *value* this as legitimate musical learning and motivation. If so, how might we demonstrate that excitement to students, particularly when their learning exists apart from our educational intentions for them? What will matter to students in 10 or 20 years? What room is there in music classes for students' passions and interests?

It can be instructional to continually encourage students to apply what they have learned in music classes on their own time and in their own ways. Whether they take up the suggestion or not (and whether or not they choose to share even if they do), teachers' value for personal music learning can be powerful. They can send the message that students' music learning matters beyond their teacher, beyond lesson plans, beyond assessments, and beyond school. Music teachers can invite students to consider how learning matters *for them.*

Music teachers can also invite and provide opportunity to demonstrate and reflect on what has been learned. Heutagogically, reflective practice is critical and supports lifelong learning. According to Canning and Callan (2010), students begin to investigate how they learn and are invited to challenge their assumptions, views, and beliefs as they are ready to do so. The authors (Canning & Callan, 2010) referred to this as spirals of reflection, which can deepen as they build the skills of reflection. Reflection in this way can benefit students two-fold: to do so they must first articulate what they have learned, and then they benefit from considering how they learned it, what challenges they faced, what may still frustrate them, what they want to know or do better and in what ways. Students can also consider what strategies they might employ in order to achieve their goals, and even how they tend to learn best over multiple learning scenarios. Teachers can make use of such reflection in order to circle back to topics that were motivating to students earlier on. If the final project grade or test signifies that learning has ended, then reflection would serve no purpose. If lifelong musical goals exist, however, then students should be reminded to value and grow from prior learning as it can be continually applied, adapted, and reconsidered.

According to Canning (2010), "*learning is a process where knowledge is created through the transformation of experience and the control of that experiences comes from the individual learner*" (p. 70). Students can achieve this transformation of experience in many ways. These include learning in formal and informal settings (Singh, 2003); journaling; action research; learner-directed questions; and myriad differentiated

interactions like seminars, online discussions, work-based reflections, and learner-leadership. In addition, differentiated assessments can allow for increasing learner input and self-assessment, as well as decisions about, or even control over assessments themselves. Importantly, transformation necessarily involves a conflict through which one will benefit from the initial experience of disorientation, followed by self-examination, alienation, or discontent before attempting to articulate, plan, implement, and experiment with new options (Christie et al., 2015).

B. Readiness for andragogy

Initial attempts to foster student autonomy can fall flat or erupt in disagreement and frustration. In these instances, teachers may feel deflated and conclude that students are not ready for responsibility. This scenario often ends with a return to the familiarity of pedagogical control. Skills of autonomy, however, must be built gradually. If students have had only limited experiences to create, decide, and take ownership, then they have not necessarily had opportunities to build these important skills. Teachers must instead prepare students with many, continual, increasing opportunities to grow toward learning maturity. Also, it is important to be aware of students' feelings about their learning abilities, learning tendencies, and confidence to consider ways they can make use of prior experiences and understandings. Knowles suggested that learners grow and mature toward self-direction, which moves them beyond simple knowledge and experience and toward eventual wisdom (Chinnasamy, 2013). This can be furthered with respect for the learner, and efforts to create an adult learning atmosphere achieved through acceptance, respect, and support (Parker et al., 2015). If students are heutagogical, then there is increased room for what Singh (2003) referred to as a collaborative flow of knowledge.

Teachers and students alike can benefit from intellectual frustration. Rather than provide tidy answers that can be deemed right or wrong, music teachers should consider the variety of artistic interpretations and creative pathways that can guide music learning. Music teachers can generate discussions, critical considerations, investment, and growing skills and interactions. New and competing perspectives may challenge all learners, or at least invite them to be challenged. Heutagogically, learners do not just learn knowledge and create it, but they apply it to professional practice (Canning, 2010).

C. Beyond the job

Heutagogical learning - or self-learning beyond the school - is not typically considered an important component of a music teacher's job. Music teachers, however, have an obligation to build heutagogical groundwork necessary to enable and support lifelong musical participation and a lifelong desire to learn music. While teachers likely value student initiatives, it is not likely highlighted among administrators or necessarily community and teachers' influences on such learning may not always are readily visible. Heutagogical learning takes place on students' own terms, in their own way and timing, and apart from evaluation and oversight. Yet, it could be the most meaningful application and transfer of learning the individual experiences. It may solidify their in-school learning as a pillar of their newly-acquired or -developed schema for future musical pursuits. If music teachers hope to inspire lifelong learners, then heutagogy ought to be a valued intention and natural extension of in-class activities.

Conclusion

1. Music education practices largely replicate pedagogical traditions despite a time of philosophical and sometimes pedagogical change. New pedagogies are emerging (Tobias, 2013; West & Cremata, 2016) along with critical considerations of the purpose and value of music teaching and learning in schools. Although some note the importance of autonomy and agency in student learning (Busciglio, 2015; Bonneville-Roussy et al., 2020), traditions of school music continue to dominate practice in ways that may only begin to approach the potential for these ideals. This may occur in favor of familiar learning approaches that adhere to pedagogy, if not pure teacher direction and student compliance.
2. Some scholars discuss underlying purposes of music education and a potential for its effects toward lifelong music learning and engagement (e.g., Arasi, 2006; Lamont, 2011). In some cases, these discussions consider the kinds of transformative learning possible through self-directed learning endeavors. Other scholars have recently suggested that music education might be used to serve different ends, for instance toward social change (e.g., Hess, 2019). Toward these ends, however, music educators must find ways to not only provide space for learner control and trust in students' intrinsic motivations to learn, but also ways to demonstrate value for students' prior learning, for their in- and out-of-school musical life and pursuits, and celebration of self-directed, and -determined learning.
3. The places and spaces of school and community music must draw connections; music teachers are well situated to draw these together. Heutagogical learning often takes place in community pursuits that are open-ended and allow for self-directed learning, including those online and within one's home. Heutagogy can uphold those pursuits that take place on students' own terms and in their own places and spaces - the same places and spaces that are likely to continue to play a role in their future musical lives. In order to draw connections in the name of relevancy and sustainability, teachers must take into consideration places and spaces beyond school music classrooms, and values beyond school music values. Students and teachers can work toward fostering deep reflection, as well as skills in self-direction that may ultimately lead to self-determined learning. With an intention toward transformative and emancipatory learning, goals like lifelong music learning and participation, broadened perspectives, and positive social change may move music education beyond the study of concepts and skills.

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WOULD I BE A MUSICIAN OR A MUSIC EDUCATOR?

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Abstract
This study sheds light on music teachers' musician experiences. In this research author explores how early instrument studies, gender and family and the ways of being a musician influence one's musician experience and how it can benefit music educators work. Eight music teachers from South-East Finland area were interviewed (N=8). Five of the interviewees were female and three were male. The data was collected in two parts. First, a questionnaire was carried out and then individual interviews for each of the respondents. A theory-driven content analysis was used as a tool for analyzing the data. Due to the results revealing personal experiences and the number of candidates being quite small, the results cannot be generalized, instead they offer valuable information about musician experiences and how these experiences can be used at schoolwork. The results show that gender does not impact being a musician today, but having a family may limit it when the children are small. To musicianship, it is important how much music has been played before the music studies. Musician's profession can be active at the same time as being a music teacher and a teacher has regular working hours and salary. The salary is an important reason for staying in music teacher's job. A teacher who works as a musician can be helpful for students who are interested in studying music. Teachers should bring out their best qualities and skills into teaching. They should identify their own professional identity and bring it along to their work.
Keywords: *music teacher, musician, professional growth*

Multi-professionality and Other Challenges to a Music Educator in

Finland Today

This article focuses on the dual role of a music educator: is he/she more a musician or a music educator? A music educator today must be before all a multi-professional in music. This can be seen from the entrance examination to music teacher education: they have many parts and require wide instrumental skills and musical abilities. For example, the entrance examination to Sibelius Academy in Finland is divided into three

sections, which concentrate on testing the applicant's musical talent, pedagogical skills and musical all-round education and literal skills. At the examination, the applicant must play instruments and sing for the entrance board several times in different ensembles and solo, write an essay, pass the rhythm and solfege tests, participate in discussions and give a small demonstration lesson. The entrance examination tests the abilities, which are needed in the education and working life. Toni Mäkinen, the deputy chief of Art University's Sibelius Academy department of music education, told in an interview that from the year 2014 they search for music teacher study programs such students and persons who have educability and musical talent. Versatile music skills, pedagogic know-how and social skills assure the educability and help to manage in the music teacher's profession. The candidate must be essentially a multiply skilled person in the wide field of music, not just a one-task professional.

One of the big challenges in Finnish schools is the big amount of unqualified music teachers, which has been thought to be caused by the low number of lessons in music. The smaller the number of lessons is, the more probably an unqualified teacher will be hired. The aim of the teaching is to offer the pupils the best teaching according to the curriculum, which is very difficult to reach, if the teacher is not a qualified music teacher. Due to the big number of unqualified music teachers together with the small amount of teaching hours in class, the teacher education's arts and skills cause a severe concern about the quality of music teaching at Finnish schools. To avoid inequality, it would be most important to pay attention to arranging the music teaching, building flexible profession structures and taking care that music teaching is in competent hands of music teachers (Muukkonen, 2011).

Versatility is a richness of this decade, but similarly it is the biggest challenge, too. The challenge of versatility does not concern only working life but also the studies. The versatility of the studies is sometimes experienced as almost impossible level of requirements, which have in some cases led into identity and self-image troubles (Pohjannoro, 2010). Already during the education, young future teachers feel a pressure of managing all partial sections and in the work, they can feel strong experiences of insufficiency. Coping with the study burden can become easier, if the student realizes that becoming a teacher is a life-long process of learning. No one is a complete teacher when getting the master's qualification, the learning to become a teacher continues after starting to work. Many future challenges can be easier survived, if new situations are seen as opportunities to learn more (Huhtinen-Hildén, 2012).

Educational Materials

The changing society and new trends mirror strongly especially in music education as the materials should be up to date as well as motivating for the pupils. An essential part of music teacher's work is finding the materials. The help from colleagues simplify getting sheet music, but help can be found also in different groups like the Facebook's group *"Where could I get this music sheet?"* In such communities the multi-professionality is underlined.

The changes in curricula have also created new points of view and new challenges for evaluation. The creativity is strongly in focus in the new curriculum from the year 2014. In music education the creativity is always present in some dimension. The creativity is

based on pupils' own points of view and experiences, and that is why sometimes it is difficult for the teacher to understand the pupil's creation or musical choices. Creativity can easily be seen from a sentence in the Finnish curriculum for 6th grade pupils: "*…To encourage the pupil to improvise and plan and carry out his/her own small compositions or multi-artistic entireties using different solutions and also ICT technology*" (National Board of Education, 2014, 265). This means expressing content concerning creative thinking through different means: the pupil invites own solutions using voice, music, picture or some other means of expression (National Board of Education, 2014, 265). The challenge for the teacher is evaluating the process: *How to evaluate a creative activity without putting too much weight on the outcome?* It is a big challenge, which may also be one reason for the lack of creative activities in classrooms (Partti, 2014).

The wide professionality of music teaching are mirrored in three central targets of a music teacher: he/she should a) be able to carry out the aims of the national curriculum; b) be acting according to teacher ideal of the current time; c) have the abilities to answer the requirements and challenges set by working life and the society. The targets are up to date and important, but very challenging. Especially acting in the way of an ideal teacher of the era can be difficult and problematic. The ideal teacher is not asunambiguous as it was for instance 40 years ago, and today teaching is done mostly using one's own personality. The ideal is not always positive and even possible to be performed. If we think about the ideal teacher in the 2010s, we are far away from the past time ideal teacher and much closer to a social educator and the educator who should take care of each pupil's individual needs in all teaching (Juntunen, 2017, 2).

The challenges brought up by the new curriculum are among other the pupils' pronounced activity as creators, the underlining of creativity and music technological abilities and skills. Carrying out the curriculum has shown difficult because of the environments and the technology. The equipment of the classrooms does not respond to the needs, and many music teachers do not have the music technologic skills of, for example, recording the pupils' products (Koski, 2016). A big number of music teachers working in the field need more technological skills. The education offers a certain level of basic skills, but, as the device develops, the skills cannot apply in new environments (Pohjannoro 2010, 23). Music education changes all the time becoming more and more versatile and the amount of technology is rising from day to day. When the reality and needs do not meet, the teachers should upgrade their skills, which can be done through in-service training. There are many kinds of updating training courses available, but the resources to participate are poor. The principals at school should take care of their school teachers' know how and offer them opportunities for in-service training (Juntunen, 2011, 91).

Who Can Be a Music Teacher in Finland?

A music subject teacher is qualified after passing master's qualification and 60 credits of courses in the subject of teaching and 60 credits or 35 credits of pedagogic courses. In high school, the subject studies must be 120 credits wide and the pedagogical studies are like mentioned before (Finlex, 2018). In the elementary school, music is taught by class teachers or sometimes by the music subject teachers. Double qualification as a class teacher and a music subject teacher is a great credit for a teacher in the ever-changing school environment. In Finland, a wide collaboration between class teacher

education and music subject teacher education is done in Jyväskylä and Oulu. In these universities music education students can qualify to be also class teachers and visa verse (Muukkonen, 2011, 31). In addition to these two universities, it is also possible to study for a music teacher in Art University's Sibelius Academy in Helsinki.

What Makes a Musician?

A musician is a profession title for a music area professional. It is possible to study to be a musician in second grade education in Conservatoires or in polytechnics. In everyday language the title of a musician is used very loosely. The official title of a musician can be acquired in two ways: through studying or earning it by showing the needed skills in practice. The borderline between a professional musician and an amateur is very difficult to establish, sometimes even impossible. When the comparison is made on the ground of skills, it is sometimes not possible. The difference often can be seen only when comparing the qualification papers. A musician can be a self-educated amateur or qualified in polytechnics, both carrying a title of a musician.

There are many different definitions of a musician as profession. A musician can be a self-employed person or a freelancer who does gigs, whose job includes playing music for people in different sorts of celebrations, practicing, recording or also composing and arranging music for him/herself or a group. Musicians are employed, for example, by show producers. A musician is required to have good instrumental skills and also lots of musical talent and good sense of rhythm and style. A musician should also have good social skills, be adaptable and extrovert by nature. The work of a gig musician is not economically stable, and they lack the normal benefits of employment like salaried medical leave. The risks of the profession include problems with hearing and physical troubles caused by unilateral working positions and the work as a roadie between the gigs.

A musicians' profession has gone through big changes through the years. There are more than enough educated and skillful musicians. We don't live anymore in a world where any orchestral musician could be sure of getting a regular job from a good orchestra. Musicians are facing the challenge of new media, and it is more and more important to be able to create a relationship to listeners and audience and to meet the reality of work market (Irving, 2002, 18-19). Very few musicians can make ends meet by just playing and having fun in one's own bubble. Musicianship has become entrepreneurship and a successful entrepreneur must answer the demand and shine through the mass so strongly that his/her name will gain fame.

Music and Gender

In old times, musicians and great composers were all men, and women starting to play musical instruments and composing music can be called revolutionary. The big names of music history composers are men, although there was a woman composer, Hildegard von Bingen (1098-1179) by name, who differed from the norms of her time as a woman composer who wrote church music. According to Sinkkonen (2010), many writers have seen the essence of music feminine. There have always been musical stereotypes. For a long time, it has been self-evident that women can sing and play emotional and sensitive

music, while jazz and rock music have been perceived masculine (Sinkkonen, 2013, 49). Women playing rock music have been and still are seen as something new and interesting because of the masculinity of tradition. For decades, women were used to be seen only as fans in rock culture, not as musicians on the stage. Sometimes women could be singers but seldom as music makers or composers. In pop music, a big revolution in the number of women artists took place no earlier than in the 1970s and 1980s when punk and feminism developed (Bayton, 1997, 37, 49).

Professional Identity and the Family

The identity is a basic phenomenon in professional growth and development. The identity is often discussed using such conceptions like self-concept or self-esteem. The identity is in strong connection with an individual's subjective experience of continuity and self-concept. The identity and personality together with the ego develop in interaction with other people but also through individualizing processes. The development of identity requires a lot of time and is a sum of many factors and processes (Stenström, 1993, 31-32).

A profession is a part of an individual's identity, both in subjective and objective sense. It is not important if we speak about work of a profession. Already in 1993, Stenström (1993) wrote that in the changing society no profession is permanent. This has made the commitment important. In a professional identity the commitment is an essential factor. A committed person is willing to learn new skills, is flexible and work oriented. When the professions change, they bring up new requirements, too (Stenström, 1993, 35-37). In teacher's work it is challenging to build an idea of what kind of know how should be pursued and to become conscious of what a good expertise means in practice (Nurminen, 1993, 47).

Professional identity can be observed from individual, communal or external definitions. How outsiders perceive a profession may differ a lot from the experience of an individual or a group of professionals. The professional identity develops socialization processes, which means that an individual should see oneself as a part of community, society and common working processes. A weak professional identity is related to the existence of different professional objectives and uncertainty in decision making. When the professional identity is clear there are fewer professional objectives and it is easier to count on one's own choice of a profession. When a person has a strong professional identity, he/she experiences having the skills and responsibility required, is conscious of his/her own recourses and restrictions and can develop further his/her characteristics and identify in the own profession group's norms and ethics (Stenström, 1993, 37-38).

The music research has deeply explored the development of musicians and their identity. The traditional theories talk about developing in certain stages. This process doesn't proceed in steps in order, but in interaction with life situations and other transitions. The transition stages are important for identity work and building of one's own professional self-conception (Juuti & Littleton, 2010, 243). The professional identity is built in interaction with environment. The stage which we are living in a certain moment, our personality, our own and other's presumptions and work experiences have all an impact on how we experience ourselves professionally.

The Professional Identity of a Music Educator

The music educators have according to the research a strong music educator's identity which consists of musical versatility, general musicianship and the ethos of an educator. During the studies, some students feel the variation of versatile study modules alienating them from the original vocation, but the practice at school strengthened again the music educator's identity. The all-round music making especially in the early stage of studies was experienced, on the one hand, overwhelming and causing some self-conception problems, but also as a widening experience. The versatility made it possible for some students to find their own musical identity (Pohjannoro, 2010, 14-15).

