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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.

The articles appearing in the Journal are indexed and abstracted in **EBSCO, ERIH PLUS, ProQuest**.

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EDITORIAL

Every second year, when the golden autumn arrives, we organize the International Scientific Conference "Problems in Music pedagogy" in Daugavpils University. During its lifetime (starting in 1998), the conference has grown from the event of a rather local character into an extensive international forum, offering a great diversity of sessions, and involving participants from different countries. This volume of the PMP Journal offers articles contributed mostly by the participants of the 10th International Conference "Problems in Music Pedagogy", which will be held on September 28-29, 2017, at Daugavpils University, Latvia. The articles are focused on displaying the tendencies revealed in the development of music education both in Europe and in Brazil as well.

Zuraida Abud BASTIÃO has studied the main trends that have been affecting music education in Brazil during the last few decades. And she emphasizes that music teacher has a) to help students to find and construct the meaning of music for themselves, and b) to put them in contact with the music of others cultures.

The research of our colleagues from Finland focuses on a) primary school teacher's music competence in order to teach music meaningfully (Juha SAARELAINEN & Antti JUVONEN), b) attitudes toward music teaching, fears, hopes and expectations for the subject in the future teacher's profession (Minna MÄKINEN & Antti JUVONEN) and c) multilateral music teaching method that offers a new approach to the problematic issues of music teaching: the starting point of multilateral music teaching method is facing the learners as they are and awakening their inner motivation and enthusiasm (Katri-Helena RAUTIAINEN).

Tiina SELKE from Estonia examines the nature of playful teaching and learning.

Edgars VĪTOLS from Latvia addresses the problems arising in the work of a school choir - lack of an appropriate repertoire and lack of students' interest – and proposes possible methods for resolving these problems.

Daiva ZITKEVICIENE (Lithuania) has tested two ways of communication of a teacher as a mediator between the child and the music listened to, which support children's discovery of the qualities of music sounds. The author comes to the conclusion that child's learning based on a verbal and non-verbal communication of a teacher as a mediator between the child and the music listened to is one of the most efficient ways in early music education.

The research of Galina ZAVADSKA & Jelena DAVIDOVA (Latvia) presents the technology for decreasing different tension in the articulatory apparatus and stimulating accurate functioning of different muscles and organs of the mouth cavity, since articulation is related to physiological reasons for children's incorrect intonation.

The journal invites all the potential contributors to submit their articles for the next issues of PMP and wishes them inspiration, perseverance and consistence on the way toward the innovative music teaching/learning.

*Editor-in-chief
Jelena DAVIDOVA*

COMPETENCE REQUIREMENTS IN FINNISH CURRICULUM FOR PRIMARY SCHOOL MUSIC EDUCATION

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Abstract

High level of quality in teaching and the standard of national equality in education are some of the key factors in the success of Finnish school system in international comparison. Finnish teacher training qualifies students with high-level knowledge of the material as well as in pedagogical skills required for high level teaching results. As a result, the model of Finnish education has become an ever more growing export product. One element behind the success is Finnish Curriculum, which sets the guidelines for teaching and pedagogy of each school subject.

Although the Finnish school education has been a remarkable success generally, profound problems lie underneath. Attitudes to music teaching vary a lot among teacher students and qualified teachers. Unlike many other school subjects, music requires a lot of special competence, which is hard to reach at school or in everyday life. The competences required for music teaching include musical skills and knowledge in connection with teaching skills. To gain the competence required, with a positive self-efficacy, the learning curve includes learning both instrument and singing skills, pedagogical and didactic abilities and basics of music theory. Learning these elements should be systematic and gradual, and it is only possible under the guidance of a qualified teacher. Not having music as a hobby in the past, teacher student's competence is likely to be very low or limited to singing only. This leads to a paradox, where a teachers' and their pupils' musical competence is at the similar level. Since the time and money spent on teacher student's music training has decreased, gaining the required competence has become very demanding, if not impossible. As the students recognize the competence required impossible to reach, negative attitudes to music teaching easily emerge. Although there are few researches about teacher students' attitudes to learning piano playing, there is only a limited research interest in music competence requirements in the Finnish national Curriculum.

This study aims at revealing the competence requirements of music teaching in primary school. In addition to the analysis of the curriculum text, this study also formulates a synthesis of aims, methods and the materials in music books used by teachers.

This study will formulate a competence-profile for primary school music teaching based on the Finnish curriculum and music books. The results offer a possibility for a critical

analysis of music studies and the resources used in teacher training. What kind of competences is required in primary school music teaching?

Keywords: Curriculum, music education, competence

Introduction

Different musical activities have been a major form of music and actual music pedagogy in Finnish music education. This type of approach to music education has been in the center of curriculums in music. It follows the ideas and philosophical basis of D.Elliott's (1995) praxial music educational thoughts. Due to this pedagogical practice, music is one of the most demanding subjects in primary school. This is mostly because teaching music includes playing and teaching musical instruments and reading music, as well as teaching the basics of music theory. Playing an instrument is a complex skill and takes a long and gradual learning process. Most of the teacher students have limited skills or no skill at all in instrument playing before their teacher studies. To feel confident and willing to play a musical instrument in front of a class, a teacher needs quite high-level skills.

According to earlier research, nearly one third of primary school teachers refuse to teach music, and almost half of them want to give music lessons to more skillful teacher (Tereska, 2003, 189). International research shows the same kind of results. Generalist teachers feel anxiety for music teaching. They believe that they are not competent in teaching music, perceive themselves as non-musicians with no musical talent, and they lack the confidence in their music abilities overall (Russell-Bowie, 2009; Stunell, 2010). The praxial music education is based on learning music during musical activities. A lot of music skills (musicianship) and understanding the nature of art and education (educatorship) are required to be able to understand this learning environment.

This study reveals the required components of primary school teacher's music competence in order to teach music meaningfully following the profound ideology and goals of music education opened in the core curriculum. Through the analysis of the Finnish national curriculum, music books, teacher materials and music education philosophy behind the curriculum, this study forms a music competence profile for primary school music teaching.

Method

This study focuses on competence requirements for Finnish primary school music teaching. The requirements are based on the Finnish curriculum. This study is a qualitative analysis of the curriculum texts and the music education philosophy behind it. The analysis includes also other important sources provided for teaching, like music books and teacher materials.

Development of the national curriculum

Curriculum forms the basis for all school education. The meaning of the curriculum set by educational policy is to ensure educational equality and quality, and to create good basis for growth, development and learning (Core Curriculum for Basic Education,

2014). The core curriculum in Finnish education policy is the most important document behind success in education. One of the main goals in it is equality in education. The content and the quality of teaching are on equally high level in all parts of Finland. On the other hand, the teacher's professional status in Finland is high and the teacher-training programs in universities attract very motivated students. Still, it is the curriculum, which sets the guidelines for goals, content and methods for education to every teacher and every school.

Developing the national core curriculum is an interactive process with national board of education, specialists of education, researchers and schoolteachers. This collaborative work results in the core curriculum, which forms the basis for the development of more detailed local curricula in communities and schools.

Philosophical background of music education

The curriculum is built on values, and it offers guidelines on what to teach and what is worth learning (Regelski, 2005, 220). Compared to other school subjects, there sometimes is a need for justification to teaching music at school. This question has arisen in Finnish curriculum reforms after 1994, as they did not include specific instructions for goals, didactics or content in music education like before (Laitinen, 1996, 4). Instead, all curricula afterwards have included both general goals, like developing self-concept, creativity and positive attitude toward learning, and goals of learning musical material, like singing, playing instruments and developing versatile musical knowledge. As the specific instructions were lacking, more independency was given to teachers developing local curricula for schools (Vesioja, 2006, 35).

Two major music education philosophies contemplated in Finland in middle 1990s. Aesthetic approach (Reimer, 1989; Swanwick, 1996) focused on aesthetic values based on western classical music. In praxial music education (Elliot, 1995) the main focus is learning music through musical activities and performing. In three latest reforms of Finnish curriculum, the responsibility of local schools and teachers has increased in formulating curriculums for either areal use or individual schools. The national curriculum has set the guidelines for areal or local curriculums, offering much freedom to personalize music education with teachers' individual strengths and the advantages of local community's contribution. The idea is making the teacher responsible for developing of his/her own pedagogy and teaching.