A music educator has a diverse identity which includes the dimensions of a musician, a pedagogue and an educator. This entity forms before the studying period, during the studies and in working life to its final form, although it is in the stage of changing during the whole life. The significance of the practice periods in studies has a strong impact on the teacher's identity because during the practice the student may find new strengths of his/her own skills and abilities (Pohjannoro, 2010, 17). Work develops a student and helps to become a teacher. The professional identity can consist of both, musicianship and teacher's identity, they do not exclude each other in any means (Karjalainen, 2009). According to Huhtinen-Hildénin (2012), music educator's identity consists of multiple partial identities. In a music, teacher, musicianship, teacher's identity and pedagogue's identity and several other professional dimensions are combined (pp. 117–118).

The Target of the Research and Research Questions

This research aims at opening the musician experiences of music teachers and to explore if earlier instrument studies, gender or the way of executing musicianship have significance in building the experience of being a musician. This research is descriptive and interpretative and is not aimed at the generalization of results. Author describes the respondents' own experiences and life situations and similarly try to explain the connections behind the phenomena.

The research questions are:

- *How do the music teachers experience their own musicianship?*
- *Does the family or gender have impact on musician-identity and executing it?*
- *Do the earlier instrument studies have an impact on experiencing one's own*
- *musicianship?*

This research has three themes: own experiences, family, gender and musical background. This division helps in exploring the dimensions of musician experiences and their relationship to each other.

Executing the Research

This research approach is phenomenological-hermeneutic qualitative tradition based. It describes real life and aims in describing the research target as comprehensively as possible. The aim is to expose and find facts. The instrument of the data collection is a human being and his/her own observations and experiences. A questionnaire can be

used to complete the data collection as was done in this research (Hirsjärvi, Remes & Sajavaara, 2007, 157, 160).

A typical characteristic of this research is anthropocentrism. Human centered methodology is often connected to hermeneutics. In phenomenology, we are dealing with experiential phenomena and a human being's relationship to the world is intentional which means that everything has significance for us (Laine, 2001, 27). Phenomenology deals with an individual's own life reality and significances which build on experiences. This kind of research is also interpretative and in it we try to lift visible those elements which have been hidden by habits and self-explanatory which means that it has been experienced but not yet consciously contemplated (Laine, 2001, 27; Tuomi & Sarajärvi, 2009, 32-35).

The significance theory of phenomenology includes the thought of human being's sense of community. The realism opens to us in light of significances and they build in the societies where we live. They are not inborn elements. Different cultural environments have impact on our world of experience and that is how experiences gain different significances (Laine, 2001, 28). In this research, societies are formed by family, colleagues and peer hobbyists. These societies are different for every individual and they shape our experiences differently depending on personalities. Every person is different as individual and that is why hermeneutic research does not generalize separate cases as regularities but tries to find understanding and interpretation (Laine, 2001, 28-29).

Sample

In this research the definition 'music teacher' or 'music educator' encompasses both elementary school and high school level music teachers. That means that the interviewees either have a dual qualification (class teacher and music subject teacher) or only master's qualification in music education (music subject teacher's education). The targeting group was selected as a discretionary sample (Hirsjärvi et al., 2007, 160). The idea was to find interviewees who know as much as possible about the research target and that they have a lot of experience of the subject (Tuomi & Sarajärvi, 2009, 85). The teachers were sent an email and finally 8 teachers out of 23 participated in the start questionnaire. Their ages varied between 30-57 years and they had worked as music teachers between 4-28 years. There were five women and three men in the research group.

Table 1. The workplaces of the interviewees (N=8)

WORKPLACE	NUMBER
Lower classes of elementary school	5
Higher classes of elementary school	6
Adult education center	2
High school	4

They were working in one or two schools in tandem. Typical combinations were elementary school upper classes and high school or elementary school lower (1-6) and

upper (7-9) classes, but there were also interviewees who taught only in lower or upper elementary classes. In addition to school music teaching, some interviewees have experience of teaching in music school or music kindergarten.

Data Collection

The data was collected using a questionnaire and a semi-structured thematic interview. In the questionnaire questions predicted those which were asked in the interview. The questions were either close-ended or open-ended depending on the target matter. An invitation to the interview was sent to interviewees and the research was shortly introduced in it (Tuomi & Sarajärvi, 2009, 74-75). The collected questionnaire-based starting data enabled making individual questions to each interviewee in the interview. The interviews lasted between 25-60 minutes. According to Laine (2001, 36), a phenomenological interview is open, natural and conversation-like, and this is where this research aimed to. The data was then transcribed to 58 pages of text.

The Analysis of the Data

The data was analyzed using theory-based content analysis. It had theoretic connections, but they do not restrict or guide the analysis but rather help in making it. In the analysis, the earlier knowledge about the matters can be noticed, but the significance of it is not in theory testing but rather in a channel opening new paths of thinking. In the research process there was variation between the data-based findings and theory-based models and at connecting these two even surprising results may occur (Tuomi & Sarajärvi, 2009, 96-97). In this research the research questions guide the analysis.

The research results were outlined by three categories a) musicianship – its execution and experiences, b) family and gender, and c) musical background. In the report, the interviewees were given number and gender (M=man, W=woman) identifiers. They were 1W, 2W, 3W, 4W, 5W and 6M, 7M and 8M.

A. Musicianship – its experiences

The interviewees defined in the starting questionnaire what being a musician means. One of the interviewees told that she had not earlier thought of being a musician before this research. This shows that our identity can be quite different than it looks in the eyes of an outsider.

> *A musician doesn't play or sing the notes, he rather feels and makes music from inner fire. A musician may be self-educated of formally educated. As a professional title a musician requires an educational background. (7M)*

> *Musician is a person who makes music goal oriented. Basically, I believe, as a music educator, that there is a small musician in everyone, but to become a musician one needs to work hard to develop own abilities and skills. (2W)*

Does a good music teacher have to be also a musician? Interviewee 5W told in the interview that is rather dangerous to say that a music teacher should be a musician,

because not all are musicians. Many interviewees still emphasized the advantages of being a musician. Good musical instrument skills are a big benefit for a music teacher.

> *What is a musician? Should I be running around and perform everywhere or is it something inside your mind. I mean that do you make music of the music sheets or do you make music? (4W)*

We can say according to the interviews that being a musician means making music, not just plying the notes, which sound quite natural.

> *A musician makes music performing or composing for living. Or he is skillful enough to do it although is working in other profession. (8M)*

> *A person who earns some part or all of his/her living playing musical instrument or singing – or is so capable that could do it if wished. (1W)*

> *I worked as a professional musician before I went to study music. A musician is a person who doesn't have regular income or pension benefits. He is also often hungry and tired. (7M)*

In many definitions of a musician money was mentioned. A musician earns irregularly money only with music. Many interviewees also mention that a musician may be a self-educated amateur or as a professional tittle. This strengthens the idea, that the definition of a musician is difficult and many sided compared to defining a music teacher.

> *A musician is a person who bubbles of music and sucks it into him/herself. A musician has a strong need and ability to express him/herself through music, to express music because music exists and even produce new music. (5W)*

> *Free soul. One who has taken off to own wings toiling through etudes. (2W)*

> *The salt and sugar of life in any situation. (3W)*

A musician is according to these definitions a very creative person who lives through creativity and who has done a lot of work and struggling to develop the skills to the level where they now are. The interviewees of this research strongly mirror a need for creative activities. Still, based on these interviews and their definitions, it is not possible to say if they are musicians or not. They were asked only to definite a musician, not to describe themselves. Anyway, we can pick up some factors which are related to the characteristics of a musician.

Because in this research we explore music teachers' experiences of being a musician, we asked about the interviewees' relationship with and significance of music. In the questionnaire there were four alternative choices 1) another profession 2) a hobby, 3) a way of spending time, and 4) therapy. All other answers were given by the interviewees.

Table 2. Significance of music for the interviewees (N=8)

SIGNIFICANCE OF MUSIC FOR THE INTERVIEWEES	NUMBERS
Another profession	4
Hobby	4
A way of spending time	3
Therapy	1
A way of life	1
A comprehensive bellwether	1
An escape from routines 1	1

In the targeting group of this research were music teachers, who are dealing with music every day in their work, but in spite of that half of the interviewees experienced music as their other profession or a hobby. The answers *"A way of life", "A comprehensive bellwether"* and *"Escape from routines"* strongly describe the significance of music in interviewees' life. Music is a well of strength and a great part of living for them.

All interviewees saw music as a very important part of their life and themselves. Many of them still found it difficult to conceive in percentages how big part of their identity is a music teacher and how big part is the musician. They were so close hand in hand in their personalities that they could not be easily separated.

When author asked if being a musician is a requirement to be a good music teacher, the answers were very considerate. Many interviewees felt that being a musician supports the work of a music educator, but it cannot be a requirement for anyone. The question is depending on the definition of a musician which a person creates in own thoughts and how it shows in everyday life as well as in work. Being a musician is often shown in abilities and skills, not as a separate dimension of professional identity when talking about being a music educator. Interviewee 2W expressed her thought telling that everyone of the interviewee group are in their own ways qualified musicians, but music educators do not have to earn their living through performing in gigs. Being a musician shows first of all in the work and in being able to share the musical skills with others.

Table 3. The self-assessment of percentage between being a musician and a music teacher

INTERVIEWEE	MUSICIAN %	MUSIC EDUCATOR %
4W	50	50
3W	35	65
8M	40	60
5W	60	40
6M	45	55
1W	85	15
2W	30	70
7M	50	50

> *But still, as it showed in this interview, being a musician is important not only because of the music teacher's work but even more for my own well-being. You can do only limited things at school, and when the starting point is that you are a person who has high level university qualification and have much more skills than are needed at schoolwork and they are important to be taken advance of. (2W)*

The same question was asked in the start questionnaire and in the end of the interview. The answers were quite similar between the two question rounds. The biggest difference was in interviewee 6M's answers: in the first round his percentages were 30% and 70% but when the same question was asked in the interview the answer was 60% and 40%. The reason for this change may be the fact that there was quite a long time between the two rounds and the interviewees had good time to speculate and analyze themselves. Interviewee 6M told in the interview that he did not see himself as a musician earlier. The introspective speculation clearly ensured him of being a musician. It is quite rare to speculate one's own professional identity this way in dichotomies. The answers were quite clear, and they expressed nicely the same picture which the interviewees gave in the interview situation.

B. Executing and developing the musicianship

The interviewees did many kinds of gigs in their free time. They worked as a substitute of a cantor, different projects, ordered gigs, charity music playing, choirs, pub gigs and so on. The scale was wide. Two of the interviewees informed about executing their musicianship in theatre productions. Theatre world offers a field to demonstrate one's own skills and offers also challenges. As a hobby, being a musician is free of stress and a nice activity with congenial people. At its best one can choose gigs according to own interests and pick up the best from the top. Making gigs was felt as a well-being supportive and offering activity, not so much for earning money. For example, interviewee 5W told that she found it difficult to say no, when being asked to do a gig because doing it was so important to herself. And because it is important to herself, she doesn't always do it for money.

Doing gigs depends also on the schedule. As a working family man, the free time may be slender and doing gigs also takes time. For example, interviewee 8M told that he tries to keep Christmas and winter holidays free and focus on the family. He also avoids taking gigs when the children have their holidays. Similarly, interviewees 4W and 3W told that they keep holidays free of gigs and 4W tries consciously to keep the weekends free of work. There may be some gigs in calendar, but this must also be in free time and on holidays. Those interviewees who said not to have lots of gigs during the working year take them when they are offered, and they don't disturb life or schedules. Those who do more gigs have to deal with family, own and partner's work and gigs, fitting them together in life. Doing gigs outside the regular work may sometimes involve tiredness, too. When the gigs are offered, one must think whether he/she would be able to cope with their main work - music teaching - well.

C. Being a musician in the school world

Being a musician shows in school world as versatility. Interviewee 5W experienced that musicianship is needed to support teaching when the pupils taught are on a higher level in their skills. Then the music teacher would be able to apply ideas and offer challenges

to the pupils. Especially teaching the high school level pupils, the interviewees felt good because the pupils already had certain skills and the teacher also could challenge own skills at teaching them. Elementary school pedagogy for upper classes emphasizes more: How do I teach this? Musicianship involves also the way teaching is done. Several teachers have learned many pedagogical solutions supporting their teaching through practice and their own musical hobby. Some have learned to divide a song into smaller pieces and learned how to start from the most important parts and pick up the most essential matters. The biggest thing learned is that the songs must not be performed according to what the book says, but one can use own musicianship and pedagogical skills to find the right approach.

> *.. It is like practice orienteering, starting from this point and targeting there. You can kind of take the direction of a compass and then we start to go and try to keep the right direction and to the aimed point. OK. It is one way to act. Then you can also go through the bottom muds so that we go round all swamps and swamplands through the most difficult ways, but why not choose the beautiful scenic route? Have a little fun and there we go! And we do not stop and lie in the firing, we must get somewhere. When you are a pedagogue, but the musicianship offers you the opportunity to choose the route and this is how it's done. (4W)*

Interviewee 8M experienced that he could use his musician skills when working with the advanced and skillful pupils. It concerns mainly differentiation and helping pupils forward and further. Thanks to interviewee 8M's pianist background, he could help the piano players with difficult pieces of music. Similarly, using his technologic skills he had been able to offer the high school pupils an opportunity to arrange their own concerts. When working with so called regular classes, he felt that his teaching went merely in basic matters and he could not use his musician skills.

Teacher's own skills are displayed best when the pupils are skillful. This was also interviewee 1W's opinion. When the pupil is definitely planning to undertake musical professional studies and is clearly more advanced in music skills, the teacher's musician skills become important. Then it is good if the teacher can guide the pupils to more challenging materials and tell him/her what the musician's work and studying are like. According to the experience, the pupils seldom are interested in teacher's musicianship. Several interviewees shared this experience. When the pupils ask, the teacher eagerly tells them stories from the gigs and own projects. If the pupils are really interested in music business these experiences of the teacher become learning experiences which are more valuable than gold.

Again, we have a reason to contemplate weather a music teacher should be a musician or not. There is seemingly no direct answer to the question. No one in the interviews dared to answer directly yes or no, the answers were rather very cautious, and they were justified with own experiences. Interviewee 5W underlined that being a musician is as a field of know-how a wide extra for supporting the teaching, but it cannot be made as a requirement. Interviewee 8M considered that being a musician was kind of self-evident to be able to get into the line of work. We can say that in this question the definition of the concept is important, and because defining a musician unambiguously is difficult if not impossible, the question cannot be answered only one way. Still, it is relevant to ponder this subject because the content of the curriculum and through them

the requirements for the teaching have changed and the prerequisites for teacher's skills are quite high.

D. Why haven't you moved to a full-time musician?

There are probably as many reasons to become a musician as there are musicians. Most common reasons are love for own musical instrument, the good life which is experienced through succeeding, a conation to express oneself and the feeling of completeness which can be gained through stage performances (Irving, 2002, 34). Another story is, when a musician at heart does not want to work as a musician full-timely. In the interviews showed that the most important reason was money. The interviewees experienced that the musician's work is economically unsteady. The work as a music teacher guarantees regular income and makes it possible to execute musicianship similarly. Interviewee 7M told that he worked seriously as a musician before starting as a full-time music educator. The biggest reasons for changing the career were drunk audience and stupid songs. The atmosphere and environment were the biggest reasons to move to music teaching. Still, he has not stopped doing gigs and musician's work. 7M invests in making own music and gives concerts every now and then. Doing gigs doesn't exactly belong to his professional picture, rather to different projects.

E. Music teacher's work as developer of musicianship

Music supports learning according to research. Ukkola-Vouti (2017, 190-191) lists that music as a hobby has brought among other good thigs multitasking (doing many things similarly), supervisory attentional system, performing, linguistic skills, manual dexterity and usage of voice. These skills can be learned also in music teacher's work, but they can also be learned through being a musician.

Two of the interviewees highlighted learning by doing, especially in singing. When you work daily in a music field and use your own voice, you can get new ideas of different techniques. At the same time, good care is taken of your voice as an instrument and voice managing skills. Voice is an important tool for a music teacher, and it must be overhauled and taken care of. When you also sing outside the job, you must be sure that the voice is usable all the time. Two women interviewees think that being a musician has offered them tools for handling the pieces of music and making transcriptions. In school world, music is often taken down to smaller pieces or the pupils, and one must consider where to start. The most important part must be learned first, whether it is the refrain or a riff and then we begin to build the song piece by piece. In a musician's work one must consider what to train and where it would be most clever to start working. Especially, when you do two jobs at the same time, you must ponder how to use the training time as efficiently as possible. The same goes with teaching. The lesson resources are what they are, and the music teacher has to consider what to learn with the pupils and how to do it.

The performance routine is also the thing, which is linked with the teaching work. As a teacher you are all the time in front of pupils and showing example to them, the teacher also accompanies the school's sing along songs and on the high school level takes care of music performances in the articulation examination celebration ceremonies. The music teacher is performing almost all the time, and interviewee 8M said in the interview that during the working years the performance routines had developed, and

now they no longer experience any feelings of stage fright at different celebrations. This performance routine is valuable in musician's work, too. Also, since in the classroom things do not always go as planned, the attitude to changing situations is different also when doing gigs.

F. Family and musicianship

Most of the interviewees thought that their family had affected their musicianship and had influenced it negatively, especially when the children were young. When the children grew up and became more self-directed, there was more time for executing one's own musicianship and making more gigs and composing own music. Especially women were bound tightly to children when they were small. Interviewee 3W experienced the time of a maternity leave as musically inspiring and a change to make children's music and carry out her own musicianship although she did not play music the same way when the children were small. The maternity leave offered her time and space to express herself musically. This shows that it is dependent on a person's own way of thinking how the time when children are small is experienced. We all are different and get our inspiration from different sources as musicians.

Interviewee 6M saw building family as an own choice. It is a choice which closes one door but opens several others. He thought that perhaps he would be doing musician's work now if there was not a family, but would not choose other way if he had a chance to get back to the past time. Several other interviewees told that they felt the same way. They still did not see the family as an obstacle to being a musician, although it limited it from time to time. There were many situations when the respondents had to think whether to go according to the family needs or not. In such situations, interviewee 4W told that she had always thought that she would have time of her own, too. On the other hand, when the need to express oneself is big enough, also small moments are used very efficiently. Interviewee 5W told that she had recorded song billets with her smart phone during car driving in everyday life. There were also moments when she sat by the piano and immediately a song was born. Similarly, the billets recorded in smart phone were composed ready when the suitable time occurred. This means that the creative processes never totally stop.

Interviewees 1W and 5W are both married with a musician and therefore their coming and going must have been planned more carefully. Especially when the children were small it was clear that her husband went to do gigs and she stayed at home with the children and getting back to work after maternity leave offered the family regular salary again. It was the truth never said aloud that husband goes to gigs and wife does what she can in addition to her regular work. It is a cold fact that being a musician is entrepreneurship, and the income can only be gained through making gigs. Interviewee 5W experienced a need for carrying out her own musical projects also during the maternity leave for her own well-being's sake, although the 'brightest sharpness' of it was missing a little. As a musician's spouse and herself very strongly musician-oriented interviewee 1W told hat her family knew well about her need to carry out multiple projects, and since their children are her husband's biological offspring, they are not living with them every week, which makes planning the schedule and everyday life easier.

It is very much dependent on one's own professional identity how the work is experienced. Interviewees 1W and 5W experienced making music as a way to relax and important for their own coping which they did not wish to lose even one minute.

> *…I have been going kind of risk level and I have said yes for activities, which I should have said no if I had thought it with my common sense. But I have promised to do the task and it has been very important to me all the time. It means that in some gap I have done something which is totally my own. (5W)*

Interviewee 2W does not have children and the children of interviewee 1W come from her husband's side. Their experiences differed some ways from the stories of the other participants of the study.

Interviewee 7M told that he had divorced which made his experiences a little different. Because 2W does not have children it makes it easier for her to move chasing work and hobbies. It is similar when the children live a part of the time in the other parent's home. Earlier divorced interviewee 7M experienced that he could do more musician's work just because he did not have a family as such at home. Also, other interviewees told that they could do more musicians' jobs if there was not family. When you live alone, you can come and go as you will, and the schedule is totally free. On the other hand, interviewee 2W experienced the teacher's work limiting her musician's work although she has no children.

Without a family many of the interviewees would do more musician's work, but some enjoyed teaching so much that they did not miss more musician work aside of it. It is the economic situation that makes those with a family stay in teacher's work. As a teacher the income is easier to gain than as a musician. A teacher's working days and salary are quite regular.

G. The significance of gender in carrying out the musicianship

In this research all interviewees were unanimous that gender has no significance today in being a musician. Of course, there are some limiting matters restricting what one can do. One of them is one's vocal range. A bass singer cannot be a soprano soloist in opera for biological reasons. Still, in the interviews there emerged some stereotype thoughts in connection with musical instruments still existing today.

> *…I was offered some choices because I am a girl, like "you probably want to take piano lessons". People seem to think that "you are a musician; do you play the piano?" Or "are you a flutist?" these kinds of feminine musical instruments, and when I tell them that I am a bass player they are like "WHAT?" it is extraordinary! But I started to play bass after high school because of course I had thought that every musical instrument can be played, but it was not primarily offered to me. (1W)*

The gender had no significance in interviewees' experiences as a musician but there occurred some gender-connected notions and experiences. Interviewees 1W and 2W shared the experience of piano as a feminine musical instrument but they told that this had never affected their own instrument choices. Interviewee 6M experienced that the music women make differs from the music men make if one can look the right way. This

can have a connection to interviewee 4W's discovery of how people speak about musicians. There are musicians and woman-musicians. According to her experiences, very seldom the fact of someone being a man-musician is mentioned, but in case of women, it is mentioned more often. In interviews more than gender, the skills and charisma were underlined. Finally, it is not important who plays the music if it sounds brilliant and impressive. In school world there is no question about teacher's gender or what instruments pupil can play according to their gender. The gender stereotypes still exist in the adults' world as a burden transmitted from one generation to another, but this burden is clearly disappearing fast from the world of the younger generations. It is nice to discover the music teachers' liberal thoughts about music and its gender connections. Music belongs to everyone independent of gender.

H. Earlier musical instrument studies and their experienced effect

All interviewed music teachers had some kind of a musical background and some of them had also qualified for some examinations. In the starting questionnaire information about musical instrument studies and examinations were collected.

Table 4. Earlier musical instrument studies, studying places and highest examination or level

HIGHEST EXAMINATION OR LEVEL		MUSICAL INSTRUMENTS
B	4	Violoncello, piano (classic and free accompaniment), viola, double bass, recorder, flute, kantele, electric bass, singing (classic and pop/jazz), guitar, band instruments, choir conducting, drums
C	2	Ways of studying musical instruments and where the studying was done
3/3	1	Private lessons, Sibelius-Academy, music school, self-educated, conservatorium, polytechnic, music high school

Every interviewee had experiences of playing several musical instruments in many study places. There was only one interviewee who did not have examinations or level performances of any musical instrument, but he had studied playing several musical instruments. The interviewees had versatile instrument studies behind them. All interviewees felt that earlier musical instrument studies were useful for their musicianship and being a music teacher. Similar results were also obtained by Pohjannoro (2010) in her study. One interviewee had not done any musical instrument studies in any music school, and in the interview thought that he would now act otherwise, although he saw self-education also useful. Interviewee 6M experienced that self-education had developed his improvisation skills which are very important to his work and he thought that he could easier meet and understand pupils because he remembered his own background.

> *…When I do the Music Forum program, I can maybe go better close to the pupil when I see that he cannot do something. I know how he is pushed forward and how I offer a route to go to. What are those small tools, which help going forward so that we do not just put a notebook in front of him and ask him to play. Rather first teach him to do something and then afterwards you can show him from the notebook that this is what you just performed. (6M)*

The improvisation skill has been valuable in all areas of music. It is easy to throw oneself into something, and if the notes fall down, I can go on playing without stopping to pick them up, the music goes on. The missing skills of piano plying are compensated with other skills by interviewee 6M. As a self-made guitar player, he has tried many different musical genres and playing in bands has taught him many musical skills through practice.

The musical instrument studies offer a lot of know-how not only in playing several different musical instruments but also in the area of pedagogy. Many of the interviewees had the Sibelius-Academy music education studies behind their qualification and they saw the skills learned there very valuable and useful. Interviewee 1W underlined the role of the pedagogue in teaching different musical instruments. For example, band pedagogy differs a lot from classic singing pedagogy, one highlighting group dynamics and the other underlines individual centered pedagogy. The role of the pedagogue is totally different in these two areas. One of the strength areas of a music subject teacher is the group managing. A music teacher teaches a group, not an individual. And even if the school education is group teaching, different roles of pedagogues teach a lot and they can offer a lot of tools to one's own work through experiencing themselves. Of course, not all studies were praised, and challenges were found, too. Self-made musician interviewee 6M experienced different types of tunings as big challenges (compare for example guitar tuning and violoncello tuning). Interviewee 4W told about her difficulties in piano playing and free accompaniment during the studies.

> *For example, the free accompaniment teacher could not make me understand why it should be rehearse and what I get from it. Of course, I repeated it motorically, but it did not open the deepest essence of the chords to me. It was very difficult for me to think about the world through the chords but of course, I played the low notes and learned that the chords are I-IV-V-I… That here they are but I never thought of them like chord degrees. The same teacher taught me both piano playing and free accompaniment, but she never opened the passages so that for example here it is built of G major chord and here are notes in another order. It never opened to me. Now I can play four voice choir songs easily and I see directly the chords, there is no difficulty anymore, but the years have done their duty. In studying time, I never got help in this matter. (4W)*

Interviewee 4W underlined that she would have needed more theory to explain why something is done in a certain way. The logic was missing, and the things had to be realized in the hard way by oneself. Behind the difficulties there was also a strong background as a violoncello player. A violoncellist reads only one line of notes at a time and seldom plays chords. 4W said that she was saved many times by her excellent ability to play prima vista, she could bluff by playing the pieces of music directly from the written notes without any difficulty, not understanding that it is an ability which not all have. Interviewee 6M saw the music theory as an unimportant matter in music making because he never had to struggle with theoretic matters.

The interviewees saw it important that they had an opportunity to observe teaching during their studies, but they saw it even more important to work using many different musical instruments by themselves. When speaking about musical instrument studies in music teacher education, interviewee 2W experienced that musical instrument

studies should be increased and not decreased. She experienced this as a gap between the needs and what was offered. One must not be a master in every musical instrument but should have such skills that one is able to help pupils and give them advise in different musical instruments.

Earlier music studies also helped in conceiving what it means to be a teacher. The teachers are all different and have their own ways to teach things. Some have more personal touch than the others and some have developed mastery in teaching methods throughout the years. Observing different pedagogues is always enriching and one always learns something from it. For instance, in the case of interviewee 4W we could learn that a pedagogue should always justify why something is practiced in a certain way. It is enriching to have studied with many teachers but as interviewee 6M told, a self-educated teacher may have developed different kinds of approach to understanding the learning processes. We can speak of different pedagogic perspectives. A pedagogic perspective is very important when we teach pupils new matters. It also includes seeing the pupil's point of view and different viewpoints.

The musical background has also offered a good network and contacts in music business for many interviewees. Friends working in different areas of music field can help in getting gigs and solving different musical problems. Musician contacts may also produce entertaining value as the pupils see it wonderful if the teacher has been performing with a celebrity.

I. Musical instrument studies besides working

Although the musical instrument studies were experienced useful and valuable in developing one's professional skills, not many of the interviewees took singing or musical instrument lessons besides working, although they would have been able to do it and many of them wished to be able to take lessons. The biggest reason was the lack of time. One should find time not only for lessons but also for practicing. Some of interviewees could take lessons and also found time for it for a couple of years after qualifying, but gradually the hobby ended under the pressure of working. In most cases, the reason for starting to take lessons in some musical instrument was purely personal not a requirement or pressure from work.

A wish to develop and keep up one's own musicianship was seen important from the well-being's point of view. Also, own experiences of studying were important. A good pedagogue can appreciate good learning experiences and tries to offer them also to the pupils. Interviewee 1W told that she collected musical instruments and learnt to play them using her friends' help and their skills and abilities. According to Pohjannoro's study, versatile musical skills, especially those of playing different musical instruments, were typically music educator's strength. One should boldly be able to grab any musical instrument and learn to play it by oneself (Pohjannoro, 2010, 20). Many sided instrument education needs occur according to interviewee 2W in music teacher education. It is clearly a target for developing the education.

Some of the interviewees told they were taking singing lessons or singing in a choir to control and manage their own voice. Music teacher's profession was seen to stress voice, and having singing as a hobby was seen as helping in taking care of the voice. Interviewees see singing lessons as their own time and a route to keep one's own musicianship living. Learning new musical instruments was also seen important for

developing one's musicianship. It is also important to gain positive learning experiences, because as teachers the interviewees try to offer similar experiences to pupils for increasing their motivation.

J. Music and teaching now and here

None of the respondents told to feel pressure from the employer to develop their professional skills. If there were pressures for developing their skills, they came all intrinsically from themselves not from outside. Gaining experience and knowledge helps a music teacher to be more merciful to oneself and not pressuring for better and better skills. Many had experienced these pressures as young music teachers, but later they had learned that less is more. Not everything must be mastered or taught. Especially in music teaching, it is easy to burn out, because there are endless possibilities and more things that could be taught than it is possible to teach during the lessons.

In music field, there are big changes taking place all the time, but one cannot be participating in everything. It is more important to follow the development of the subject itself. The development goes on with its own weight and in schoolwork one must follow the time. This does not mean a pressure, but if one is not at all interested in following the development, the teaching soon stops and becomes uninteresting. For one's own work and work motivation it is necessary to be awake and active. One good example of an important development for a music teacher is music technology. There are lots of updating education courses available, and many participate in them if the economic resources allow. It is not obligatory to participate in this technological revolution, but it is happening whether we wish it or not. Music teaching can be enriched by taking iPad in teaching with all its music applications. Not all schools can afford it and traditional music education must also be appreciated. Traditional does not mean playing the same program from year to year.

The differences between the generations are always present in music teaching. What pupils see as being interesting at a certain time is not necessarily what a teacher sees as interesting at all. Here steps in the pedagogue who is able to pick up those important matters which can be taken into the teaching. A skillful teacher listens to pupils and also notes their interest areas when planning the music lessons. At the best, a teacher must not follow the music wave and trends, pupils may be sources of information in that area. Similarly, a teacher can be seen as a source in older music genres and styles. In modern music education lots of note sheets outside music books are used and the importance of old-fashioned music books is descending fast. The music books work nowadays more as material and note banks. In the senior classes of the elementary school music books are seldom used, instead there are many different books in classes where songs can be picked for teaching. In addition to this, a teacher often writes notes from a piece of music.

Summary and Discussion

According to the results of interviews, the interviewees (music educators) have a strong professional identity and all of them carry out their musicianship in their own way. The earlier music studies do not have significance for later experiences as a musician, what is most important is how one sees and feels music making and having music as a hobby.

Although being a music teacher and a musician can go hand in hand it is not a requirement or obligation. All music teachers do not have an emotional zeal to be a performer themselves, which is perfectly acceptable. Being a musician adds an extra value to teaching, but lacking it does not make music teaching any worse. In teaching, the most important matter is to carry out the curriculum and offer pupils as versatile and high-quality music education as possible. If being a musician had been a precondition for succeeding in all this, the qualifications, curriculum and contents of future music teachers' education would be quite different. A music teacher who also works as a musician has a clear advantage in that he/she is able to transfer musical know-how to those pupils who are interested in music career. This know-how is most important in senior classes of elementary school and high school because the pupils are at the age when the profession studies start to interest them. The results also clearly showed that musician's skills add an extra value to senior class elementary school teaching and high school teaching, too. Musician's skills were not seen offering much advantage in the lower elementary classes and the pupils were not interested in their teachers' musicianship in lower classes of elementary school.

Reliability, Validity and Ethical Questions

The research is reliable, because it is built on the experiences which the teachers have told about in the interviews. We must remember that reliability is concerned with a question of truth and objective information. We must separate the reliability of the observations and their objectivity, which means: is the researcher interested to understand and genuinely hear what the interviewees are saying? In the background, there cannot be the impact of researcher's or the respondents' gender, age, religion, nationality, political attitude or anything else in what comes up in the interview (Tuomi & Sarajärvi, 2009, 134-136). Validity means that the research should explore the matters where it says to aim (Tuomi & Sarajärvi, 2009, 136). This research is valid because it has explored the questions where it aimed. Validity is also supported by the interview as a research method and the selection of the interviewees. The selected teachers satisfied the demands which were written in the email which was sent to them.

The research reliability is good if a repeated research would yield the same results. Similar results would not necessarily be obtained if this research was repeated in different areas of Finland, because there may be real differences in curricula and in teacher's hiring. To get data allowing more generalization we should interview music teachers from all over Finland. The results of this research cannot be generalized, but further studies could be done on the basis of them.

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"TOUCHING A MUSICAL INSTRUMENT" AS A NEW APPROACH TO MUSIC LESSON: THE JOINT PROJECT OF TARTU HANSA SCHOOL, DESCARTES SCHOOL AND TARTU SECOND MUSIC SCHOOL, 2017–2019

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Abstract

The aim of the paper is to highlight the impact of a new approach on teaching and learning music and to share the experiences of instrumental group teaching in the co-operation with comprehensive schools and Tartu Second Music School. Group instrumental teaching - this form of study first was implemented in Tartu County as part of a joint project that began three years ago.The aim of the joint project was to introduce to children different music instruments in order to support their development and learning ability in primary school. The content of the joint project was as follows: the pupils of the 1st grade of comprehensive school learn to play three different music instruments (e.g. violin, piano, ukulele, accordion, Estonian zither or percussion) during one year at a music school. One music instrument is played for six weeks, one lesson (45 minutes) per week. A learning group consists of four-six students and the learning session ends with a concert at the sixth week. The project is intended to support general education.

For mapping and describing the opinions on project outcomes, we carried out a survey based on three semi-structured questionnaires. The aim of the survey was to find out music learners' (N=121), parents' (N=121) and teachers' (N=13) opinions on the project's outcomes.

The results based on the opinions of the parents show that the emotional attitude of the children was strongly positive. The children were very fond of musical instrument lessons. The results of this study show that progress was made in the development of children at all three levels according to the classical distribution of personality structure, i.e. cognitive, affective and psychomotor domains. Based on the specificity of each musical instrument, the children gained new knowledge, developed their creativity, sense of rhythm, coordination, emotion, sociality. Group instrumental lessons offered a very social learning environment for the children. The pupils learned to play instruments and listen to each other at the same time, shared the gained knowledge, helped each other and increased their community spirit. The children also learned to take responsibility,

improved their ability and courage to perform. The teachers emphasized the increase in manual dexterity at the psychomotor level.
Keywords: *new approach to music lessons, group teaching, co-operation*

Introduction

Group instrumental teaching is an increasingly common form of instrumental learning in the world, less common in Estonia. There have been discussions about the challenges and possibilities of group teaching, about the advantages or disadvantages of group tuition and individual/private (one-to-one) teaching within music education in recent times (European Music School Union, 2016).

Many musicians, music teachers and researchers have found the many potential benefits of group instrumental teaching for students (Lennon, 2013, 2015; European Music School Union, 2016; Topham, 2017; Conaghan, 2014, 2019; Barley, 2019; Lee, 2019). Lennon (2013) has suggested that well handled series of group lessons actually had more educational potential than the traditional 'conservatoire' style one-to-one teaching that seems so highly valued. For instance, Lee (2019) has totally revolutionised her studio from private teaching to only group teaching. Conaghan (2019) has highlighted/underlined that all general education students have to equal opportunities to study the instrument. Today, nearly 2.000 students continue to enjoy stringing at Irish schools and this tuition is free.