In the last three reforms (1994, 2004 and 2016) of the Finnish national curriculum, a change of philosophical background can be seen in the basis of music education. As the earlier curriculums were based on the aesthetic philosophy (Reimer, 1989; Swanwick, 1996), the latest reforms have revealed the praxial philosophy (Elliot, 1995; Regelski, 1996). As the praxial approach took over, the idea of pupils taking more responsibility for their own learning-constructivism emerged in the classrooms. This meant that teacher became more as an instructor for learning, motivating learners and providing inspiring learning environment. In enactive approach to music education, even more response has been given to a learner- itself (van der Schyff, Schiavio & Elliot, 2016). Still, for music education, like for other arts, other approaches can be found as well.

The Table 1 shows a combination of different philosophical backgrounds and meanings that are found in recent curriculums.

Table 1. Different approaches for goals in music education (Vesioja, 2006)

APPROACH	SUMMARY OF GOALS IN MUSIC EDUCATION
Praxial music education (Elliot, Regelski)	Spiritual growth, developing self-esteem and self-confidence, enjoyment and pleasure; Developing pupils' musicality by progressive problem solving in musical activity.
Aesthetic music education (Reimer, Swanwick)	Experiencing artistic qualitative, enrichment of the quality of life by emotional experiences, developing artistic sensitivity and ability for absorption of composed music, emotional development.
Value point of view (Pugh & Pugh)	Instrumental values: cultural transfer, social education, mental, physical and lingual development, ethical education; Intrinsic values: human development, understanding music as a language, the relationship between music and emotions.
Multicultural music education (Moisala, Linder)	Multiculturalism as a basis of education. Multicultural enrichment of music education. Cultural and context sensitivity in selecting music material.
Therapeutic music education (Lehtonen)	Activating and maintaining growth of inner music. Preventing therapeutic effect. Developing an ability to feel and recognize thoughts and feelings through music.
Holistic music education (Anttila, Juvonen)	Developing knowledge and skills in music, self-concept, self-esteem, motivation and information processing skills. Regarding social requirements (like common values and atmosphere in learning environment). Connecting music to pupils' culture.
Inclusive music education (Suoranta)	Music as a lifetime hobby. Learning to analyze music and making music selections, recognizing musical taste and its development. Content of music education is based on the participant's values what is important and interesting.

Overall goals in the curriculum text

As musical activity forms the core of praxial music education, it is present in most of the general goals in the 2014 curriculum. Continuous development of openness in curriculum text in 1994 and 2004 nevertheless, leaves a lot of freedom for an individual teacher to decide how to put curriculum in practice. In fact, the general goals set in the 1994 curriculum text compared to 2004 did not include profound changes; they both had a list of general goals and a short description of activities, which were recommended in order to achieve described goals. Though openly written, they all mention the basic material needed for musical activities: music reading and playing different instruments. While the 1994 and 2004 curriculums are more general, the 2014 core curriculum consists of more descriptions of the goals (see Table 2).

**Table 2. Overall goals for music education
(Core Curriculum for Basic Education, 2014)**

GOAL CATEGORY	DESCRIPTION
Cooperation	Participation in group playing, building positive attitude.
Musical knowledge, skills and creativity	Natural voice delivery, singing and developing different instrument playing skills in a group. Music and movement. Audience-listening. Improvisation and creativity. Developing ICT skills in music.
Cultural understanding and multi-literacy	Analyzing musical experiences, understanding diversity of aesthetical, cultural and historical context of music. Developing skills of understanding basic principles and basic concepts of music in musical activities.
Wellbeing and safety	Recognizing the impact of music to wellbeing, and taking care of the safety of musical surroundings.
Learning skills	Developing music skills through practicing, participating in goal setting and evaluation for learning in music.

Beside goals in music education, the latest core curriculum has an idea of general goals, which are implemented in all school subjects. These are also similar goals like learning skills, cultural sensitivity, entrepreneurship and participation, and could exist in several goal categories at same time. These goals represent wider educational ideals about what kind of skills and knowledge future society needs.

The goals in music education

The following table shows different content categories of how the goals described in table 2 are meant to be achieved.

Table 3. Central content categories

CONTENT CATEGORY	DESCRIPTION
Musical activity and playing	<ul style="list-style-type: none"> - Focusing in making music as a member of a group; - Vocal health and healthy singing; - Music and movement, body-percussion; - Rhythm-, melody- and chord instrument playing in a group; - Creativity and developing self-expression is central in musical activity
Musical knowledge and music theory	<ul style="list-style-type: none"> - The basic elements of music: rhythm, melody, harmony, form, color and dynamics; - Using of music symbols and concepts in musical activity; - Musical expression
Music in society	<ul style="list-style-type: none"> - Observations on musical activity, creation and musical expression in and out of school; - Connections with other school subjects and different activity groups; - Music in different social context and different time

Musical repertoire	- Interest in pupils' cultures;
	- Understanding value of music as cultural heritage;
	- Using variety of different music styles and genres;
	- Pupils' own compositions and creative outputs

All three presented curricula (1994, 2004, 2014) have set the general goals and guidelines for the development of local curricula. Themes and methods are expressed openly: so, no detailed instructions have been set for pedagogy or teaching materials. This has caused criticism, pointing out that openness leads to too versatile interpretations in music teaching. In her study concerning the curriculum 1994, T.Heino (1998) stated that 19 % of teachers involved estimated the curriculum text weak or below average and almost half (43 %) thought it was only average. These results showed that the curriculum did not give enough support for teachers planning the local curriculums. Still, if a teacher's musical competence was weak, this kind of overall curriculum text might support their planning and teaching better (Korkeakoski, 1998; Vesioja, 2006). As the following 2004 curriculum was only slightly more detailed in goals and content, it seems to have lead into the same problems locally (Juvonen & Anttila, 2008).

It seems that curriculum does not support teachers' music lesson planning locally. Also international researches show the same problem. Even after music studies, pre-service teachers were still not confident in their planning and acquaintance about curriculum (Barton, 2015). Low confidence in music skills seems also to prevent such teachers from developing their skills after graduation, although one could assume, that with low music skills, teachers would be eager to increase their competence after graduation. Instead, a recent study shows that teachers with good music skills are more motivated to gain even more competence after graduation (Bautista, Toh & Wong, 2016).

Music teaching materials

Although teachers should plan their teaching following the curriculum, the materials provided by schoolbook publishers often are the only source for planning. The less competent music teacher feels in his/her music skills, the more planning is supposed to be based on the music books and supplementary materials. This is actually not a bad thing. The economic value of schoolbook market is remarkable for publishers, which causes competition. In order to sell these materials, the goals and methods in curriculum must be taken in account. Supplementary materials include vast and profound materials. Materials follow the curriculum goals and methods providing teachers an easy and sure strategy for teaching. The quality of teaching and usage of these materials depend, of course, on teacher's competence in music.

According to the praxial music education, learning in music takes place in musical activities. This is seen in the variety of music materials provided for music educators. Materials include methodology and repertoire with instructions and arrangements for playing, but also other musical activities like body percussion and dancing. The recent materials also include cds for listening and practicing with backing tracks. Methodological development in music books has been considerably modest, because singing and playing musical instruments have been the core of music teaching since 1970s. With national curriculum standards, music classrooms have been equipped with

instruments, like percussions, guitars, recorders and mallet instruments. These instruments, introduced in Orff pedagogy, together with a 5-string kantele have been essential for decades in Finnish schools. Later, in 1980s and after, the band instruments, like guitar (acoustic and electric), bass, drums and keyboards have emerged in the primary schools.

The boom of information technologies has also influenced music teaching. The curricula of 1994 and 2004 mentioned the use of technologies and media in creative music productions (Core Curriculum for Basic Education, 1994). The latest, core curriculum 2014, emphasizes this more specifically, pointing out that music technology should be used when composing and expressing creative musical ideas. The development of technology-related equipment and computer based music software has been fast. These new tools have been adopted in music education depending on the teachers' interest, skills and school's resources. Furthermore, there is a need for music technology-related content in music books and teacher materials.