Group instrumental teaching as a form of study was first implemented in Tartu County (Estonia) as part of a joint project that began three years ago. Different partners had to be involved in the joint project. The co-operation project involves elementary school students from two comprehensive schools: Tartu Hansa School and Tartu Descartes School. The third partner school is Tartu Second Music School. The project is supported by the Education Department of Tartu City Government.

The content of the project was following: the pupils of the 1st grade of comprehensive school learn to play three different music instruments (e.g. violin, piano, ukulele, accordion or percussion, as well as small Estonian zither (with seven strings) during one year at a music school. One music instrument is played for six weeks, one lesson (45 minutes) per week. A learning group consists of four-six students and the learning session ends with a concert at the sixth week. The project was part of an outdoor study program. Attending music school took two school hours (according to comprehensive schools' timetable). Within one hour, the children went to the music school on foot and came back from there also on foot in any weather. During another 45-minute school hour, children studied one musical instrument in the music school. The project is intended to support general education.

Aim of the research: to highlight the impact of a new approach to teaching and learning music and to share the experiences of group instrumental teaching in cooperation with comprehensive schools and Tartu Second Music School. The aim of the joint project was to introduce to children different instruments in order to support their development and learning ability in primary school.

Object of the research: the profile overview of the opinions of the pupils, their parents and teachers on the joint project's outcomes. Pupils of the 1st grade of comprehensive

school who attend music school with the aim of becoming acquainted with three different musical instruments within one year.

Methods

For mapping and describing the opinions on project outcomes, we carried out a survey based on three semi-structured questionnaires: one for music learners, the second for their parents and the third for teachers. The aim of the survey was to find out music learners' (all together N=121), parents' (N=121) and teachers' (N=13) opinions on the project's outcomes. In April of the 2017/2018 academic year, the first survey was carried out. 66 questionnaires were received. In May of the 2018/2019, the second survey was conducted. 55 questionnaires were received. In June 2019, the questionnaire for 16 teachers was distributed. We received back 13 answers from teachers.

The questionnaires were analysed qualitatively as well as quantitatively. The analysis was undertaken quantitatively using the *Statistical Package for Social Sciences for Windows* (SPSS). The data table of the SPSS statistics software contains numerical data as categorical data had been entered into the table with the help of numerical codes. I used summative qualitative content analysis as a method in my research (Laherand, 2008, 297–199). The answers were carefully read and grouped, similar answers categorized and coded then. As stated above, categorical data are entered into the SPSS programme with the help of numerical codes. The answers were analysed with the SPSS 20.0 statistics package.

SPSS for Windows is a data analysis system that provides very good tools for managing and statistical analysis of great data sets. In the research were used study materials developed by Katrin Niglas, Professor of Data Analysis at the Institute of Information Science at Tallinn University, in 2008 (www.tlu.ee/~katrin). Data were managed in the SPSS data window into which data can be entered and processed in two modes: on the Data View and the Variable View. The data table (Data View) thus contained rows (cases) and columns (variables). Each line on the data sheet corresponds to a case, in this reasearch - to one respondent (121 pupils, 121 parents, 13 teachers). Each column corresponds to one variable (in this study to one possible answer).

As the question may contain different answers, it was more productive to create a separate variable for each possible answer**.** When questions contain more than one answer, a method was chosen where a separate variable was created for each possible answer and the possible values were no/yes, entered into the SPSS data sheet with the numerical code 0 and 1. Researcher operated with the dichotomously coded questions with several possible answers/for multiple choice questions. Thus, for multiple choice questions, variables were created on a binary scale 'No'=0 and 'Yes'= 1.

It was not necessary to provide a detailed description of the data coding in the article as it is general knowledge in the case of the SPSS programme for reaching the necessary results (percentages, graphs, bar charts etc.). The SPSS data table only contains numerical values, which enabled me to get percentages of answers.

Results of the Research

A. The feedback from the pupils on a joint project

The following questions were asked to the pupils of the 1st grade of comprehensive school (N=121):

1. *What instruments did you play at the music school in this school year?*
2. *Which musical instrument did you like the most? Why?*
3. *Which of the musical instruments did you not like? Why?*
4. *What do you want to say to a music teacher?*
5. *Would you like to continue studying music at a music school next year with one particular instrument? (a) If YES, what kind of instrument would you like to study in depth? if NO, why not?*
6. *What do you recommend for next year's Grade 1 kids who are learning to play a musical instrument?*
7. *What did you like the most in a class of instrumental lessons?*

In answer to the first question, the children named the following different musical instruments: accordion, piano, percussion (among these triangles, xylophone), ukulele, violin.

Now about the answers to the second and third questions. Based on pupils' responses, no instrument distinguished itself as a special preference. Children liked most violin – 37 respondents or 30.6% answered like that, ukulele – 29 respondents or 24%, piano – 22 respondents or 18.2%, accordion – 20 respondents or 16,5%, percussion – 8 (6,6%). But paradox is that while ukulele was one of the most liked musical instruments, it was also a more frequent musical instrument that was not liked by children – 28 of respondents or 23.1%. In other words, a quarter of the children did not like ukulele and the children often answered: *the ukulele playing makes my fingers sore* (C2.8; C1.7, C1.8; C1.44, C1.), *ukulele hurts fingers* (C1.4, C1.6, C1.28, C1.37, C1.47, C1.55 and others); *difficult to play* (C.2.40; C1.63, C1.65 etc.). Playing the violin also hurt the fingers of the left hand (C1.13, C1.1).

Children were very fond of musical instrument lessons. Pupils' answers to the question *"What do you want to say to the teacher?"* see in Figure 1. The children thanked and praised the teacher (46.3%). For instance, one child writes/lists in capital letters: *1. The piano teacher is nice. 2. The violin teacher is good. 3. The ukulele teacher is cool.* (C1.3), or simply: *You are good* (C2.54). Here were also recommendations with a critical arrow (14%). For instance: *Play more with the kids. The violin supply teacher played with us a lot* (C1.58); *There could be more play in a lesson* (C1.16); *The pieces of music to be learned could be more complex (C2.20)*, T*he lessons could be a little longer* (C2.25), and positive recommendations were 12.4%. For instance: *Teach in the same way* (C1.13).

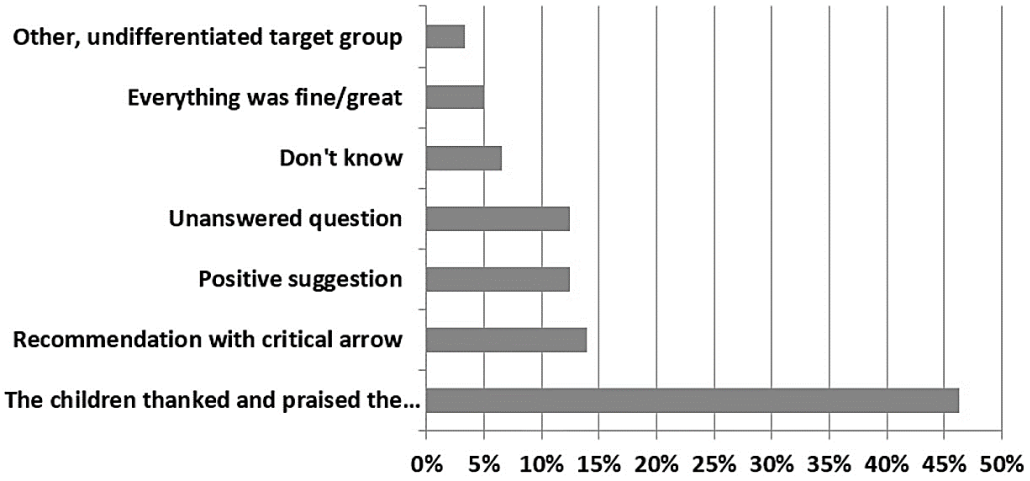

Figure 1. Children's answers to the question „What do you want to say to the teacher" (N=121)

However, 32.2% did not answer the question *"What kind of instrument would you like to study in depth?"*. The piano came first in the hierarchy of preferences (24%) only the next was the violin, then the ukulele.

To the question *„Why don't you want to continue playing the instrument in depth"*, the answers were divided as follows: 83 respondents or 68.6% simply did not answer, 13 (10.7%) seven (5.8%) answered that the agenda was tight and six (5%) simply did not want said that it was difficult.

To the following question *"What do you recommend for next year's Grade 1 kids who are learning to play a musical instrument?"* almost half of the children (47.9%) responded to the question with a positive suggestion on how to learn. 25 pupils (20.7%) wished briefly to succeed. 16 of the pupils recommended actively taking part in a musical lesson.

Based on pupils' responses to the questions *"What did you like the most in a class of instrumental lessons? What was the most fun?"* the following semantic categories were distinguished:

1) *Most of all I liked playing different instruments/practicing/studying* – 53 children (43.8%) mentioned it;
2) *Playing games* – 34 respondents (28,1%). It means that one third of the children highlighted playing games;
3) *Liked the teacher and the lesson* – 19 respondents (15,7%);
4) It was also mentioned that *I liked certain tunes, in particular new tunes* – eight respondents (6.6%);
5) *I liked concerts and performances together* – eight respondents (6,6%);
6) Seven children (5,8%) replied that *everything was great*;
7) *Self-creation and independence were also valued* among five children (4.1 %);
8) Four children (3.3%) enjoyed singing during the lessons;
9) Five children did not answer this question.

Table 1. Distribution of children's answers to the question „What you liked the most in a class of instrumental lessons?" (N=121)

ANSWERS CATEGORIES	FREQUENCY	%
Playing different instruments, practicing	53	43.8
Playing games	34	28.1
Liked teacher and the music lessons	19	15.7
Liked certain tunes, new tunes	8	6.6
Liked concerts	8	6.6
Everything was great	7	5.8
Liked self-creation and independence	5	4.1
Enjoyed singing during the lesson	4	3.2
Unanswered	5	4.1

B. The feedback from the parents on a joint project

The results of the survey show that the parents felt that the emotional mood of their children was strongly positive during the project. To sum up, researcher was amazed at how positive the project was from the parents' perspective.

The following questions were asked to the parents (N=121):

1) *What kind of feedback did your child receive about the instrument lessons?*
2) *What made you happy with this project?*
3) *What was it about this joint project that raised questions for you? (What was the problem for you?)*
4) *What are the options for your child to continue playing the musical instrument?*
5) *I want to say that….*

Let's first look at the categories that emerged from the parents' answers to the question *"What kind of feedback did your child receive about the instrument lessons?"* (See Table 2):

1) 51 parents or 42.1% of respondents answered like "*Very positive feedback shortly, the child really liked them*";
2) Respectively 48 respondents or 39.7% answered like "*About instrumental lessons and music school in general*";
3) 47 respondents or 38.8% answered like "*Description of the child's emotion, often repeated by words such as excited, cheerfully, "fierce", child's eyes were shining. The child was filled with passion, the child was happy, used the word "cool", the child's eyes were shining, was fun, was exciting, was very pleased*";
4) 33 respondents or 27.3% answers about specific music instrument like *"The value of trying different musical instruments"*;
5) 17 respondents or 14% answered like "*The child shared new information and new knowledge at home*";
6) 10 respondents or 8.3 % answered like "*There was no feedback from the child/the child didn't speak (anything) at home. The mother had to ask*";
7) Six respondents or 5% answered like *"The child praised the teacher"*;
8) Two respondents or 1.7% stressed positive response to concerts;
9) There was only one negative response to the concerts/performances;
10) Four parents (3.3%) did not answer this question.

Table 2. The categories that emerged from the parents' answers to the question "What kind of feedback did your child receive about the instrument lessons?"(N=121)

ANSWERS CATEGORIES	FREQUENCY	%
Very positive feedback	51	42.1
About instrumental lessons and music school in general	48	39.7
Description of the child's emotion (excited, happy, cheerfully, "fierce", child's eyes were shining, etc.)	47	38.8
The value of trying different musical instruments	33	27.3
The child shared new knowledges at home	17	14.0
No feedback from the child (at home)	10	8.3
The child praises the teacher	6	5.0
Unanswered	4	3.3
Positive response to concerts	2	1.7
Negative response to concerts	1	0.8

Here are the parents' answers to the question *"What made you happy with this project?"* The following semantic categories were distinguished in the case of making happy with the project:

1) 70 parents or 57.9 % of respondents answered like that children got to know/try different instruments;
2) Respectively 26 respondents or 21.5% mentioned gaining new knowledge, broadening horizons, highlighting the need for a joint project;
3) Respectively 25 respondents or 20.7% highlighted the need for a joint project;
4) 22 respondents or 18.2% stressed children's growing interest in music, the desire to study further;
5) 19 respondents or 15.7% mentioned children's positive emotions during instrument lessons;
6) 15 respondents or 12.4% stressed the importance of concert experience;
7) Four respondents or 3.3% expressed appreciation/acknowledgement of music teachers' contribution to children's aesthetic development;
8) Two respondents or 1.7% stressed that the main results of this project – development of children's creativity and independence;
9) 10 respondents or 8.3% did not answer this question.

116 parents did not answer to the questions *"What was it about this joint project that raised questions for you?" "What was the problem for you?"* It can be concluded that the vast majority of parents, 96%, did not have any questions about the project. Only three parents (2.5%) pointed out the need for better information about the concerts. One parent pointed out the need for music teacher feedback on the student's progress (P1.32).

Parents' answers to the question "*What options do you see for continuing with a musical instrument?*" were as follows:

1) 22 parents or 18.2% of respondents answered that the child doesn't continue playing the instrument;
2) 21 respondents or 17.4% could not answer this question;
3) 15 respondents or 12.4% answered like *„The child starts a Hansa school in a hobby class"*;

4) 13 respondents or 10.7% answered that their child will begin studying at a music school next year;
5) 12 respondents or 9.9% answered that continuation depends on the child's best interests;
6) 10 respondents or 8.3% answered that the child will not continue due to overload;
7) Eight respondents or 6.6% answered that their child is already learning the instrument;
8) Six of respondents or 5.0% answered that their child continues in both hobby group and/or music school;
9) Two of respondents or 1.7% answered that their child does not continue due to lack of financial means;
10) Two of respondents or 1.7% answered that their child continues (independently) under the guidance of family members;
11) Two of respondents or 1.7% answered that their child will continue in the school hobby group;
12) 1 of respondent or 0.8% answered that the child studies at music school;
13) Seven of respondents or 5.8% did not answer this question.

Summarizing the results of the survey, it is obvious that: a) one fifth of parents do not consider necessary to continue playing the instrument and 17.4% of them were in doubt, answering „I can't say, it's still open, *vague*"; b) children continue to attend a general education school in a hobby circle rather than a music school (parents' reasons: busy schedule of children, as well as children's priorities are other fields of interest).

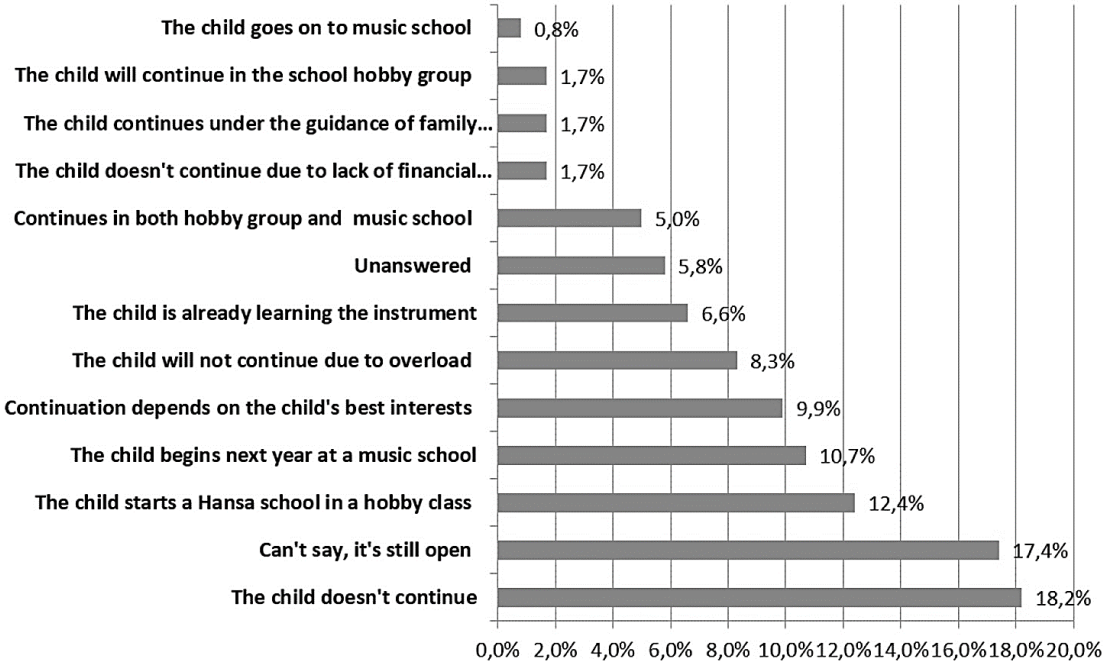

Figure 2. The distribution of parents' answers to the question "What options do you see for continuing with a musical instrument?" (N=121)

The study has revealed that when parents had an opportunity to add something (the last question), 36 (30%) of them praised the project, highlighted the benefits of the

project and stressed the need for it. Nearly a third of parents thanked teachers and schools in general and in particular. Only three parents highlighted the shortcomings and emphasized the need for better information about the concerts; In general, the parents wanted to attend concerts, but the concerts took place in the morning on working days. The three parents (P1.9; P1.19, P1.59) wanted to know if the child had any prerequisites for playing the music instrument in the future.