Summary of music materials

The contents of music books and supplementary materials follow the goals and methods described in curricula. Learning music takes place through musical activities: singing, playing an instrument, moving with music, listening (and music knowledge), music theory and improvisation. The content of books for different grades has similar activities. Difficulty in learning goals and methods grow gradually, and learning is based on continuous practicing with the same materials and instruments (see Table 4).

Table 4. Summary of musical activities in music books

MUSICAL ACTIVITY	CONTENT OF ACTIVITY
Singing	Vocal health, voice as an instrument, singing by ear, performing, using microphones
Playing	Solo instruments, band instruments, common pulse, playing different music styles, accompanying by ear, chord accompaniment, chord progressions, riffs, ostinatos, tablature playing, drum beat variations
Moving with music	Body percussion, dancing and dance improvisation
Listening, music knowledge	Music history, world music, music genres, relaxation and emotions
Music theory	Notation, notes and rests. Different note combinations, scales and chords, music markings
Improvisation	Compositions, dance choreographies, instrument solos, performances

Results

This study reveals the competence requirements for teaching music in Finnish primary school. Beside the analysis of the curriculum text, we also formulate a synthesis of aims, methods and the materials in music books used by teachers to fulfill the expectations set for music teaching in curricula. By the analysis of requirements from the curriculum, music books and supplementary materials, in the following chapter we formulate a competence-profile for primary school music teaching.

A. Competence profile for music teaching in primary school

To formulate a required musical competence to teach music in primary school, we have to consider the very basic principles in music education. As the core curriculum is meant to offer the guidelines for music education, we first have to look at the philosophy beyond it. Secondly, we have to look at the music books and supplementary materials. This is the material for teaching music according to the core curriculum, and is meant to be a basic tool for teachers to work with on every day basis. Thirdly, we can consider these both combined with assumptions - derived from the ideals of praxial music education - of how music education in primary school should be implemented. These factors together will formulate a profile of musical competence requirements for music teaching in primary school.

B. Competence requirements in core curriculum

Learning through musical activities is the key element in praxial music education. This means that the music class is equipped with a variety of music instruments and materials. In order to use these effectively in practice, teacher should have the basic knowledge and skills of playing and using them creatively in different situations. As the goals in praxial music education emphasize self-esteem, self-confidence and enjoyment, teacher's competence in these aspects is required to be on a very high level.

In order to teach according to the meaning of the goals in praxial philosophy, a teacher should possess two essential competences: musicianship and educator skills. These components are interdependent, implying that one without the other would be insufficient. The knowledge of the material is obviously crucial for teacher in every subject. In music education, the knowledge of the material involves also musical skills. Achieving musicianship is a gradual process of developing a complex combination of skills and musical knowledge, like theory of music. To teach effectively, a teacher should possess, embody and exemplify this musicianship. Musicianship is not all- or nothing matter. There are different levels of musicianship (Dreyfus & Dreyfus, 1986), which is categorized with a five-level scheme of musical expertise (Elliot, 1995) (see Table 5).

Table 5. Levels of musicianship (Elliot, 1995)

LEVEL OF MUSICIANSHIP	SKILL DESCRIPTION
1. Novice	<ul style="list-style-type: none"> - Some formal knowledge; - Few tacit and verbal principles of action; - Musical thinking essentially trial – and error; - Little, (if any) informal, impressionistic or supervisory musical knowledge; - Unable to solve musical problems; - Unable to make music in a reliable and reflective way
2. Advanced beginner	<ul style="list-style-type: none"> - Some musical knowledge in each category that make up musicianship; - Has begun to proceduralize musical knowing; - Cannot think reliably or fluently
3. Competent musician	<ul style="list-style-type: none"> - Able to proceduralize variety of tacit and verbal knowledge in musicianship; - Able to reflect in action; - Can solve musical problems, if pointed to
4. Proficient musician	<ul style="list-style-type: none"> - Can reflect and think in action fluently; - Informal, impressionistic and supervisory musical knowledge in form thinking-in-action in music action and performing
5. Expert musician	<ul style="list-style-type: none"> - Deep situational understanding; - Full development and integration of procedural, formal, informal, impressionistic and supervisory musical knowledge; - Not only solves musical problems, but deliberately searches for and finds increasingly subtle opportunities for (or problems of) artistic expression

Educator skills emerge in teaching overall, which is a crucial part of a teacher's profession. It refers to the different forms of procedural knowledge needed in the teaching process: formal, informal, impressionistic and supervisory. The table below (Table 6) summarizes these forms of knowledge:

Table 6. Forms of procedural knowledge (Elliot, 1995)

FORM OF PROCEDURAL KNOWLEDGE	DESCRIPTION
Formal	<ul style="list-style-type: none"> - Music education philosophy, - Educational philosophy, - Curriculum theory, - Child development theory
Informal	<ul style="list-style-type: none"> - Understanding the nature of gradual musical development requirements in targeting teaching, - Active problem solving in teaching-learning situations
Impressionistic	<ul style="list-style-type: none"> - Having instinct understanding of right choices in teaching situations
Supervisory	<ul style="list-style-type: none"> - Valuing of artistic standards and traditions

D.Elliot (1995) finds the music educators as professional players, who know how to balance their students' growing musicianship with appropriate musical challenges, where self-growth and musical enjoyment are in focus. Furthermore, D.Elliot emphasizes that implicit in a music educator's expertise is the ability to adjust musical problems and challenges, directing students' attention to new goals, and providing constructive feedback in relation to recognized ideals and demands of musical artistry (Elliot, 1995, 134). If this expertise is low, it leads to low status of music and using music as a filler subject in classroom (Jansen van Vuuren & van Niekerk, 2015).

Qualities as a music educator consist of both musicianship and educator skills. The next table (Table 7) shows a combination of these qualities of music educator skills derived from praxial music education philosophy.

Table 7. Qualities in the concept of music educator (Väkevä, 1999)

-	Musicianship and educator skills should be wide, stable, situational and flexible
-	Capable of placing learning in authentic practical situations, has knowledge of multiculturalism and manages to act artistically among these music cultures
-	Understanding of the student's point of view
-	Competence in music material and pedagogy on a level that can help student's musical development
-	Formal educator skills can be learned verbally, but all the other dimensions of educator skills require learning in reflective action
-	Music educator skills require expert-level of both musicianship and educator skills
-	Achieving expert-level requires proceduralization of all aspects of musicianship and educator skills, which is possible only in reflective analysis and action in teaching-learning situations
-	Musicianship and educator skills are interdependent, which forms music educators professional competence

C. Competence requirements based on the requirements of music books and supplementary materials

The contents of different musical activities in a variety of music books and materials (see Table 3) set vast and complex requirements for teacher's competence, particularly in music skills. The table below (Table 8) shows different components of musicianship requirements based on the music books and supplementary materials.

Table 8. Required level of competence in music books

ASPECT IN MUSICIANSIP	LEVEL OF COMPETENCE
Singing	<ul style="list-style-type: none"> - Have a fairly strong and accurate singing voice; - Able to demonstrate healthy and musical voice delivery; - Have ear for pitch, able to correct and demonstrate the correct pitch; - Able to show expressiveness in singing (example for pupils)
Music theory	<ul style="list-style-type: none"> - Know how to read notes fluently; - Knowledge of scales, chords and rhythms; - Understanding the basics of arranging and using arrangements in various musical circumstances
Playing	<ul style="list-style-type: none"> - Playing piano fluently by notes and by ear; - Melody playing and chordal accompaniment; - Playing guitar: chordal accompaniment, riffs and melodies by tablatures; - Basic technique playing different C.Orff- and percussive instruments
Music knowledge	<ul style="list-style-type: none"> - Basic knowledge of musical genres and the history of music (classic and popular)
Music and movement – dancing	<ul style="list-style-type: none"> - Basic level of body-percussion, - Reproducing of simple dancing choreographies, - Ability of creative bodily expression with music

It must be admitted that these requirements are very demanding, or even impossible to achieve during teacher training. Nevertheless, these qualities in musicianship are the key factors in order to teach meaningfully according to the idea of music education. This paradox is and will be under further research in the future, but the recent international studies refer to this problem in primary school music education. For a non-musical generalist, musical competence is not good enough, and neither is his/her self-confidence for music teaching (Jeanneret & DeGraffenreid, 2012).

Although music technology is mentioned in curriculum text, there is a lack of music technology related content in music books. The use of technologies in music teaching varies a lot. According to the national study of effectiveness of arts and skills education, the use of music technology was still minor and occasional (Juntunen, 2011). When the use of music technology varies, as it seems, it decreases the equality in education, which nevertheless is one of the key values in Finnish national core curriculum.

Conclusions

1. Opinions over the curricula generally differ in every school subject. Some find it more important than others do. Only in music education, the opinion about curriculum's importance or usefulness does not depend on teachers' different pedagogical approach or other philosophical matters, but rather on teachers' competence in music. This regrettable fact exists, because music teaching is very subjective, it requires various musical skills: musicianship and musical

activity in classrooms depend merely on teacher's musical competence, rather than the curriculum.

2. Although the supplementary materials include multimedia, like Compact Discs (CD) and Digital Video Discs (DVD) to help learning songs and playing with backing tracks; the idea of reflective, goal orientated and meaningful music education is quite different, and requires much more than just reproducing songs. In the core of music curriculum lays understanding of the true nature and value of music education – like professional music educators comprehend. This will lead us, on the other hand, to the understanding of the enormous possibilities and effectiveness of well-schemed music education, and to comprehension of the required competence. It all depends on teacher's confident musicianship and educator skills. Meaningful music education is not just singing and performing like in karaoke.
3. The core idea of praxial music education is to give pupils opportunities of expressing themselves and learning in music, giving carefully planned and suitable musical challenges to pupils. These challenges are processed in continuous interaction and reflection with pupils in a musical activity. Preparing teacher students for a competence revealed in this study sets high demands for teacher education. The other question all over would be: is this kind of music competence possible to acquire during the short music studies in teacher training?
4. In later studies, our focus is on finding out, firstly, the quality of the pre service teacher student's music competence, and secondly - in service primary school teachers' music competence. These studies will reveal causality of the music studies in teacher training programs and willingness to teach music after graduation.

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METHODS AND APPROACHES OF MUSIC EDUCATION – REFLECTING THE TRENDS IN BRAZIL

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Abstract

In this paper I review the main trends that have been affecting music education in Brazil during the last few decades from my perspective as a professional in this domain. After mentioning some general philosophical, psychological, and educational approaches that broadly inspired the thinking in the Western world, I briefly characterize the main ideas of four internationally well-known pedagogical conceptions to teach music - Dalcroze, Kodály, Willems and Orff - and how they have been implemented into Brazilian music education. Finally, I discuss the application of these critically by taking into account new trends and challenges of musical education and teaching practice.

Key words: *music education in Brazil, approaches, pedagogical conceptions, music teaching practice*

Introduction

Educational paradigms of the 21st century undergo crucial changes in face of the complexity and challenges of the contemporary world, marked by political, economic and socio-cultural crises. In this turbulent context, music teachers are always challenged when faced with the diversity of cultures, preferences, and expectations found in the various student profiles which are increasingly heterogeneous. The demands of the teacher, called by D.Schön (2000) as ‘artistic talent’, not only in music but also in other areas such as architecture, psychology, education, is the competence involving “[...] ‘reflection-in-action’ (think what they do, while they do) that professionals develop in situations of uncertainty, uniqueness and conflict” (p. vii). In D.Schön’s view, practical-reflexive teaching (practical rationality) is a key element of professional education, as students learn mostly by doing and reflecting on their action.

Much has been written about music education methods and many are the questions about how to teach children, adolescents or adults. “*Method is path, it is option for a way to reach the objectives that are synthesized in the learning*” (Rangel, 2007, 13). For V.Gainza, author of more than 40 works on the pedagogy of music, “*a method is an active*

and conscious form of individual response to inner demands and needs or those imposed by the environment” (1977, 49).

From this perspective it is essential for music educators to reflect on the objectives they intend to reach, to analyze the psycho-pedagogical bases of the method they intend to adopt, and to relate the method with their teaching practices and to the characteristics of the students and to socio-cultural contexts they work in.

I myself can say that throughout my professional experience, working in contrasting sociocultural contexts – undergraduate courses, public and private schools - I have never been able to give music classes following only a certain method. But at the same time, it was always very important to know the main characteristics of some methods in order to better understand the fundamentals of music education in Brazil.

Consequently, it is necessary to observe these factors from a critical dimension so that we can understand the contributions of some important methods and approaches of music education of the 20th and 21st century in order to adapt or redirect them to the objectives we want to achieve.

Some important contributions of educators, philosophers and psychologists

It is a common situation that graduate students ask their teachers and colleagues for suggestions on musical activities, songs, repertoires for music education classes. But if one asks these students why they are applying a particular activity or repertoire, many of them do not know how to justify their choices, since they lack a philosophical basis. In D.Elliot's (1995) conception “... a philosophy is like a map, and doing philosophy is like map making. A map provides a comprehensive overview of a territory. It gives us our bearings. It helps us decide where to go and how to get there. Like a good map, good philosophy can show us the best routs to our destinations based on careful considerations of the territory we want to travel. It may also point us to routs and destinations we never considered” (p. 9).

Regarding the importance of a psycho-pedagogical basis, P.Campbell and C.Scott-Kassner (1995) point out: “There is theories of learning, teaching, and instructions embedded in nearly every musical experience [...] Theories about how children learn and how teachers can help maximize this learning are at the heart of every practical musical experiences that teachers provide for children” (p. 15).

As the term itself says, music education refers to the pedagogy of music teaching, and in this case, several educators and philosophers have significantly influenced the musical area over the years. Already in the 1930s, the American philosopher J.Dewey wrote about the importance of the philosophy of educational experience. According to M.Aranha (2006), “...life, experience and learning do not separate, so it is up to the school to promote through education the continuous recovery of vital contents” (p. 227). J.Dewey contributed to the valorization of art education in schools and influenced the reform of Brazilian education in the 1930s due to his relationship with Anísio Teixeira at Columbia University in 1929. Also worth mentioning is the Brazilian educator Paulo Freire, whose work has important implications for the teacher training. His books *Education as a Practice of Freedom* (1967) and *Pedagogy of the Oppressed* (1970), for

example, have made him internationally recognized in addressing relevant topics such as adult education, critical or problematizing education, participatory construction of knowledge, which continue to be addressed in the curricula of music education in Brazil and in various parts of the world.

Child development conceptions

J.Piaget's genetic epistemology is also of great importance to the field of education, because he described and explained the child's intellectual development in terms of cognitive structures that constantly adapt through assimilating and accommodating them in a process of reaching new levels of equilibrium. J.Piaget postulated sequences of invariable stages. Most famous is his assumption that children progress through four stages of intellectual development. R.Nye et. al (1992) point out the main characteristics of these stages: sensory-motor (birth to age 2 - development of perceptual senses and motor activities); preoperational (approximately ages 2 to 7 - ability to use language, make-believe play and dramatic movement); concrete operations (approximately 7 to 11 - children can think about objects or their representations); formal operations (approximately 11 to 15 - children acquire the ability for abstract reasoning).

An invariable sequence assumes that stage A must appear in all children before stage B, regardless of the chronological age that may vary according to the sociocultural context. In music education classes we deal with students of different age groups and levels of knowledge, so we should know what stage they are in order to contribute to their musical growth.

In Brazil J.Piaget began to be known in the 60's, and from that time the study of his works was included in the curriculum of several academic courses. Yet, J.Piaget was not interested in music development, and a transfer of his ideas on the development of logic-mathematical thinking to the domain of music does not make sense without accounting of the specificity of music. Nevertheless, J.Piaget's abstract ideas concerning genetic epistemology have been applied to music by the developmental psychologist S. Stadler Elmer (1998, 2015).