C. The feedback from the teachers on the joint project

The following questions were asked to the teachers (N=13):

1) *How important do you consider the cooperation between the general education school and the music school?*
2) *How do you evaluate the effectiveness of the group lesson form in instrumental learning in this collaborative project?*
3) *How do you evaluate the impact of the joint project as a whole?*
4) *How do you see the project's impact on the child's development of new knowledge (cognitive level)?*
5) *development of emotions (affective level)?*
6) *ɐevelopment of the child's manual activity (psychomotor level)?*
7) *Which were the good aspects of the joint project?*
8) *Which were the bottlenecks of the joint project?*
9) *Do you think it is necessary to continue the joint project?*
10) *Would you like to comment? Do you want to add something or comment?*

First general data: eight teachers from comprehensive schools and five teachers from music school answered the questionnaire. There were 11 female and 2 male teachers. Five teachers were 55 years or older, three were 45–54 years old. Five teachers have master's degree (or equal to master degree), four teachers had secondary-vocational.

The answers to the first question *„How important do you consider the cooperation between the general education school and the music school"* were as follows: 11 teachers responded that they considered cooperation or joint project to be very necessary, one teacher – as quite necessary and one did not consider it necessary.

There were very different answers to the question *"How do you evaluate the effectiveness of the group lesson form in instrumental learning in this joint project?"* Five teachers found the results very good. Opinions differed on the size of the group. One teacher stated that six children in the group were the right size; another stated that five students in the group was the maximum and the third thought that one-to-one teaching would still be most effective. In a group lesson all of the students should be actively involved.

To the question *„How do you evaluate the impact of the joint project as a whole"* the following teachers' viewpoints were highlighted:

- *„Children gained new knowledge/project providing new knowledge and developing children"*– four teachers (T2, T4, T7, MT2/10);
- *„The project was rated very successful, very good"* – three teachers (T1, T3, T5);
- *„A positive evaluation of the project"* – two teachers (T6, T8);
- *„A positive experience for children"* – one teacher (MT4/12);

- *„Gratitude from children"* – one (MT1/9);
- *„Good project"* – one teacher (MT3/11);
- *„Can't say"* – one teacher (MT5/13).

The following three questions dealt with teachers' assessments of the impact of the joint project on the child's development of new knowledge (cognitive level), child's emotional development (affective level), and manual activity/development (psychomotor level).

Answering the question „*How do you see the project's impact on the child's development of new knowledge (cognitive level)?*" the teachers highlighted:

- „*Getting new knowledge* – six (T1, T3, T8, MT1/9, MT2/10, MT4/12);
- „*Developing a child*" – four (T2, T5, T7, MT2/10);
- „*Having a great positive impact*" – three (T1,T4, T6);
- „Getting more music students" – two (MT1/9, MT3/11);
- „*Helping with school music lesson*" – one (T3);
- unanswered – one (MT5/13).

Teachers' views on the question „*How do you see the project's impact on the child's development of emotions (affective level)?*" were as follows:

- „*Naming affective states*" – seven (T2, T4, T6, T8, MT1/9, MT2/10; MT4/12);
- „Lots of positive emotions" – two (T 1, T3);
- „*A child with special educational needs (attention disorder) attended the lesson, joint concerts, making music together*" – two (T2, T5).

Teachers emphasize the following values: calmness, joy, curiosity, loss of fear for not knowing, enthusiasm, constructive motivation. The elementary school teachers considered the size of the group well suited to the child's emotional development.

Answering the question *„How do you see the project's impact on the child's development of the child's manual activity (psychomotor level)"*, the teachers emphasized the increase in manual dexterity on the psychomotor level. The teachers described how the child progressed on a psychomotor level. Seven teachers (T1, T2, T3, MT1/9, MT2/10, MT3/11, MT4/12) pointed out that the project considerably developed motor skills. Because playing a musical instrument requires a great deal of coordination: *„The child must move one hand one way and the other hand the other (accordion, Estonian zither)"* (T3, MT2, MT3, MT4). Improved dexterity, sense of rhythm. The teachers pointed out, that the child's confidence in himself grew (T5). Two teachers (T2, T6) responded that the impact was great. According to one teacher, *„...the impact of the joint project was individual, but some children had noticeable progress"* (T7). One teacher stated that *„...it is difficult to say how measurable this effect is, but in spring I feel the project has definitely had a positive"* (T8). Only one teacher answered *„I can't say"* (MT5/13).

The results of this study show that progress was made in the development of the children at all three levels according to the classical distribution of personality structure, i.e. cognitive, affective and psychomotor domains.

For the questions *„Which were the good aspects of the joint project?"* and "*Which were the bottlenecks of the joint project?"* were a series of multiple choice questions that asked teachers to indicate which of the following options were appropriate for them.

The following points were listed as good aspects of the joint project: cyclicity, periodicity (2), joint concerts (4), studying different musical instruments (4), creating interest in music (5); widening/broadering the horizon of the child (4), increase of social skills (4), eliminateing fear (2), working with parents/increased cooperation with parents (4), developing and producing a positive emotion (2), moving away from routine (1).

The next question was *„Which were the bottlenecks of the joint project?"* Six teachers found no bottlenecks; two music teachers stated that the group was too large, which led to discipline issues; two teachers did not answer this question; one teacher stated as bottleneck the need for an assistant teacher; one teacher found the project was too short for authentic children, and one more teacher found children too young.

The distribution of teachers' answers to the question *„Do you think it is necessary to continue the joint project?"*: *"Yes, sure/certainly"* – 12 teachers answered like that. One teacher answered: "*The class leader can answer this question".* Seven teachers did not want to add anything or comment, five teachers responded with thanks. One teacher answered, that there was a need for training to conduct a group lesson: "*In the case of children with behavioral disorders, the teacher could have some course or training on how to conduct a group lesson with them"* (MT2/10).

The results of the survey show that the project should be continued. This is confirmed by 12 teachers, also acknowledged by the children and their parents. The study has revealed that when parents had an opportunity to add something – 30% of them praised the project, highlighted the benefits of the project and stressed the need for it. Nearly a third of parents thanked teachers and schools in general and in particular. From the point of view of the music schools, it is necessary to continue the project too, because this will make it clearer to the whole society that music education and music school are necessary.

Discussion and Conclusions

The results of the surveys showed that opinions on the project's outcomes were convincingly positive. The results based on the opinions of the parents show that the emotional attitude of the children was strongly positive. The results of the surveys showed that both parents and children were very positive about the project. The studies provided evidence that the parents' support and attitude to the project were very positive even if the child did not want to continue studying the musical instrument for various reasons. A really amazing was the fact of positive evaluation of the project from the parents' perspective. The children were very fond of musical instrument lessons. Parents rejoiced at the joy and enthusiasm of their children that the project gave them. The study has revealed that only three parents highlighted the shortcomings and emphasized the need for better information about the concerts. Particularly enthusiastic were the teachers of the comprehensive schools. Music teachers were also positive and supportive, but there was an opinion/view that individual learning is more effective. Lennon (2013) has stated that group teaching is a subject which frequently

brings out the best and worst of attitudes among instrumental teachers. The class music teacher's aims are different – they don't have to produce competent instrumentalists who can pass grade exams. The response of one teacher highlighted the need for (teacher) training to conduct a group lesson, as this is a key point for the project's success, especially if cooperation is to be extended to other schools in the future.

The results of this study show that progress was made in the development of children at all three levels according to the classical distribution of personality structure, i.e. cognitive, affective and psychomotor domains. The teachers emphasized the increase in manual dexterity on the psychomotor level. Based on the specificity of each musical instrument, the children gained new knowledge, developed their creativity, sense of rhythm, coordination, emotion, sociality. Group instrumental lessons offered a very social learning environment to the children. The pupils learned to play instruments and listen to each other at the same time, shared the gained knowledge, helped each other and increased their community spirit. The children also learned to take responsibility, improved their ability and courage to perform. The child's confidence in him/herself grew. As Conaghan (2014, 2019) has underlined, all general education students must have equal opportunities to study the instrument.

The research data suggested that the impact of a new approach on teaching and learning music was distinguishable: the good impact of the joint project on child's development and learning ability was clearly perceived. Moreover, the joint project certainly increased the cohesion of the society/the cohesiveness of the community, as all 1st grade students in the general education school had equal and free access to various musical instruments.

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CAPTURING BENEFITS OF MENTORSHIP IN VOCAL MUSIC PEDAGOGY WITH A PROJECTIVE STORY-TELLING TASK

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Abstract
The teacher-student relationship influences academic and personal outcomes for students from primary school through higher education. Most students, from an early age, learn to avoid conflict with teachers, but vocal music students have unique experience with one-to-one pedagogy and may learn to 'work through' conflict. The present study seeks to identify possible strengths of vocal music students, using a projective story-telling task. Vocal music students were significantly more likely than non-music students to compose stories featuring predominantly positive outcomes, conflict resolution, secure attachment, responsible action, and internal locus of control. The degree of internality, however, did not predict the grades or jury ratings of the vocal music students.
Keywords: *vocal music, mentor, pedagogy, student-teacher relationship, projective measurement*

Introduction

The teacher-student relationship is understood to influence academic and personal outcomes for students at all levels (Hughes, Luo, Kwok & Loyd, 2008; Spilt, Hughes, Wu & Kwok, 2012; Sengul, Zhang & Leroux, 2019). Rogers (2015) found that the alliance college students perceive with their professors contributes to grades and self-perceived learning. As class sizes rise in many disciplines, special strategies may be needed to increase opportunities for the development of the teacher-student bond (Sengul et al., 2019), but that connection is built into vocal music education where one-to-one mentoring is the norm (Burwell, 2019).

Writing about the elementary school music classroom, Steele Royston (2017) makes a strong case for empathy and caring in the teacher-student relationship, arguing that the student is more important than the music. The importance of the music surely increases as students grow toward young adulthood and professional education, but the student-music balance is not a zero sum game; even in higher education, the individual student

remains important and much must be learned beyond technical music skills (Gaunt, Creech, Long & Hallam, 2012).

Ellis (2004) studied the impact of teacher confirmation on college students enrolled in general education classes, contending that students are influenced by receiving messages (implicit or explicit) from teachers that the students are *"valuable, significant individuals"* (p. 2). Ellis found that, when confirmation is in doubt or when disconfirmation occurs, significant apprehension may arise in the student and result in performance deterioration. Still, though college students, in general, may demonstrate sensitivity to negative communication from faculty, vocal music students might manage better.

Vocal music students are constantly navigating the dissonance between self-experience and audience-experience (Helding, 2017). The mentoring professor is both a source of dissonance (providing feedback that may differ from the student's internal experience of self) and a trusted, empathic guide. Spilt et al. (2012) note that much research points toward pernicious effects of conflict in the teacher-student relationship, and Meyers (2003) prescribes a range of efforts to prevent conflict in traditional college classrooms. In vocal music pedagogy, however, professional development includes emerging skills for *"resolving the dissonance to consonance"* (Helding, 2017, 90). Most students, from an early age, learn to avoid conflict with teachers, but vocal music students learn to *work through* conflict.

The present study seeks to identify possible strengths of vocal music students – advantages that might be traced to their unique learning experiences. We chose to create and use a projective story-telling task. In such tasks, an unfinished story (a stem) is presented and students are asked to complete the story. These tasks are called 'projective' because a respondent is thought to project aspects of the self into the story they author. Projective story stems have been reliably and validly used with young children when cognitive limitations prevent the use of objective measures (Robinson, 2007); with developing professionals, the same technique might help avoid the response biases elicited by some objective measures (George & West, 2011). Since it is difficult to know what a 'good answer' might be, students are less likely to be influenced by the desire to put a best foot forward, for example.

The story stem, created for this study features an ambiguous, conflictual moment between a professor and student in a music studio. Such moments have the potential to arouse apprehensive emotion and impoverished learning (Ellis, 2004), but vocal music students are expected to distinguish themselves on this task per their extensive experience in the one-to-one learning environment.

Locus of control refers to an individual's beliefs about the one's control over, responsibility for, and contribution to outcomes. Persons who exhibit external locus of control perceive that powerful others or the environment control outcomes, and they tend to be more passive. Persons who exhibit internal locus of control, on the other hand, tend to be responsible and proactive. Unsurprisingly, researchers have tended to find strong correlations between internality and success in college (e.g., Drago, Rheinheimer & Detweiler, 2018). Ryan and Grolnick (1986) demonstrated that a projective story task could be reliably and validly scored by raters for degree of internality.

As an indication of the validity of the task, itself, we predicted that a relevant measure of participant empathy (pertaining to fantasy) would be correlated with story length and the number of emotions cited for the student character. We hypothesized that vocal music students would be uniquely prepared, by their mentorship-intensive program, to compose stories about responsible, effective conflict resolution with a mentor with whom the protagonist enjoys a stable attachment. We also hypothesized that the degree of internality in the stories of vocal music students would predict end-of-semester, jury performance ratings.

Method

The study was approved by the campus Institutional Review Board, and the sample included 220 consenting students – 62 vocal music students and 158 non-music students. The sample predominantly identified as female (71.8%) and non-Hispanic White (75.4%), with an average age 20.01 years (*SD* = 2.70).

All participants completed a projective story-stem task. The non-music students and approximately half of the vocal music students completed the Interpersonal Reactivity Index (IRI) (Davis, 1980, 1983). Performance data were collected three months later for the vocal music students, including cumulative GPA and end-of-semester jury performance results.

The story-stem task prompted participants to use their creativity: "*Use your creativity to finish the following story. Describe what happened before and what happens next, what the characters are thinking and feeling, and then give the outcome of your story.*" All participants were exposed to the following stem, in which the genders of the two characters are left ambiguous.

> *Sandy, a sophomore vocal music major, has started to shake in the middle of a lesson. Sandy can hear Dr. Smith's voice but stopped listening to the words a few seconds ago - maybe it's been longer. Confused, Sandy keeps thinking: "Why it is that everyone respects my talent and loves my singing, except Dr. Smith?!" Dr. Smith has stopped talking and seems to be waiting for an answer of some sort, but Sandy has no idea what the question was. Then it happened...*

Participant's stories were coded by trained raters, working independently. The raters worked naive to whether the author was a vocal music or non-music student, and they coded the stories for outcome type, conflict resolution, secure attachment, locus of control, and emotional content. In the first phase, sixty percent of the stories were coded by multiple raters, resulting in Kappa's for the dimensions analyzed in this study ranging from .452 to .752 (see Viera & Garrett, 2005). In a second phase, coders met to review disagreements, identify errors, and enhance training.

A measure of dispositional empathy, the IRI is a 28-item self-report test. One of its four scales, Fantasy, is expected to be related to participants' broad engagement with the story-telling task. The Fantasy scale reflects the ability to imagine oneself in fictional situations. The internal consistency for the seven-item Fantasy scale was reportedly .78 for male respondents and .79 for female respondents, and test-retest reliabilities at

sixty to seventy-five days were reportedly .79 for male respondents and .81 for female respondents (Davis, 1980).

Results

The ability to imagine the 'feelings and actions of fictitious characters' (IRI Fantasy subscale) was significantly correlated with story length ($r(186)=.17$, $p=.011$) and the number of emotions cited for the student character ($r(186)=.23$, $p=.001$) – results that provide some support for the validity of the story-stem task, itself.

Vocal music students were significantly more likely than non-music students to compose stories with predominantly positive outcomes ($\chi^2(1)=19.75$, $p<.001$), conflict resolved ($\chi^2(1)=7.74$, $p=.005$), and secure attachment ($\chi^2(1)=47.31$, $p<.001$) (see Table 1).

Table 1. Prevalence of story characteristics from vocal music and non-music students (N=220)

	POSTIVE/NEGATIVE OUTCOME	**CONFLICT RESOLVED/REMAINS**	**SECURE/INSECURE ATTACHMENTS**
Vocal Music Students (N=62)	73%/27%	61%/39%	77%/23%
Non-Music Students (N=150)	36%/64%	40%/60%	23%/77%

When the story featured resolution of the conflict, vocal music students were significantly more likely than non-music students to portray responsible action as the means of resolution rather than misunderstanding or magic ($\chi^2(1) = 36.53$, $p < .001$). Stories from vocal music students featured significantly more internally-rated locus of control than non-music students ($t(221)=10.09$, $p<.001$). Contrary to expectation, internal locus of control was not significantly predictive of cumulative GPA ($r(62)=.08$, $p=.276$) or end-of-semester jury ratings ($r(62)=.03$, $p=.417$) for the vocal music students.

Discussion and conclusion

As expected, vocal music students tended to complete a teacher-student story differently than non-music students. The vocal music students were significantly more likely than non-music students to compose stories featuring predominantly positive outcomes, conflict resolution, and secure attachment. Vocal music students' stories were more likely to portray responsible action as the means of conflict resolution (rather than misunderstanding or magic), and stories from vocal music students showed more evidence of internal locus of control than the stories from non-music students. The degree of internality, however, did not predict the grades or jury ratings of the vocal music students.

The story stem used in this study pulls for the apprehensive emotion that is innervated by teacher disconfirmation, as cited by Ellis (2004). Vocal music students appear better equipped – perhaps arising from their extensive experience in the one-to-one learning environment – to cope constructively with the challenge. Indeed, when skilled options have been learned, even negative emotion may fuel constructive work (Berkman, Lieberman & Gable, 2009). Martin and Collie (2019) found, in a sample of high school students, that the salutary effect of a positive teacher-student relationship appears to far outweigh the negative impact of most problems in teacher-student relationships. Just as juries provide practice for future professional auditions (Amonson, 2016), mentor-based pedagogy might prepare vocal music students for success in future professional relationships.

Of course, non-musicians might also encounter mentors. In a meta-analysis, Sneyers and De Witte (2018) found that when mentoring occurs, it has a positive effect on retention and graduation of college students in general. However, musicians are far more likely to experience mentorship starting earlier in youth and to have mentorship integrated into their education (Hays, Minichiello & Wright, 2000).

While vocal music pedagogy might account for the results of this study, limitations of the methodology leave open other possibilities. For example, vocal music students might have differed partly because their major formed the context for the story stem (which featured the terms 'vocal music major', 'lesson', and 'singing'). This potential confound – where an extraneous variable may influence the results of a study – could accentuate group differences in one or both of two ways in a study like ours. The familiarity of the terms might have helped vocal music students, and/or the unfamiliarity of the terms might have hindered the non-music students. Future research can employ our same model, but systematically alter the content of the stem. In a subsequent study, for example, participants could be randomly assigned to the stem used in the current study or to the generic stem shown below. If stem content is indeed confound, a significant interaction will be evident in the resulting 2 (student type) x 2 (stem type) analysis, with *pos hoc* tests revealing the specific nature and size of any such effect.