Another important contribution to music education is the concept of Proximal Development Zone created by L.Vygotsky. According to this author, the distance between the current level of development determined by problem-solving solution and the level of potential development determined through problem solving under adult driving or in collaboration with more capable colleagues (Vygotsky, 1984).

This concept is of great use to the music educator and is related to what we call meaningful experience because *"considering what the student already has, the teacher will help him in understanding more elaborate knowledge, contributing to his learning and raising their level of knowledge"* (Barbosa, 2005, 208).

J.Russell (2005) notes that *"the concept of Vygotsky's zone of proximal development provides an understanding of the role of intervention (ie the role of the teacher) in the child's learning. Vygotsky (1962, 1978) explains that understanding the child's developmental stage is necessary to become aware not only of the child's abilities at a given time but also to explore the limits of the child's learning potential through interventionist strategies"* (pp. 78-79).

In dealing with any kind of ordered method or sequence to achieve a particular goal in music teaching, we will certainly perform various types of intervention with students, however level the age groups or levels of knowledge, there will always be differences when students sing, play, enjoy music, mark a rhythm of a song etc. This requires the teacher to intervene to understand the current level of knowledge of each student and how far they can reach with their intervention and the cooperation of colleagues.

The Process of Education (1978) is the title of J.Bruner's book. According to M.Mark (1996), "*only ninety-seven pages in length, this book was the impetus for curriculum development in all subject areas and helped to change the nature of instruction in American schools*" (p. 67). In this book J.Bruner presents his theory of instruction and discusses various themes of great interest to music education. In his theory the apprentices progress through three modes of representation: enactive, iconic and symbolic. R.Nye et al. (1992, 25) connects these levels to music as follows:

- a. *Enactive representation level.* The young children learns music best through actions and senses – touching and manipulating, visually examining, counting, playing musical instruments, using the body and its muscles in rhythmic interpretations, chanting and singing, and creating music.
- b. *Iconic representations.* Young children conceptualize at the iconic (image) level. They learn music from imitating sounds, moods, movements of animals, people, machines, and plants. Simple graphic may be used to represent the order and nature of music sounds.
- c. *Symbolic representation level.* The child at this stage is able to use language to explain experiences. Words can be used to represent songs, rhymes, poems, and to describe musical experiences. Children can use simple standard notational symbols at this stage.

Both J.Bruner and J.Piaget present different phases of the child's cognitive development, that is, "*periods of manipulation, mental representation through images and operation through language and formal and abstracts propositions*" (Santos, 1994, 29).

The contributions of J.Piaget, L.Vygotsky and J.Bruner (and other psychologists as well) are of great importance for music teachers' understanding how children learn: so that they can reflect on the characteristics of each phase of child development, organize a logical sequence for teaching, select the appropriate musical contents, introduce them in the correct way and in the right moment.

The main features of four music education methods

With the advent of the *1st Law of Guidelines and Bases of Brazilian Education* in 1961, the 'orpheonic singing' (collective singing) was replaced by musical education, incorporating in specialized Brazilian schools the teaching of music based on the new European methods, especially the methods Dalcroze, Orff, Willems and Kodaly. These methods are considered 'active methods' because they start from concrete to abstract, from practice to theory, privileging the direct experience of the child with music. It is not possible to represent fully these methods in this article, but I will try to make a brief summary of their most important characteristics based on my experiences training student-teachers at Music Licensing Course of the Federal University of Bahia (UFBA).

Composer and professor of Harmony at the Geneva Conservatory of Music, É. Jaques-Dalcroze (1865-1950) developed his method by realizing that in music schools a great emphasis was placed on virtuosity, on reading and writing music, on the exercises of analysis and harmony, thus generating a mechanical practice. In É. Dalcroze's conception, "*students were 'trained' but not 'educated' musically*" (McDonald & Simons, 1989, 145). É. Dalcroze assumes that every musical element has a correspondence in the body and that "*the sounds are perceived by other parts of the human organism beyond the ear*" (cited in Santos, 1994, 43).

According to D.McDonald & G.Simons (1989), although his method includes solfège, theory and improvisation; he starts from the training of eurhythmics, defined as "*harmonious and expressive movement*" (p. 146). These same authors argue: "*The object of eurhythmics training is to enable children to perceive, express, and develop understanding of all the elements of music – melody, rhythm, dynamics, harmony, form, and style – through physical movement*" (p. 146).

The É. Dalcroze method emphasizes the child's gestural beauty using auxiliary resources such as hula hoops, ribbons, strings, sticks, balls, rings, cards and light clothing. The songs used in class are improvised at the piano, which demands a good improvisatory ability of the teacher. It can also be performed vocally, on percussion instruments (xylophone), or more rarely by means of recordings. Here are some examples of activities characteristic of this method:

- a. Eurhythmics - when working with metric, the teacher improvises at the piano or xylophone, and the children walk clapping on the first beat of a pattern in twos, threes, four or five. When working with phrases (AB, ABA, ABC and so on), children move freely around the room changing direction when the phrases change.
- b. Solfège - children learn about the sense of pitch and relationships of tones and semitones in the scale, but most Dalcroze teachers recommend using the *fixed-do* system, that is, *do* can be the initial note of the scale regardless of the tonic. Students can chant the *sol* scale starting at the *do* in ascending and descending order with varying tempo.
- c. Improvisation - children move freely around the room in response to the improvised music by the teacher. A child may be required to come to the piano and improvise on the upper part of the piano key-board while the teacher continues to improvise on the lower part. Everything happens without interrupting the pulse and activity of the rest of the group.

Although the method is aimed at children and adolescents, it is not considered suitable for very young children. É. Dalcroze emphasizes that "*the teaching of eurhythmics should vary according to the temperament and character of the children of all the countries in which it was introduced*" (cited in Santos, 1994, 46). Eurhythmics brings benefits to instrumentalists, singers, producers and conductors, dancers and actors.

É. Dalcroze also applied his method in special education mainly with the blind to develop the sense of space, tactile sensitivity and muscle awareness. This method continues to inspire Brazilian music teachers due to the connection between musical elements and body expression.

Hungarian composer, educator and ethnomusicologist Z.Kodály (1882-1967) advocated musical education for all and not only for the most talented. He was involved in the early years of his career in the collection, analysis and classification of Hungarian folk songs. Together with B. Bartok, Z.Kodály collected songs in Hungary, Rumania and other parts of Europe. *“As a vocally oriented composer, his many choruses and eleven books of folk-song arrangements demonstrated the characteristic features of his cultural heritage to Hungarians and to the world”* (Campbell & Scott-Kassner, 1995, 51).

Z.Kodály concluded from extensive research that the children could not hear or reproduce the semitones. Therefore, the pentatonic system was the ideal to learn to sing in tune, because of the absence of semitones. After being well acquainted with the pentatonic scale, students could easily understand the inclusion of semitones and then reproduce them. Initially he worked with the songs of two tones (sol and mi) in a range of 3rd minor descending, and containing rhythm patterns, as quarter notes, eight notes and rests (McDonald & Simons, 1989).

As a teacher, he worried about the low level of musical literacy he found among the students in Hungary schools. For this reason, the main purpose of his method is to develop the ability to read, write and think about music. Z.Kodaly also felt that teacher training was the starting point for achieving this goal (McDonald & Simons, 1989). It is important to note that the instructional techniques of Kodály method were developed by his students and colleagues under his supervision: J. Adám, L. Bárdos, K. Forrai, G. Kerényi, B. Rajeczky and E. Szönyi. The proposal of Z. Kodaly and his collaborators has unfolded throughout Europe, especially in Eastern Europe, where books and teaching materials have been translated and adapted according to the local culture. From 1969 the Kodaly pedagogy begins to be known in countries of South America (Silva, 2011).