> *Sandy, a sophomore, has started to shake in the middle of a meeting with her professor. Sandy can hear Dr. Smith's voice, but stopped listening to the words a few seconds ago - maybe it's been longer. Confused, Sandy keeps thinking: "Why is it that everyone respects my talent and loves my work, except Dr. Smith?!" Dr. Smith has stopped talking and seems to be waiting for an answer of some sort, but Sandy has no idea what the question was. Then it happened...*

For now, it is neither clear that confound operates nor that its actual effects obscure our substantive hypotheses, but the related methodological questions can be explored in parallel with questions about the benefits of mentorship as the research continues.

The current findings support the potential utility of a projective story-stem task with college students and are, at least, consistent with benefits accruing to vocal music students from mentor-based pedagogy. That story internality did not predict subsequent performance by vocal music students may be related to the small sample size and limited variance in subsequent performance. Additional research is needed with larger, more diverse (multi-site) samples.

The professional development of a vocal music student includes vocal skills and flexible collaborative professionalism (Gaunt et al., 2012). The present study provides evidence consistent with the positive impact of mentoring pedagogy on the developing professional's social cognition and skill – impacts that may ultimately help the professional remain engaged, constructively focused, and flexibly collaborating.

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THE USAGE OF HEALTHY SINGING VOICE AMONG COMPREHENSIVE SCHOOL STUDENTS IN ESTONIA

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Abstract
A significant level of musical knowledge and skills can be obtained through use of our voice and teachers can play a major role in ensuring that students in all age groups are aware of the most appropriate way to use their voice; this is especially the case if individuals use their voice frequently, and for prolonged periods of time in a range of choral activities which are above and beyond their musical life in school. This paper explores the responses obtained by questionnaire from 332 students and 9 experienced choral educators. Our results suggested that the level of knowledge of how best to achieve, and maintain good vocal health was limited in both of our research populations but the desire to learn more was consistently present.
Keywords: *singing, choir singing, voice, student, music teacher*

Backgrounds

In contemporary education, the teaching and learning of music can be of major importance to young people and children in terms of developing their emotional intelligence (Kaschub, 2002; Resnicow et al., 2004; McGinnis, 2017) given that music is known as the language of emotions (Davies, 1983; Schellenberg, 2011). Nowadays, we are all consumers of different music styles and in particular, the worldview of young people is frequently defined by the music they listen to, identify themselves with, and musically, they frequently imitate, and emulate the way of singing exhibited by their favourite artists. The easiest tool to access for making music has always been the human voice. In music lessons teachers undoubtedly know how important it is to skillfully engage all different student voices together as a whole.

Of utmost importance when working with young peoples' voices is the ability to notice the students' use of their voice, and teaching students how to use a healthy singing voice

during their time in the comprehensive school, can provide them valuable knowledge and skills which can be of use throughout their entire life span. Jahn (2013) has described that singing at a high level can be learned in the same way as other skills through developing, and gaining a conscious awareness and control over what begin as unconscious and reflexive actions, such as movements of the larynx and breathing. Chipman (2008, 2017), for example, argued that if a singer is more aware of how to keep open the back space of the vocal box and to use the optimal amount of energy for breathing, then the tone generated can fill all the open resonance areas which in turn can amplify and project it. Hoch and Lister (2006) pointed out that in vocal production the particularly important features are respiration, phonation and resonance whilst Dimon (2018) highlighted how breathing can actually increase the space within the chest cavity by altering the size of the chest, rather than changing any particular quality or characteristic of the air.

Additionally, the physical fitness of the singer and the tone of the body are also linked to vocal health and have been shown to impact in a significant way on the sound which the singer is producing (McHenry & Evans, 2016). Currently, research studies into voice quality have frequently discovered the relative importance of the physical preparation side of the singer (Kiik-Salupere & Ross, 2012; Leborgne & Rosenberg, 2014; Friedlander, 2018).

Of singular importance for music teachers is the knowledge and ability to recognize the difficulties which students experience in their singing during the period of adolescence when their voice is changing. The knowledge, guidance and advice of teachers regarding healthy voice use during this period cannot be underestimated (Baressi, 2000), and is equally applicable to both male and female students (Hollien, Green & Massey, 1994; Williams, 2013; Fisher, 2014; Sweet, 2018). Scearce (2016) has argued that taking care of the voice is of utmost importance for optimizing vocal health for anyone, and this is especially the case for singers. Similarly, Freer (2009) reported on the fact that students who understand some of the basic concepts of vocal physiology possess invaluable information which can help them musically through their life, whilst Kiik-Salupere and Marshall (2017) in their investigation with singing students in non-formal studios reported that solo singing was primarily studied in order to develop vocal technique and gain a confidence to overcome performance anxiety.

Singing has a firm role in music lessons in general comprehensive secondary schools in Estonia, and it is essential to provide students with the correct level of vocal tuition with regard to healthy voice use from the very beginning of their singing studies. In addition to the school music lessons, many young people wish to sing in a choir or as soloists. It is therefore important for teachers and choir conductors to pay attention to the vocal health of their singer. Since the voices of young people are still at the stage of development, and their voice perception may rapidly change during puberty, it is essential to observe and take note of students' voice use, and should the need arises, teachers need to competently and promptly advise them. Using the singer's voice with excessive tension may cause long-term vocal problems. Given that the voice, as an instrument, is always with us and always 'at hand' to make music, teachers should definitely provide students with knowledge about the healthy functioning of the voice and how to keep their voice in a good working order and in good health.

Hereby, in this current study, we will highlight the usage of the healthy singing voice particularly through the lens of students, and on the other hand, through the commentary of the music teachers who have significant levels of expertise in the field.

The current study had two main aims:

1) To investigate how young singers perceive the usage of healthy voice and to clarify what knowledge they had of their own voice;
2) To explore the level and type of knowledge which expert music teachers possessed, and to better understand their perspective.

In response to our first research aim, our participants were students who engage intensively in choral and solo singing in addition to the school music lessons.

Research questions were:

- *How do young singers actually assess their voice usage?*
- *What singing-related knowledge do they have?*
- *How do these students assess their individual need for voice-related knowledge?*

Methods

The two studies were conducted in March 2018 in Estonia and employed a combination of quantitative research and qualitative content analysis. The first study involved students from local comprehensive schools who were active singers in choirs or active as a soloist. Our participants were 332 comprehensive school students aged 11-19. The research population consisted of 54 males and 278 females from 15 different counties in Estonia. This investigation aimed to highlight students approach to their singing voice, to clarify how they are aware of voice healthy functioning and what kind of difficulties they perceive according to singing.

Our data collection method employed an Internet-based Google survey form for students. Prior to the questionnaire being distributed, a pilot study was carried out with seven comprehensive school students active in singing. This enabled us to clarify the intelligibility of the questionnaire. As a result of the pilot study, a number of changes were made in the order of questions within the questionnaire, making the questionnaire topics clearer. Some minor issues in the wording of questions were also carried out to remove a number of possible ambiguities and misunderstandings. Overall, feedback from the pilot suggested that the questionnaire was clear and user-friendly. In total, the original questionnaire consisted of 60 questions and divided into seven topics concerning the voice. Overall, the questionnaire consisted of 52 statements, three multiple choice questions, one yes/no question and one open ended question. Additionally, there was space for free comments on the subject. The 52 statements employed a five-point Likert Scale for responses. In this study, we analysed 15 statements from the questionnaire which focused on the students' use of a healthy singing voice. The quantitative data was analysed by Google Forms spreadsheets, whilst our qualitative data employed text analysis by categorization, comparison and analysis.

In addition, written interviews were carried out with nine experienced music teachers in order to gain their individual perspectives. Our research population consisted of nine

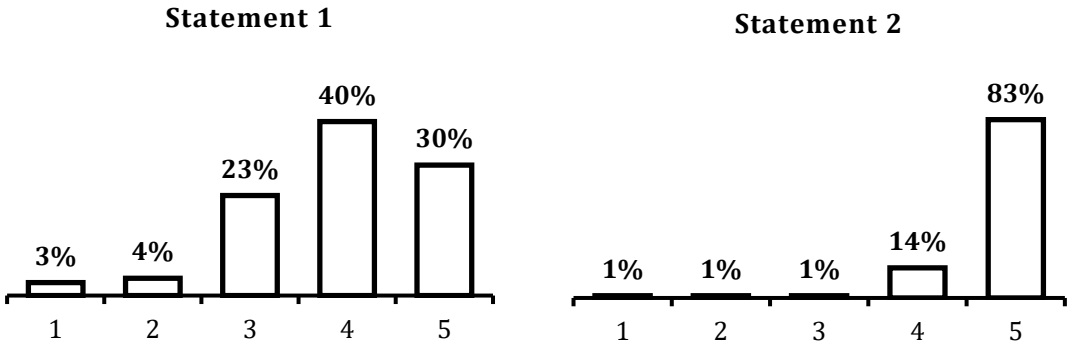
music teachers who were all experienced in their field, with significant levels of practical experience as a school choir conductor, and guide of solo singing. The number of teaching years in schools amongst our participants ranged from 26 to 46 years. Interviews were carried out following the analysis of the student questionnaires, and interview questions were developed out of the results of the questionnaires. The questions for music teachers consisted of 12 questions on a range of topics including: the music teachers' general knowledge of voice; approach to breathing exercises, necessary singing exercises; and the identification and assistance with problems associated with young voices. Further questions related to choir rehearsal techniques, planning for important performances, and keeping young voices fresh.

Results and Discussion

The students' responses to the 15 statements of the questionnaire were as follows.

1. Statement "Breathing exercises are useful before the singing"

The Statement "Breathing exercises are useful before the singing" was rated highly (see Figure 1). 232 respondents (70%) positively agreed with this statement, whereas 76 students remained uncertain, whilst 8% of the respondents did not consider breathing exercises useful. We therefore concluded that students who actively engaged in singing, considered it beneficial to do breathing exercises before singing. This attitude towards breathing exercises chimes significantly with professional singers who find such exercises to be of importance, for example, as they contribute to their instrument perception and general wellbeing.



Figures 1-2. Distribution of ratings to statements 1 and 2 (N=332)

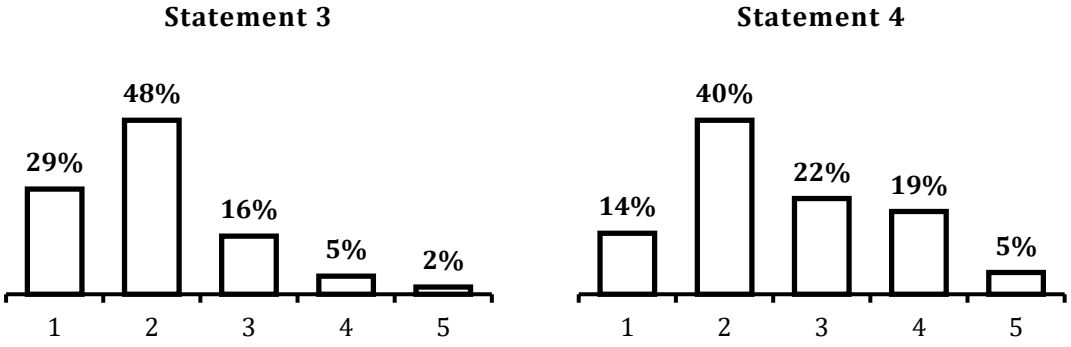
2. Statement "Vocal exercises are important before singing"

97% of the participants agreed with the second statement, of which 'completely agree' accounted for 83% and 'mostly agree' for a further 14% (see Figure 2). The remaining respondents neither agreed or were indecisive. Vocal exercises before singing are necessary in order to develop and shape the singer's instrument perception. Vocal exercises can give singers the added confidence of knowing that their voice sounds freely and resonates as expected, and can be compared to the warm-up exercise in which athletes are required to partake. The aim is to also gradually warm up muscles and optimise their perception. Therefore, the music teachers who teach singers need always to be alert to their students being attentive to the wellbeing of their voice, and

the gradual achievement of the freedom of sound while 'warming up their muscles'. People do not immediately have freedom of sound, but it can be achieved through vocal exercises.

3. Statement "After singing warm-ups my voice is always tired"

Figure 3 highlights the issue of vocal fatigue. Our purpose was to explore the students' attitude towards the effect of vocal exercises from the point of view of voice health. The majority of our respondents tended to disagree with statement 3, with 77% of the respondents reporting feeling no fatigue in their voice, while 52 respondents were undecided and 7% agreed with this statement. Appropriate and well executed voice warm-up exercises should definitely not have a tiring effect on voice, and students who report some sense of vocal fatigue may well be engaging in inappropriate or damaging vocal activity.



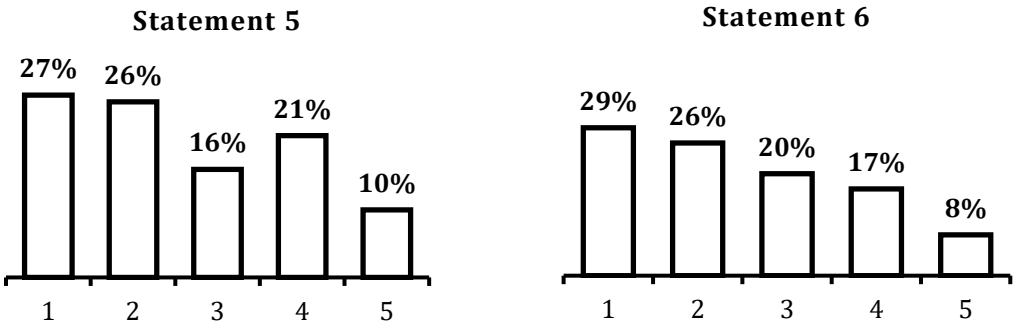
Figures 3-4. Distribution of ratings to statements 3 and 4 (N=332)

4. Statement "After singing my voice is always tired"

More than half of the 332 respondents (54%) disagreed with this statement, which is a good sign (see Figure 4). On the other hand, totalling up the remaining responses showed that nearly half of the respondents actually agreed with the statement, with 24% of the respondents agreeing and 22% not giving a definite answer; a response which should cause teachers to increase the level of attention to the way in which their pupils are singing.

5. Statement "I continue singing even feeling sore in the throat"

In response to this statement (see Figure 5), 53% of the respondents did not agree with the statement, with the remaining half either agreeing, or remaining undecided. Further research would need to explore this issue further to determine the precise reason for this phenomenon. Inappropriate planning of repertoire requiring constant and significant levels of singing at high volume, or simply taking part in too many vocal activities are problematic for vocal health and need to be addressed swiftly those in charge.



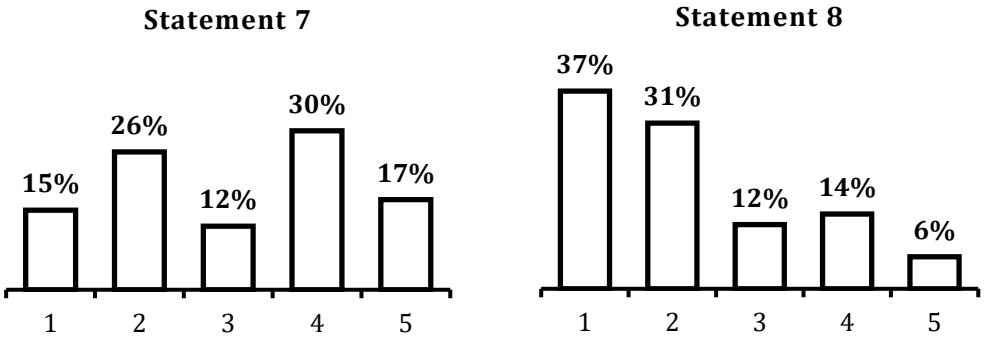
Figures 5-6. Distribution of ratings to statements 5 and 6 (N=332)

6. Statement "Singing loudly is often difficult"

25 % agreed with the statement (see Figure 6), 20% were undecided whilst 55% of the respondents did not see a problem in singing loudly.

7. Statement "Singing in the high vocal range is often difficult"

In response to this statement (see Figure 7), 47% of the respondents completely agreed, whilst 12% were doubtful and 15% reported having no difficulty at all with high notes, while the rating for 'mostly disagree' was given by 26% of the respondents. It is often the case that in singing high notes, the novice singer has a tendency to raise their larynx and therefore involuntarily limiting the inner vocal tract space, where actually the resonance has occurred. According to the laws of physics the singer must generate the optimal openness in the throat in order to allow the tone to resonate. This is a question of singers' subjective inner perception.



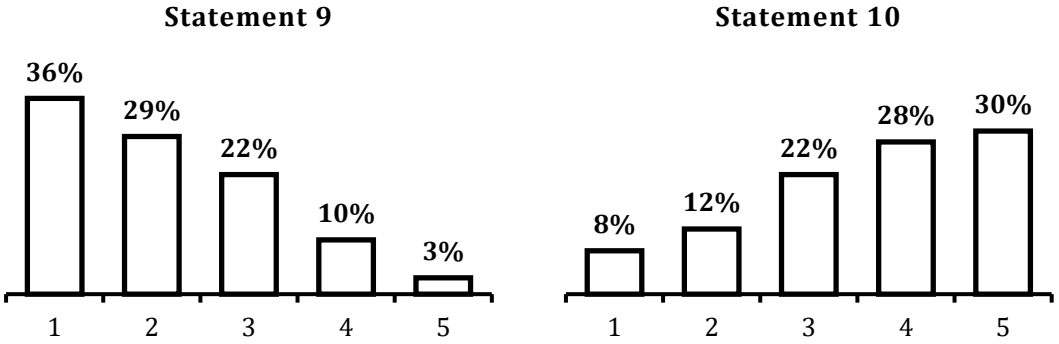
Figures 7-8. Distribution of ratings to statements 7 and 8 (N=332)

8. Statement "Singing in the lower vocal range is often difficult"

The majority of the singers reported that they did not experience any problems with singing in a low tessitura and the statement received mainly negative ratings, with 68% of the respondents reporting not experiencing any difficulties in singing low notes (see Figure 8). We are also aware that while singing low notes, our vocal cords are more relaxed whilst the opposite is true for high notes as the vocal cords tighten. Therefore, if low notes do not sound, the problems are often acoustical but in the worst case scenario, this could indicate more serious problems with that the vocal folds.