Since 2007 the Brazilian music educator W. Silva has taught the discipline *“Introduction to Pedagogy Kodaly”* in the Music Licensing Course of the Federal University of Minas Gerais (UFMG). His training in the Kodaly method results from the partnership with the Hungarian composer and educator I. Guest, who lives in Brazil and has held workshops on this method in several Brazilian states. In 1993 M.B. Ávila founded the *Kodály Society* of Brazil in São Paulo, an institution affiliated with the Kodály International Society (Silva, 2010). On the technical aspects of the Kodaly method, W.Silva points out: *“As the proposal is structured from singing, the teaching materials are basically melodic and rhythmic solfêges, combined into four elements: In the melodic aspect: (i) solmization with the Tonica Sol-Fa (use of notes name in the performance of melodic solfege); (ii) manosolfa in the realization of musical pitches [hand signs, a different position to represent each step in a scale]; (iii) Moving C (relative pitch reading outside the staff) and absolute reading; (iv) in the rhythmic aspect the use of syllables in performing the rhythmic solfêge”* [the names “ta” and “ti” are assigned to quarter and eight notes] (Silva, 2010, 70-77). These four elements combined are the result of Kodaly’s research on Hungarian music, the participation of his collaborators in the composition and organization of didactic material that structures the musical curriculum and the observation of teaching techniques existing in the early 20th century in France and England (Szönyi, 1973).

This method also makes use of free body movements for sung games and dances. Students also learn to discriminate between faster/slower, higher/lower,

stronger/softer, they study the timbre of various instruments and voices, history of music, analysis and performance. Z. Kodály believed that music education should begin as early as possible.

In Salvador, Bahia, I also have observed that Kodály method has been very useful in choral classes of elementary schools, especially with regard to the use of folk songs and hand signs, which were invented by S. Glover in nineteenth-century England and improved by J. Curwen later. Z. Kodály's ideas of singing, hand signs, reading and writing, folk song material influenced generations of musicians and educators challenging them to raise their students' musical potential through choral singing. The choral program called *The Kodály Choral Method* has been applied in Hungary, as well as in other parts of the world. His work as a composer resulted in important works such as: *Psalmus Hungaricus* (1923) for tenor, choir and orchestra; the opera *Háry János* (1926); *Dances of Galánta* (1933) for orchestra; *Missa Brevis* (1945).

Belgian musical educator, E. Willems (1889-1978) learned towards music as a self-taught during the period of World War I, proving for himself the possibility of composing and improvising by the simple desire for expressing ideas. He started his teaching proposal with an auditory developmental work for adults and later began working with children from three years of age. His method is characterized by the awareness of the psychological and philosophical factors in teaching.

If we are to summarize in brief words the essential elements of the E. Willems method we would say, first, that the method is based on the psychological relations between music and the human being; secondly, that it does not use extra-musical resources in order to make teaching attractive, since the nature of music itself is infinitely rich; and third, that practice must precede theory (Willems, 1970). According to E. Willems (1966), the main objective of his method is to provide early childhood musical education with deeply human roots by establishing a relationship between the elements of music (rhythm, melody, harmony) and the elements of life (sensory, affective and mental).

E. Willems came to Salvador, Bahia three times. In 1963 he gave an intensive course on his method which was a remarkable event for the consolidation of the UFBA Music Licensing Course. In 1971 and 1972 he returned and trained music teachers providing pedagogical and philosophical foundations they needed to improve their practices in the classroom. Over time, many generations of UFBA musical educators were trained according to the principles of Willems' method. The UFBA Music Licensing Course progressed greatly over the years due to the work of teachers E. Widmer, A. Oliveira, C. Mettig and their followers, serving as the basis for structuring many other courses in Brazil. It is worth mentioning that C. Mettig is the representative of E. Willems' method in our country. She received from E. Willems himself "*Le Certificat d' Education Musicale*" and from a great Swiss musician, disciple of E. Willems and President of the *International Association of Musical Education* J. Chapuis the "*Diplome Professionnel Didactique*" (in 2002 Carmen coordinated the arrival of the pedagogue J. Chapuis and the music educator B. Westphal for the *XI Meeting of Musical Experiences*, a course that is held each year at the Institute of Music Education, music school she created and that this year celebrates its 25 Years of existence).

According to the knowledge transmitted and experienced during the course of J. Chapuis in Salvador, Bahia, the Willems' method main activities are: auditory development, rhythmic development, song and locomotion. It always follows a natural sequence: experiencing musical phenomena, to become aware (using graphics), live consciously (reading and spelling). The following are examples of activities:

- 1) **Listening** - this activity is worked on the sensory, affective and mental aspects:
 - sensory aspect - exercise of the auditory capacity, the receptivity to the sound. The teacher can use the intratonal chime, piston flute, series of bells, whistles, sound toys, etc.;
 - affective aspect - the sound movements in several instruments, listening, chanting, identifying intervals, listening to melodies and reacting bodily to them;
 - mental aspect - listening, singing, identifying the ordering of sound, names and notes, chords, the perception and intonation of harmonic intervals, canons and dictations.
- 2) **Rhythm** - spontaneous beats with the use of onomatopoeias, beats with sudden stops, counting, alternating hands, motor independence exercises, precise repetition of rhythmic patterns, invention by students, proverbs and others.
- 3) **Song** - singing plays the most important role in the musical education of beginners because it synthesizes - around the melody - rhythm and harmony and is the best way to develop the inner hearing, key of all true musicality. The teacher must choose an appropriate repertoire at the class level. Folk songs for a rhythmic work, songs for the study of intervals and songs with notes name.
- 4) **Locomotion** - walking, running, swinging, skipping, galloping, are natural movements of the Willems method. There are CDs with compositions of J. Chapuis directed to the most diverse works of movement of the body and locomotion. One can play songs of Bach, Mozart, Beethoven, to work the spatial shift, sense of time, and the balance of the child's bodily sense.

The class based on the Willems method lasts 60 minutes (20 for listening, 10 for rhythm, 20 for song and 10 for locomotion). The levels are: 1st grade - between 3 and 4 years; 2nd grade - between 4 and 5 years; 3rd grade between 5 and 6 years (graphics) and 4th grade - from 7 years (choral singing, instrument, and solfège).

In addition to the 10 Pedagogical Papers E. Willems wrote *Le Rythme Musical* (1954), *Les Bases Psychologiques de L'Education Musicale* (1956), *New Philosophical Ideas on Music* (1968), *L'Education Musicale Nouvelle* (1968), *La Preparation Musicale des Tout - Petits L'Oreille Musicale, Volume I* (1968), *L'Oreille Musicale, Volume II* (1968), *Le Jazz et L'Oreille Musicale* (1968).

German composer, educator and musicologist C. Orff (1895-1982), as well as J. Dalcroze believed that rhythmic movement was the most potent element in music and most related to the elements of our life. Inspired by the Dalcrozian movement founded in 1925, along with dancer D. Gunther, an experimental school to work with young people - *The Gunther Schule* - famous for experiences in dance, music and rhythmic gymnastics. According to M. Mark (1996), "...the Gunther Schule was completely destroyed during the war, but later, a Bavarian radio official discovered an out-of-print recording from the school. His interest in the record led to the gradual rekindling of national interest in Orff's work. When Orff reflected on the method he had developed a few years earlier, he realized

that rhythm education might be more effective if begun in early childhood rather than in the adult years. He explored this idea and concluded that elemental music, that is, primeval or basic music evolving from speech, movement, and dance, should be the basis of early childhood music education. Orff, with his lifelong associate Gunild Keetman, began to test his idea in nursery schools and kindergartens” (p. 135).

C. Orff did not set out to write a method. The main objective of his proposal is to develop creativity and improvisation with a strong emphasis on the rhythmic and expressive content of the word. He offers a musical repertoire based on pentatonic songs, folk songs, games, jokes and sayings of the child that should serve as a basis for constant improvisation. Each version, therefore, requires a proposal reconstruction on materials specific to each cultural reality. According to R.Santos (1994), *“for Orff music only exists when it is sung, played or danced. Instrumental performance [...] should not be viewed in terms of methodology as a traditional teaching of the instrument [...], but as an opportunity of immediate and intuitive instrumental experience”* (p. 50). Still this author summarizes the objectives of C. Orff's proposal:

- to favor the spontaneous expression of the student through music, as a playful experience, ‘playing’ with the sounds, rhythms, feet, hands, words;
- to provide integrated musical experience (words, singing, movement, instrument) and affective, without ‘contamination’ of the adult, respecting the world of the child and the adolescent;
- to favor the musical experience that includes the musical appreciation of the group's own doing, culminating in the self-evaluation and the growing domain of abilities (reproducing, inventing, interpreting, writing and reading) with the elements of the musical language (Santos, 1994, 50).

At the Gunther Schule, C. Orff developed an instrumental ensemble with the help of C. Sachs and K. Maendler (Mark, 1996). The Orff instruments are used widely in children's musical instruction and includes: *“[...] glockenspiels (soprano and alto), metallophones (soprano, alto, bass), and xylophones (soprano, alto, bass) with removable tone bars, assisted by recorders and the cello”* (Nye et al., 1992, 346). It also includes a varied of percussion instruments (bells-games, temple-block, rattles, dishes, tambourines, gambas, triangle, timbales and others).

The Orff method is well known in Brazil. Throughout the years it has been incorporated in several Brazilian institutions: Conservatório Lavignac (1969), Escola de Música de Blumenau (1971), Fundação das Artes de São Caetano do Sul (1973), Escola de Música e Belas Artes do Paraná (1974), Escola Uta de Educação Musical, São Paulo (1978), Colégio Bom Jesus de Curitiba (1981), Seminários de Música Pró-Arte, Rio de Janeiro (1985), Enny Parejo Atelier Musical, São Paulo (1999) (Bona, 2010). Orff Brasil Association was founded in São Paulo in 2004 under the guidance of the Carl Orff Foundation in Munich, through Professor V. Maschat, member of the Orff Institute of Salzburg (Bona, 2010).

His work, known as *Orff-Schulwerk: Musik für Kinder* today is worked worldwide, having been translated into several languages. In addition to his educational works Orff became famous for his scenic oratorio *Carmina Burana* (1936).

Discussion

Certainly the characteristics of many other methods and proposals of musical education are known, as for example: development of rhythmic sense, relaxation and exercises-games in the Martenot's method; Gordon's Musical Learning Theory and audiation; Ward's the vocal education of the child; Suzuki's the "Talent Education"; Paynter's empirical composition and free trial; Manhattanville Music Curriculum Project (MMCP) and creativity, self-expression and contemporary notation; Schaffer's idea of acoustic ecology and 'sound landscape' and others. Among the Brazilian methods we can't fail to mention Villa-Lobos and the beginning of the systematization of music teaching in the schools, didactic material based on Brazilian folk songs, the collective singing or 'orpheonic singing'; Sá Pereira's the *"Psicotécnica of Elementary Music Education"*; Mignone's *"Music Initiation"* classes in Rio de Janeiro.

However, the 21st century opens up possibilities for dialogue between all this knowledge acquired over time and new proposals and trends, such as:

- Reflexive practical teaching, a concept advocated by D. Schön in the late 1980s, *"to help students acquire the kinds of artistic talent essential to competence in undetermined areas of practice"* (Schön, 2000, 25);
- Continuing education of teachers, in order to update him/her so that he/she can understand the concepts generated in the different areas of knowledge and in the different socio-cultural contexts;
- To avoid ready, linear models and value the construction of meaningful and contextualized knowledge with the learners' daily life (constructivism, meaningful learning);
- To know how to deal with recent curricular guidelines, such as: *Four Pillars of Education* - Report to UNESCO of the International Commission on Education for the 21st Century (Delors et al., 2004); *National Curricular Common Base* (Brasil, Ministry of Education, 2017) and others;
- To be able to deal with multiple educational spaces (kindergarten, elementary and secondary education, education of young people and adults, people with special needs, large population of children and young people belonging to countless NGOs already existing in Brazil);
- To be able to deal with the increasing spread of the new digital technologies;
- To know how to live with the differences in the classroom and socio-cultural context (avoid any kind of gender, religious, ethnic-racial and related prejudices);
- To use broad and diversified musical repertoires (any teaching of music needs to take as a starting point the existence of a world of music, which deserve to be understood and studied);
- To raise students' awareness of the values of their formation and cultural identity (do not disconnect knowledge from their cultural referential).

In his book *Teaching Music Musically* (1999), K. Swanwick enables us to reflect critically on musical education at the various levels of basic education, higher education and specialized schools, which makes his proposal unique and differentiated from existing music education methods. K. Swanwick (1999) points out: *"The teaching methods accordingly tend to be very directive and there may be considerable repetition in rehearsal of a very small literature, often giving rise to boredom and satiety. The music*

may become meaningless and the real musical interests of students are likely to migrate elsewhere” (p. 39).

K. Swanwick (1999) adds that the particular teaching method is nowhere near so important as our perception of what music is or what it does. Running alongside any system or way of working will be the ultimate – is this really *musical*? (p. 45). This is the kind of question that music educators should always ask themselves as they reflect on their practice.

In the book *A Basis for Music Education* (1979) K. Swanwick presents the C(L)A(S)P model of musical activities. The main objective of this model, which is also not considered a method, is to provide balanced musical development, an aesthetic experience, through the involvement of students in *Composition, Literature Studies, Audition, Skill Acquisition* and *Performance*. The letters in parentheses refer to the activities that permeate and complement the core activities, which involve aesthetic enjoyment.

Since 2001, A. Oliveira has been developing research in music teaching in school and non-school contexts, in inclusive education and in interdisciplinary cooperation. The results of these studies have shown that musical education methods can't always meet the current educational and socio-cultural demands. This way of conceiving the teacher training process was called the PONTES approach (Oliveira, 2001), by pointing out individual characteristics and pedagogical competences important for the formation of the music teacher in terms of the creations and adaptations that he/she can develop within his/her didactic planning, to approach the objectives, the activities, the musical repertoires and contents of the music lesson to the interests and previous knowledge of the students in their socio-cultural contexts.

This approach points out important requirements for teacher training emphasizing characteristics such as: Positivity, Observation, Naturalness, Teaching technique, Expressiveness and Sensitivity. In her book *The PONTES Approach for Music Education: Learning how to reach out* (2015) author differentiates her approach from a method when she states: *“The PONTES (bridges) approach is not intended to be a method. It is a practical and reflexive approach that aims to help musical educators and their students learn and enjoy music. This book presents a creative and articulated pedagogical approach to the teaching of music that can be used in instrumental teaching, musical appreciation, composition and music theory, as well as to reinforce general musical appreciation and the organization of musical encounters in the community and in the family where individuals of various ages participate together singing, dancing and playing musical instrument” (p. 12).*

Of course, these new tendencies and teaching approaches cited lead us to question the application of music education methods. At this point I use the words of the two organizers of the book *Pedagogies in Music* of T. Mateiro & B. Ilari (2010), recognizing the value of the best-known music education methods: *“There is an immense historical, sociological, educational, philosophical and psychological value in the ideas of these classics with international projection. Knowing the pedagogical legacy implies understanding the ways of thinking the teaching of music, many of which are in vogue in our times. In other words, we are advocates that these pedagogies, and many others, are part of the history and foundations of education and music education in particular.*

Knowing them is also a way to better understand the area. Perhaps this explains why these pedagogies are part of the musical education curricula of the main teacher education institutions in Brazil and in the world” (p. 9).

Taking as theoretical reference the PONTES approach I developed an approach for the preparation of student-teachers with emphasis in music appreciation, entitled EMA approach -*Expressive Musical Appreciation*. In this approach the students are stimulated to express what they think, feel and experience while listening to music through three modes of expression: verbal, visual and body expressions (Bastião, 2009, 2014).

One of the main reasons for the development of EMA approach was the fact that the various methods of music education were quite efficient for the technical sequencing in children music education process but not as effective for teacher training programs in terms of the development of musical aesthetics and openness to multicultural repertoires. The musical repertoire for music lessons can be re-dimensioned considering the needs of the curriculum, the students, the socio-cultural context and multiculturalism, which, at present, is a reality in Brazilian schools. To bring the teacher in training and elementary students into expressive ways of reacting to a broad and diversified musical repertoire has been my main motivation throughout my professional life.