9. Statement "I have a poor vocal technique"

65% of the students did not agree with the statement which suggests that the majority view their vocal skills as being good (see Figure 9). Nevertheless, 13% assessed their vocal skills as low and 22% were undecided.



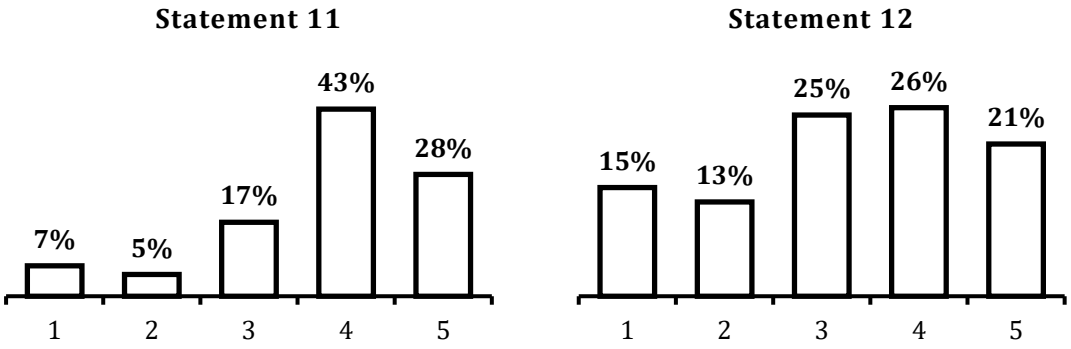
Figures 9-10. Distribution of ratings to statements 9 and 10 (N=332)

10. Statement "I would like to get more vocal tuition"

In spite of the relatively good ratings of their skills, students tended to agree with this statement with 58% wishing for more knowledge, whilst 20% did not feel the need for additional knowledge, and 22% were not certain (see Figure 10). Again, further research could delve further into this response in order to better understand in a more precise way if some individuals feel their current level of vocal knowledge is adequate and appropriate to their needs and wishes, or if they simply wish to disengage from more formal vocal education.

11. Statement "I know how the vocal cords work"

We can consider it a good outcome that the majority of the respondents agreed with the statement (see Figure 11) and only 12% did not know about the functioning of vocal cords, and 17% doubted their knowledge.



Figures 11-12. Distribution of ratings to statements 11 and 12 (N=332)

12. Statement "I know how the diaphragm functions"

47% of the respondents agreed with this statement (see Figure 12), but still 82 students out of the 332 respondents were not certain about their knowledge and 92 students admitted to having very limited knowledge.

Following on from this statement, respondents were offered the opportunity to respond to the open-end question: *"Describe in your own words what the phrase "singing with support" means to you?"* This question received a large number of significantly varied responses:

- Student 1 (female, 15 years old, a member of a girls' choir for 3 years) stated: *"For me singing with support means that I don't sing only through my throat but I have appropriate and informed breathing to support it, which is the basis of healthy voice usage";*
- Student 3 (female, 14 years old, 6 years in a children's choir) simply responded with *"Supported by the piano";*
- Student 17 (female, 14 years old, a member of a girls' choir for 4 years, has been singing as a soloist) wrote: *"Holding you up with the muscles";*
- Student 227 (male, 16 years old, 10 years in a boys' choir) responded with *"The teacher sings along";*
- Student 231 (male, 18 years old, 3 years in a mixed choir) felt that supported meant: *"Feet firmly on the ground, but no tension in the body";*
- Student 310 (female, 17 years old, 10 years in a mixed choir, has been singing as a soloist for 12 years) responded with *"Not singing with your voice but singing with your stomach";*
- Student 8 (male, 17 years old, 10 years in a mixed choir, boys' choir and as a soloist) said: *"When singing with support, the voice is firmly in place and it is easier to control it";*
- Student 9 (female, 15 years old, 8 years in a mixed choir, has sung as a soloist) reported: *"The voice is raised, no pain, helps to hold the right note"*.

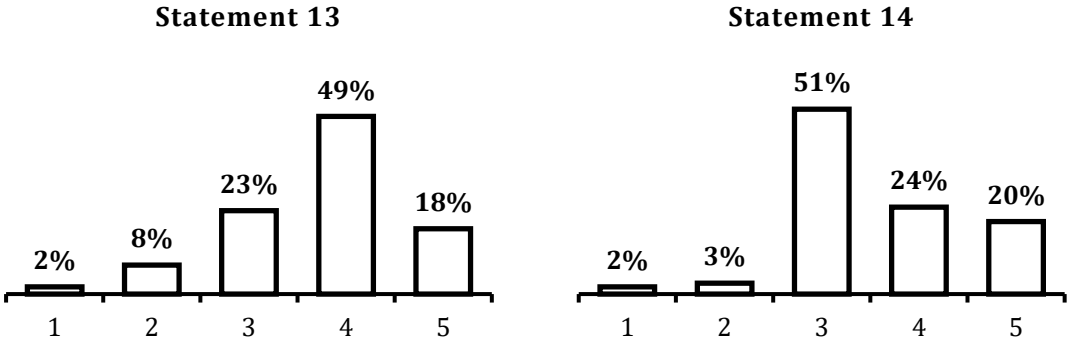
Other comments on the subject included: *"I don't know", "I haven't heard", "I cannot explain", "When accompanied by an instrument", "The head is straight, and I'm breathing more with my stomach than with my chest", "It is correct to use the diaphragm", "Stomach is tense", "When air does not pass through you", "You feel relaxed and are not tense".*

From these responses, we can conclude that the students' knowledge about singing with support (*appoggio, appoggiare* in Italian) varies widely and is often of relatively little help to their singing. *Appoggio*, translated into English and Estonian, means 'leaning' and is actually a confusing term. What is it one needs to lean towards? The famous 19th century Italian singing teacher Giovanni Battista Lamperti, as did many other well-known singing pedagogues, viewed the term *appoggio* in the way that contained the whole perception of the 'singer's instrument'; that in addition to deep breathing and perceiving the air and muscles while singing, it also included the open throat and nasal cavity, and a certain internal sense of resonance, which allowed the desired acoustic outcome to be achieved. Thus, for singing 'with support', we should develop the whole body, the optimum perception of air and resonators, an optimum tone in our muscles without slackness or excessive tension. The same applies to athletes, who are expected to perform without slackness or excessive tension, but with optimum tone. The aim would be for the singers to achieve the maximum richness in sound with minimal muscle effort. That is the reason why the development process of

classical and acoustic singers is so long, they need to fine-tune and develop their instrument perception until they achieve the optimum sensation for the desired outcome. Confusion is created when in order to translate the term *appoggio* an effort is made to use a short phrase or one word only to describe this perception that consists of many components and is necessary for outcome, for as though 'effortless' and sonorous singing.

13. Statement "I know what is useful for the voice"

The statement received positive ratings from 67% of the respondents, and 23% stated they were uncertain about their knowledge(see Figure 13). Thus for teachers, here would certainly be a possibility for giving and adding additional knowledge about the subject.



Figures 13-14. Distribution of ratings to statements 13 and 14 (N=332)

14. Statement "Lack of sleep affects the voice negatively"

We were also eager to know how singing students assess the need for sleep in relation to their voice (see Figure 14). 60% of the respondents agreed with the statement, which suggests that the students considered sufficient sleeping time to be linked to, and to be beneficial for their singing voice. However, 33% were undecided. It is also known among the professional singers that sufficient and effective sleep is certainly the primary remedy for voice by offering peace and recuperation. Too little sleep often causes the feeling of dryness and fatigue in a singer's voice. Sleep also affects the general tone of the body.

15. Statement "Sportive lifestyle influences the voice in a positive way"

By including this statement (see Figure 15), we hoped to understand better how young people relate an athletic lifestyle to singing. 44% of the respondents gave a positive rating, and yet 51% of respondents were not certain about their assessment. A sporting lifestyle most certainly benefits singing, because the general physical wellbeing of a person has also an effect on the voice as part of the whole. What is good for a singer's body, is also good for their voice. It is possible that teachers may have to explain further to singing students in a greater detail how physical wellbeing is related to the wellbeing of their voice, and to clarify that their voice is not a standalone phenomenon but is directly affected by the body's state of health.

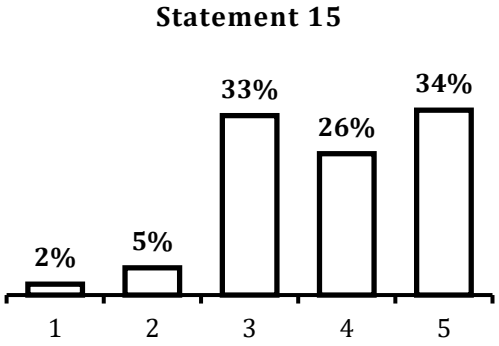


Figure 15. Distribution of ratings to statements 15 (N=332)

The survey revealed that the main vocal problems which students engaged in choral or solo singing experienced, were problems with their vocal cords not closing properly, inflammations of vocal cords, severe voice mutation in girls (which has received limited discussion) and a frequent loss of voice after excessive strain on vocal cords.

The most common answer to the question about the methods of treatment used to recover the damaged voice was drinking warm tea. The most popular foods used to improve voice were honey, lemon, ginger and garlic. The use of throat lozenges and throat sprays was mentioned as well as inhaling hot steam; all of which are good remedies for immediate help, and of further interest was the fact that singers first and foremost used natural medicines. As is well known, non-natural medicines can sometimes cause undesirable side effects such as dryness of the mouth and affect even whole singers' perception.

The second investigation which was conducted with nine expert music teachers provided a range of different and sometimes inconsistent answers. All music teachers reported that they were aware of the condition of their students' voices and the type of guidance and advice to give, based on a healthy approach to singing. However, they also pointed out that much of their knowledge had been gained primarily from their vocal training of choirs. For instance, all participants reported on how they had gained knowledge of a variety of new and exciting breathing and voice exercises, but they understood far less and were unable to explain the precise reason as to why such exercises were beneficial, and for what reason particular exercises were effective.

The music teachers in our population appeared to be well aware of the issues surrounding the changing voices in adolescent boys, and the topic was far more familiar to them. In contrast. problems or other issues related to the voice changing in adolescent girls and any knowledge of how to address any such problematic issues, was less well known. Though, some music teachers admitted the need of in-service training on the topic, whilst others claimed to have sufficient knowledge already.

For instance, music teacher 1 responded to the question *"Name three breathing and vocal exercises that you usually do, and please explain why they are beneficial*" as follow: *"The foremost breathing exercise is hissing ss-ss-ss-ssssh, then secondly sudden breathing in while looking forward and exhaling briefly when turning the head to the right, and then again breath in when looking forward and breathing out when turning face on the left. That exercise must be done several times. That is quite good one. And third one that is*

good for children is during breathing in, you raise your hands above your head really high and yawing on the same time, and after that lower your hands and relaxing. As the vocal exercises I use consonants kk-pp-tt, it makes mouth bit dry, but it is beneficial when singing songs. Exercises on the vocals I'm using on three notes 1-2-3-2-1 la-la-la (la-like in Italian language), in sequences 1-3 -5-3-1 oi, oi, oi (oi-like in Italian language) and scales."

Music teacher 3 described the benefits of vocal exercises as follows: *"They help direct the voice, develop skills of listening to each other's voice, develop gaining to whole choir smooth and even tone, hit a right note, widening the range of the voice and diction improvement."*

As can be seen, the music teacher appeared to be unable to explain to their singers, why those particular exercises were beneficial and appropriate. Nor could they explain the precise purpose of using those exact exercises. The objective was seen as being to listen to each of the other voices, and focusing on the even quality of the tone. Whilst this may well be a laudable aim for the choir, it does not help to develop the singer's own perception as to how to consciously direct the voice in a better way. If a singer is surrounded by other naturally good singers, this can be a favourable environment for each of the singers, but in the other case when one is not supported or surrounded with good singers, then this situation can be rather difficult to keep a free and sonorous tone quality without tension.

The music teachers reported having significantly heavy workloads in each school and one teacher mentioned that parents were not very interested in the condition of their child's voice. Thus, it was felt that as a teacher, they did not have time to take note of, and deal with children who were experiencing voice problems.

For example, music teacher 5 stated: *"Unfortunately, parents do not consider children's voice issues to be very important. Music teachers who usually teaches approximately 500 children a week, there is not always time and opportunity to notice children with voice problems."* Music teacher 7 added to this: *"I think that how to keep the voice in a good condition and how to use it wisely, should be talked more often and this should start already in kindergarten. I do it myself."*

Theoretically, all music teachers were aware of what is beneficial and appropriate for a voice and what should be avoided. For example, music teacher 8 pointed out: *"Consciously singing, the right way of breathing, body alignment, and knowhow how to produce a sound."* Music teacher 9 stated: *"Beneficial for the voice is a rest time and singing without tension."*

In terms of harmful factors which may affect the vocal health and quality of voice, music teachers brought up most frequently: shouting, smoking and imitating pop artists with false vocal techniques.

Additionally, interviews with music teachers revealed that teachers themselves had a voice problem because of the great load place on their voice every day, and all participants expressed an interested in acquiring more knowledge about the health care of the voice and admitted that more training would be beneficial to topics voice of adolescent boys and girls.

Conclusions

1. Music education is, and has been intertwined with vocal music, with children song singing from the beginning of their school years and continuing as an adolescent throughout their years of study. Music teachers are the authorities in this educational field, thus, it becomes vital to investigate how current students feel about topics concerning the voice, about their prime and most available musical 'instrument' and how to access knowledge from contemporary music teachers with significant levels of experience.
2. Outcomes from this study suggested that students did not have a clear understanding as to how their voice worked, or necessarily how to look after it. Young singers appear to need more guidance from teachers, and help to learn how to look after, and effectively treat their voice as a subject, and acquire the necessary skills to adjust their voice accordingly. Information from all our respondents suggested that most of them would like more knowledge about healthy voice usage. Most frequently, students claimed problems with voices such as the sore throat caused by straining the voice during singing and voice hoarseness caused by common viral infections such as colds or flu. Most common is a cough which affects the voice and foremost the vocal chords making the singing difficult.

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CANON SINGING AS A FORM OF MUSIC MAKING FOR THE DEVELOPMENT OF FUTURE MUSIC TEACHERS' HARMONIC HEARING

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Abstract
Harmonic hearing just like any other type of musical hearing develops in the process of music making. One of music teachers' professional skills is polyphonic singing a'capella, and the formation and development of this skill require a basis of previously acquired musical perceptions: a definite developmental level of hearing and intonation, systematic work on acquiring the necessary vocal skills. Canon is one of the most widespread genres of polyphony, and the main thing at singing it is a skill to independently lead one's part and thoughtfully introduce it into the common sounding.
Research aim*: to develop the canon classification and learning strategies for developing a canon singing skill.*
The main results of the study are the canon classification and learning strategies for developing a canon singing skill.
Keywords: *harmonic hearing, canon singing skill, future music teacher*

Introduction

The development of Latvian musical culture is tightly linked with the traditions of choral singing. Being a kind of collective music making, choral singing is an essential part of Latvian culture, an indispensable and through centuries tested factor of the spiritual and creative growth of the Latvian people (Zavadska, 2015).

Harmonic hearing is a component of musical hearing. Consistency and purposefulness in the development of harmonic hearing is a necessary prerequisite for a polyphonic choral singing. According to the model designed for the development of future music teachers' harmonic hearing (Zavadska & Davidova, 2017), music making is one of the ways and means to develop the hearing. The purity of intoning in a choir, in a choral ensemble depends on the developmental level of harmonic hearing.

Criteria of the development of harmonic hearing in the direction *Music making – Polyphonic music making* may be as follows: a) vocal improvisation on a folk song theme, b) singing folk song arrangements, c) singing choral compositions by contemporary composers (in different vocal techniques), d) free music making *a'cappella* or with the accompaniment – canon singing (Davidova & Zavadska, 2016). Moreover, music teachers consider that at schools, just the canon singing is the most frequently used form of music making in groups during music lessons (Zavadska & Ignatjeva, 2014). Canon is one kind of choral and ensemble music making, which requires the ability to independently lead one's own part and thoughtfully interweave it into the joint polyphonic sounding.

Countryman, Gabriel and Thompson (2015) mentioned that usually canons are treated as pedagogical exercises rather than sources of compositions for an ensemble or choral repertoire performance. This is why future music teachers have to know how to use canons during their pedagogical practice to teach and prepare students for a polyphonic singing a'capella. According to Lorenz (1995), canons *"…provided an extremely efficient way to introduce polyphony; students were able to practice and master the monophonic versions before making the relatively easy transition into polyphony"* (p. 84). Ries (2018) underlines that singing canons a) reinforces fine unison singing, b) develops multi-part awareness which enhances musical independence, harmonic awareness and improves intonation, as well as c) provides a satisfying musical experience.

However, there is an obvious gap in the methodology of music education regarding the using of canons for the development of harmonic hearing.

Research aim: to develop the canon classification and learning strategies for developing a canon singing skill.

Research method: the analysis of methodological and theoretical literature, as well as pedagogical technologies within the context of the study topic.

Canon: Nature, types and forms

Canon is one form of multi-voiced polyphonic music and is closely linked with the development of musical culture in Europe. Jordania (2016) defines polyphony as a type of music, where at a time more than one pitch is heard. The more fundamental samples of canon represent an integrity organized in a special way incorporating imagery-emotional richness of content with a strictly verified musical structure (Feierabend, 2014).

Etymologically, the word 'canon' comes from the Greek κανών - a rod, bar, ruler (e.i., actually a bar as an object-measure), a rule. This is a form of polyphonic music based on strict imitation, where the melody of a leading voice is repeated by other voices after a definite interval of entry. The melody that sounds from the very beginning of a canon is called *proposta* (also*: a leader/dux*) while voices entering later - *riposta* (also: *a follower/comes*). In a canon, voices-followers may be precisely in unison with a melody-leader (and such canon is called a simple canon) or they may be derived from it by applying certain rules (Холопов, 2015).

Based on the analysis of canons' classifications offered by different authors (Owen, 1992; Feierabend, 2014; Вишнякова, Соколова & Мнацаканян, 2015; Холопов, 2015; Hammil, 2016), researchers offer the following classification of canons:

- Number of voices;
- Temporal difference between entries of voices;
- Interval between entries of voices (canon in tonic, fourth, fifth, octave etc.);
- Proportion between *proposta* and *riposta* (direction of the *riposta* movement in relation to *proposta*, tempos of *ripostas*);
- Exactness of repeating intervals of *proposta* by *ripostas*;
- The number of themes being imitated simultaneously (simple canon, double canon etc.);
- Forms of imitation (canon in augmentation, diminution).

Figure 1 (compiled by the authors) schematically illustrates types of canons.

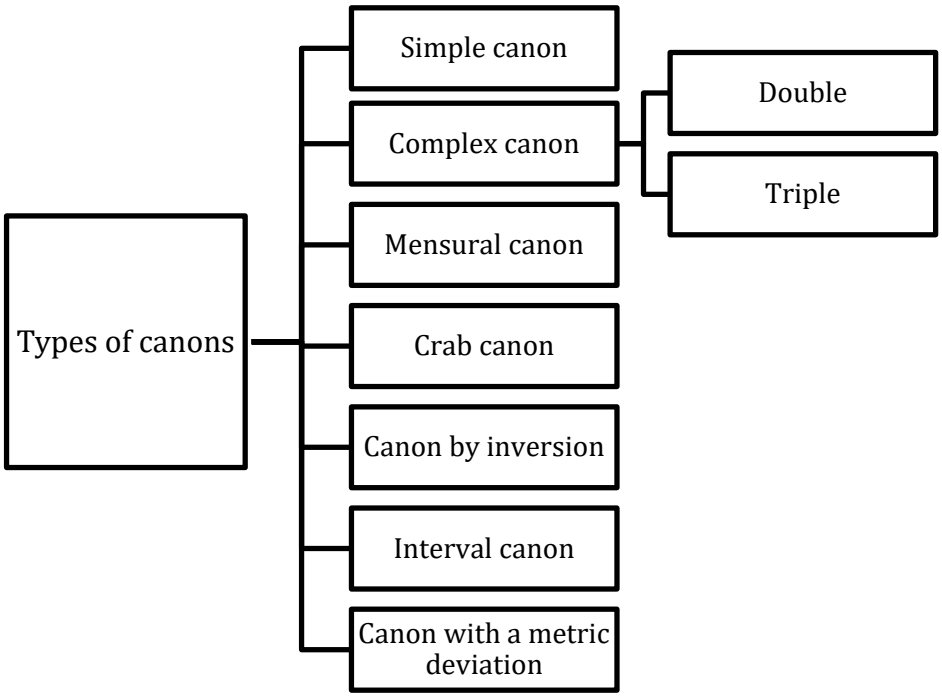

Figure 1. Types of canons

Complex canon or double-triple has different themes; besides, every theme has its own voices-followers. For example, a double canon has two propastas or two ripostas, it can be finite and infinite. The minimal number of voices in a double canon is four.

Interval canon – voices-followers imitate the interval of the leading voice. In this case, an exact correspondence of riposta with proposta is not obligatory. Interval proportion between the neighboring sounds of a leading voice can be changed for that of the same name in a voice-follower, for instance, a minor second for major. If imitation is exact, canon is called an exact canon, if the imitation is not precise, a canon is called diatonic.

In canon by inversion riposta is the inversion of proposta. In the case when a leap is made in a melody of proposta, an inverse leap emerges in an analogous place of the

melody of ripostas. If the distance between intervals of a leap in proposta and riposta remains the same, canon is called a mirror canon.

The structure of a crab canon is based on the principle of a backward motion (in retrograde), when the melody of riposta moves in the reverse direction. These canons are called also table canons: the canon score could be placed in the center of a table, and the leader would perform it from left to right, while the follower would do it from right to left.

In a mensural canon (proportional canon) riposta imitates proposta altered in a temporal respect, i.e., each tone of a riposta melody can be augmented or diminished a certain number of times in respect of proposta.

In a canon with a metric deviation a metric deviation of parts takes place in a melody-follower: strong for weak and vice versa.

According to the structure (a form of the whole) canons are classified as follows:

- Canon with voices finished simultaneously, in which the imitative polyphonic texture in the final cadence is not held;
- Canon ending in voices interrupted in turn, but preserving the imitative character of writing;
- Infinite canon in which the end of the canon changes into its beginning (such a canon can be performed infinitely long). A variety of the infinite canon is a canonic sequence.

Depending on the way canons are written down, such canons as closed, puzzle (also: riddle/enigma) and simple (open) canons are distinguished.

At the earlier stages of the development of canonic forms, composers did not fix all voices, but put down only proposta adding special notes indicating time, interval and succession of riposta entries. This type of canon is called closed. In a puzzle canon, only the main voice is written down, without indicating rules when voices-followers enter. This kind of writing down allowed the performers to improvise. The most widespread type of fixing is the open canon, where all voices are written down (Вишнякова, Соколова & Мнацаканян, 2015).

Within the context of definitions and classifications of canon types, the term ‘round’ should also be mentioned. Hammil (2016) says that ‘round’ is generally a lighter canon for singing whose ‘rule’ is simply that the successive voices follow the first in exact imitation on the same notes at a set time interval, continuing over and over until an arbitrary end point. Each voice returns to the beginning after singing the song through, and so the piece turns around in a circle. In musical canon jargon, a round is an infinite canon (no set ending) at the unison (beginning on the same pitch). Author also underlines that canon and round are not synonyms: the terms ‘round’ and ‘canon’ are often used interchangeably, though there are many canons that are not rounds. Songs with exact imitation of the first voice are often referred to as canons rather than rounds when one or both of the following two conditions are met:

- Successive parts enter quickly in imitation, perhaps after only a few beats or a measure or two (and therefore do not necessarily divide the entire song into long sections of phrases that all harmonize with each other);
- The piece has a finite ending, with notes added to some parts to create this set ending (Hammil, 2016).

Learning Strategies for Developing a Canon Singing Skill

Work on a canon can become a useful development tool in person's practical work on polyphony in ensemble or a choir, i.e. singing canons is a link between a one-voiced and multi-voiced performing.

A. Preparatory stage

On the one hand, singing canons is quite an easy task, since it seems that it is enough for everybody to learn one single melody and then it can be sung in several voices. However, to perform a canon qualitatively and competently indeed, actually, appears not as simple as that. This is why practical work on canons is preceded by a preparatory stage.

In miming canon the succession of certain movements of facial muscles becomes a theme. And sounds-exclamations, swinging of heads, several gestures can be also added to miming. The succession of grimaces can become a theme of a miming canon as well.

The theme of a speech canon is a poetic text performed in a specifically organized rhythm. If a canon has some rhythmic peculiarities, before singing it is necessary to work separately on such difficulties as a dotted rhythm, syncope, notes with a dot etc.

B. Initial stage

At the initial stage of learning a canon the learners can be offered to perform a rhythmic canon by the support of musical instruments (for example, one voice – a drum, two voices – a maraca).

Vishnyakova, Sokolova and Mnatzakanyan (Вишнякова, Соколова & Мнацаканян, 2015) suggest the following succession of work on the composition (canon):

- Singing the canonic melody for the first time is the introductory stage. The task of this stage is to introduce the learners to a musical material. The canonic melody is performed from the beginning to end in a slow tempo;
- Singing for the second time involves work on the identified difficulties and phrasing;
- Singing for the third time implies specifying bowings and a dynamic plane, building culminations;
- Singing for the fourth time is performed in unison with the text. Work is done on the nature of the composition and difficulties with diction;
- In final singing performers are divided into groups, the moment of starting every part and order of entry of voices are discussed. The moment of the end of the canon is also specified. Besides, at the preparatory stage the performance of canons can be accompanied by the support on the piano.

Professor Ardelle Ries from University of Alberta (Ries, 2018) gives their recommendations on teaching the learners canons:

- Step the beat while singing;
- Step the beat & clap the rhythm while singing OR step the beat & clap the rhythm without singing;
- Sing the canon in unison: class is divided into groups - groups clap the rhythm or beat or sing - switch parts;
- Sing the canon in unison: teacher sings or claps the second voice; students identify what teacher is doing;
- Sing the canon: class is divided into two groups - both sing, but sing in canon;
- Choose smaller and smaller groups to sing the song in canon until only individuals.

Hammil (Hammil, 2016) maintains that when singing rounds, there are many factors to consider that affect the sound considerably. Therefore, she encourages lots of experimentation with the following variables:

- Rounds will sound quite different depending on the ***octave range*** and therefore the order of female/male voices, as that changes the interval structures throughout the song.
- They will sound very different depending on the ***number of parts*** used. A round can begin with two parts, for example, and then add successive parts in later cycles, or all parts can enter as soon as possible and create the fullest sound possible from the start. Some rounds, especially those with many short parts, actually might sound preferable when sung with fewer parts because that allows the sounds to follow in a changing wave throughout the song, and avoids having every short phrase sound identical and somewhat 'thick'.
- The ***order of the entering voices*** affects the sound dramatically. Singing every other part first — and then adding the intervening parts in later cycles — creates an interesting kind of 'space' and harmonic relationship that is appealing in some rounds. This is quite different from the immediate fullness one hears when all the parts enter right away in their numeric order.
- There is always an interesting decision to be made about ***how to end a round:*** parts can drop out as they complete their last cycle, or they can keep going until a designated moment when all parts end together chordally. If they drop out, they can either stay out or continue in a variety of ways: they can keep repeating their last phrase so all parts end together in unison, they can hum or "ooh" until all parts finish, they can simply rejoin the last line of the last part for a full unison ending, or they can re-enter with a harmonized coda, or some other set ending.
- ***Whether to accompany*** a round with instrumentation or sing it acapella is an interesting decision to make. With accompaniment, one risks obscuring the rich counterpoint of the voices, but the resulting 'grounding' and enhancement that accompaniment can provide is often worth that risk.

Analysing conceptions of different authors (Owen, 1992; Boshkoff & Kathy, 1997; Feierabend, 2014; Вишнякова, Соколова & Мнацаканян, 2015; Холопов, 2015; Hammil, 2016; Beck, 2017; Caldwell, 2017) and long pedagogical experience, authors of the article offer learning strategies for developing a canon singing skill:

- Sing in a circle when possible, with all parts facing each other. This not only provides the best acoustics for hearing all the parts, but helps singers hear the flow of the cycling melodies and harmonies;
- Try practicing without words, on a common vowel sound like "du" or "na" when striving to create a good harmonic blend; the harmonies might lock in more tightly than when every part is singing different words with different consonant and vowel sounds;
- Hearing a round played instrumentally will also reveal the harmonies better for the same reason: it eliminates the distortion of the pure tones of the chords from the singers' different consonants and vowels occurring in their different parts at the same time;
- Try standing in many small groups (quartets for 4-part rounds, trios for three, etc.) with all the "Part 1" people beginning first and all the "Part 2" people next, etc.;
- Adding movement while singing some rounds can be very exciting:
    - Have everyone start walking randomly around the room after all the parts are going, singing to others they greet or pass;
    - Create choreography for the different lines of a piece and watch the cycling flow of similar movements add a visual element to the counterpoint;
- Try singing one cycle (the 3rd time through the round, for example) on "ooh" (no words) and then bring the words back in on the next cycle. This can add variety to any song, but in rounds singing, the staggered changes to "ooh" and back to words are particularly effective;
- Sing very softly for practice sometimes. This helps remind everyone to avoid out-singing other parts in order to hear their own, and encourages listening more intently to the interrelationship of all the parts;
- To hear the beauty of the whole round with balanced parts, take turns standing in the center of the rounds singers simply to listen;
- Although equal volume in all parts is generally a good goal for balancing parts, there are phrases in some songs that sound great when they are brought out strongly;
- Having a leader in front of each part is very helpful when singing with a new group or a large group of people. When singing rounds with young children, use individual children as leaders of each part;
- Rounds provide a perfect 'take off' for vocal improvisation. After singing a round through several cycles, try improvising on a phrase or a word or a whole sentence from the round while everyone keeps singing.

To sing several canonic melodies is very useful at the initial stage of learning polyphony, since this allows developing skills of auditory control (Поплянова, 2009). Troughout many years, a lot of textbooks on music offer to introduce multi-voiced (two-voiced) singing of canons in Grade 3rd (8-9 years old), beginning it with the simpliest rounds (see Figure 2).

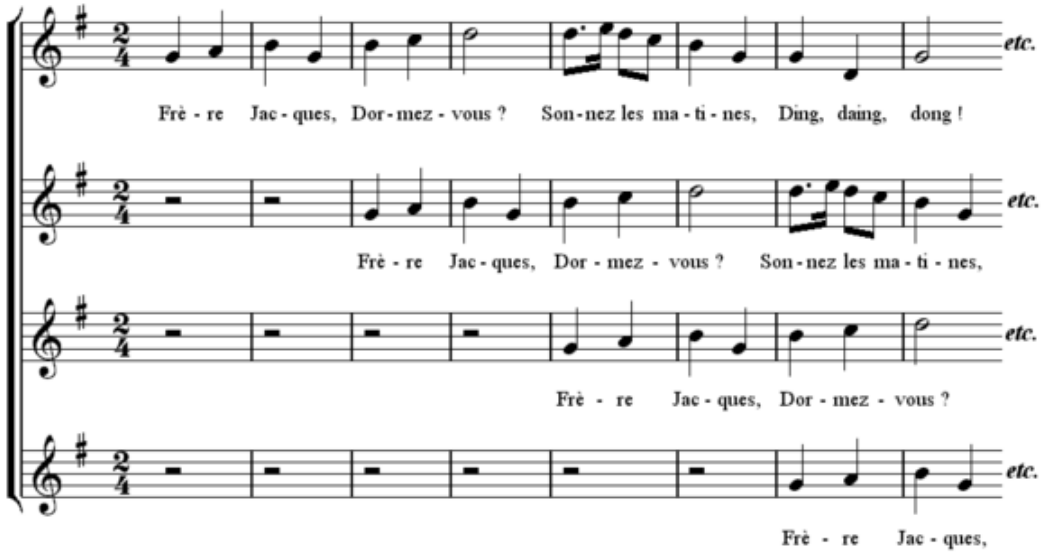

Figure 2. Frere Jacques
(https://dic.academic.ru/pictures/wiki/files/89/YB4001Canon_Frere_Jacques.png)

Levitin (2006) quotes recent brain research that provides a neuroscientific reason for this time-honoured practice of not introducing canon singing before Grade 3. The attention system of children under the age of eight, *"specifically the network that connects the cingulated gyrus and the orbitofrontal regions of the brain cannot adequately filter out unwanted or distracting stimuli"* (p. 224) before about age eight.

As soon as the children are ready for a vocal development and are able to sing keeping time, canons are an excellent introduction to polyphonic singing. Having learnt the material in monophonic sounding first, they later have greater freedom at performing polyphonic canon.

Quite frequently, folk songs serve as a material to teach singing canon. A lot of contemporary collections of canons are based on folk songs of different nationalities. This tradition is observed in the Latvian music culture as well (see Figure 3). Singing folk song canons strongly contributes to learning polyphony, since intoning a familiar melody promotes the development of the skill of hearing one's own as well as a parallel part, and the development of auditory control.

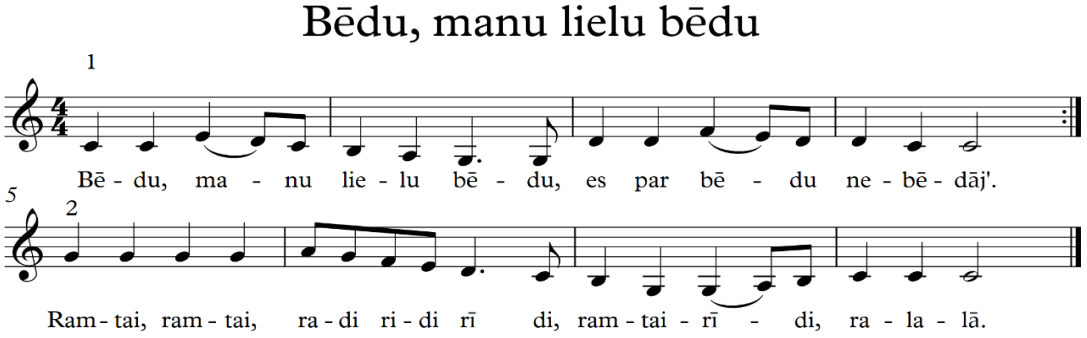

Figure 3. Latvian Folksong

Such canons are a rich source of materials for ensembles or choral groups which include boys undergoing the break of their voice. For instance, while the unchanged voices sing a canon, the voices which are changing can sing sounds of pedals, or different ostinato melodies.

Conclusion

Singing canons enhances the development of the ability to distribute attention between voices and auditory control, which, in turn, has a positive effect on the development of harmonic hearing. The canon singing strategies proposed by authors have been developed and tested during many years of pedagogical work. Experience shows that the use of these strategies significantly affects the development of students' harmonic hearing. However, to begin canon singing is recommended only after the age of eight, as by this time orbitofrontal regions of the brain responsible for the system of attention are developing.

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Manuscripts, ideally between 5000 and 8000 words (including abstract, diagrams, references and tables), should be sent as an attachment in original format or Word document format (DOC). Manuscript should be submitted in English and only for *Problems in Music Pedagogy* in accordance with the publication manual of the American Psychological Association (APA).

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