Conclusions

1. According to what is exposed in this paper, it should be pointed out that these music education methods and approaches were of great importance in my musical and academic life. During my teacher training at UFBA Music Licensing Course I had a more effective contact with Willems' method, due to the influence that this pedagogue had in the consolidation of the area of musical education at UFBA Music School. In this period I also used in my classes activities based on the Dalcroze Rhythmic; hand signs to practice melodic solfêges inspired by the Kodály method, and improvisations with words, proverbs and pentatonic motifs based on Orff's proposal.
2. As a music teacher at the same institution, I worked in methodological disciplines mainly in the orientation of supervised curricular stage, preparing my students-teachers for the challenging realities of elementary schools, with limited spaces and equipment, numerous and heterogeneous classes (more than 30 students in the classroom), where not always a certain method, conceived in another time and in another socio-cultural context works well and contributes to the music teaching and learning process. Before adapting a method to a given situation the teacher should explore, discuss, and evaluate the techniques, materials and information available on the method. It is true that all methods have a common goal: to develop student musicality. However the choice by either method will depend on the life history, musical abilities and teaching style of each teacher. Where do I feel most comfortable and competent? Adopting methods that emphasize movement activities, or singing activities, or sound exploration and improvisation, or activities that involve instrumental practice? It is not an easy task for the music educator to find the best way to teach. A. Oliveira (2015) tells us that *“music education presents*

unique challenges. Teachers respect traditions and preserve musical heritage and at the same time recognize and promote creative innovations” (p. 15).

3. In our classroom experience, we must respect the peculiarities of our students and our culture, experimenting, recreating and discovering what works, what does not, and especially why it does not work. This will help us build our own way of educating as actors and authors of the educational process. In every educational practice we can see reflected traditional and modern trends. However the relation between them does not seem to be of negation or exclusion.
4. It is important for educators to reflect critically on the theoretical assumptions that underlie our educational practice and question whether and how we are educating our students: if besides passing on our experience to them, we are considering their own experiences, we are respecting their psychological characteristics, we are considering the socio-cultural context in which they live, we are helping them find and construct the meaning of music for themselves, we are putting them in contact with the music of others cultures, and so on.
5. In short, it is appropriate to rely on the methods of the main musical pedagogues, but this will only be significant from the moment they lead us to our own methodological and musical discoveries.

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PLAYFUL TEACHING IN CLASSROOM RECORDER FROM THE TEACHER'S AND PUPIL'S POINT OF VIEW

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Abstract

Classroom recorder is a new area in music education over the past decade. In the Estonian National Curriculum (2011) for the comprehensive school this is one of the options of instrument teaching beside zither-kannel (kokle) in the primary classes. Teaching instruments in the group in the classroom have created several problems: methodology, how to keep interest, how to differentiate teaching according the abilities of students etc. According to several studies (Swanwick, 1991, 1999; Vygotsky, 2004), the most effective teaching takes place when teaching emerges from the child's development and personality. Since playing is a most natural way of learning for a child, the teacher should create playful learning/teaching situations in the classroom.

According to some philosophers, the concept of play is central to the ontology of art and aesthetic experience but also essential to the very Nature of Man (Homo Ludens), and a key concept of play-based learning. On the other hand, playfulness is also closely linked to creativity (Liebermann 1977; Graham, Sawyers & DeBord, 1989; Barnett, 2007). It is speculated that playfulness becomes a part of an individual's personality and is an essential ingredient of creative thought.

However, what may be considered by the teacher as playful may not be playful from the child's perspective. Does the idea of playful teaching and learning from the teacher's and the child's points of view coincide/overlap? What kind of activities are the most playful for the child and for the teacher?

This practice-based research took place in an Introductory Recorder class; this paper examines the nature of playful teaching and learning. Pilot study took place with two groups during the winter of 2014/2015: with a group of 7-10 year old primary school students (pupils) (N=45) in a small village school near Tallinn, Estonia, and with pre-graduated music teachers (MT) (N=13) from Tallinn University (TLU) after Introductory Classroom Recorder class. The instructor-teacher of both groups was the same person. In addition two years later (in autumn 2016) the semi-structured focus group interview for the same respondents (now 4th graders, 10-11 year old students N=12) was provided.

According to the results the notions about playful teaching of the pre-graduated music teachers (MT) and students were different, even contradicting. The results showed that there were no overlapping ratings in any evaluation sections between groups, although some indicators did not have a statistically significant difference. For the children all the activities seemed positively playful, even traditional methods like "learning piece from notation".

This study proves that the learning process itself is playful for the child as it includes the characteristics of playfulness like "curiosity" and "fun". The MT overestimated the playfulness of creative activities, especially implementing of songs. Although the interview showed that the implementation and creation of own music seemed to be more playful and interesting activities for older students.

Keywords: Music education, music sociology, music psychology, cognition, teacher preparation, E-learning, aural skills

Introduction

Play is the most natural way of learning for a child. This view proposed by F. Froebel has underpinned much pre- and primary school education since the 1840's. The educator's mission is to create playful learning/teaching situations in the classroom. Several theorists (Swanwick, 1991; 1999; Vygotsky, 2004; Päts, 2010) have stressed that the most effective teaching takes place when teaching emanates from the child's development and personality.

According to some philosophers, playfulness is one of the indicators of art. S.Hallam, I.Cross & M.Thaut (2009) stress that the concept of *play* is central to H.G. Gadamer's explanation of the ontology of art and aesthetic experience, as well as it is central in J. Huizinga's explanation of essential Nature of Man (*Homo Ludens*).

Playfulness is also closely linked to creativity and plays a central role in a healthy development and well-being. Playful, playfulness - these are activities full of fun, curiosity and high spirits, humorous - a festive merry feeling. One of the earliest researchers of play and playfulness, R.Liebermann (1977), speculates that playfulness becomes a part of an individual's personality and is an essential ingredient of creative thought. In this case all children should be creative in arts as playfulness is ontogenetic to the child and the teacher's task is to implement a game that coincides with the learning outcomes.

Drawing a parallel with computer games N.Whitton & P.Whitton (2011) stress that creating a game where the learning outcomes are closely related to gaming outcomes for a specific curriculum, will require a profound development expertise ("coding skills", visual design skills, game design skills) and will take time to develop. In considering the requirements for practical activities compared to the playful teaching-game are similar - playful teaching should be visually designed (attractive), timely chronologised (game designed), and some tasks could be coded (hidden or candid teaching).

However, what might seem a playful approach for the teacher may not be perceived as playful by the child.

According to L.Vygotsky (2004), learning emerges in the process of interaction and in a specific context with emotional, organisational, physical and cultural characteristics. For learning, the child should be in the zone of proximal development (ZPD), where he/she is able to learn independently, collaborating with experienced adults (Vygotsky, 2004). This is seen as the main aspect of learning (Rogoff, 2003; Barrett, 2005; Cook & Cook, 2005).

Learning occurs by 'doing' while interacting with classmates. In the school situation, children normally are approximately in the similar *development zone* (ZPD). They are mostly in the action sphere of an experienced teacher, who's visually and timely designed (sometimes coded as a play) activity gives the possibility for autonomous learning and interaction between both adults and classmates.

Playful learning may be targeted at cultivating an open, receptive and curious frame of mind (Rodriguez, 2006). Therefore the actions of playing in a recorder class – imitating sounds from environment, implementing sounds etc. enhance children's receptivity of the aspects of the immediate acoustical surroundings.

The Canadian researcher of interactive audio and video game sounds K Collins (2013) gives an interpretation of what sound means in the gameplay context. Focusing on sound and music, she stresses that these are parts of a greater participatory culture that goes beyond the play situation itself (see Jørgensen, 2013).

According to the theory of interactive sound based on neuropsychology and sound cognition research, K.Collins (2013) shows how interactive sounds merge to actions. She stresses the embodied nature of sound, meaning that sound is always connected to a source, as brains have the tendency to merge sounds with physical or visual stimuli. Transferring this viewpoint to the recorder class play situation, specifically to the interaction between learner-teacher or learner-learner; the educator should know the importance of visual and physical aspects of the play and that the visual and auditory channels work as equals in supporting playful communication.

Therefore, the problem of playful learning/teaching can be investigated and analyzed from different points of view and results analyzed from different theoretical base. Playful teaching methods or joyful atmosphere in teaching-learning situation and also achieving learning outcomes from pedagogical point of view could be handled. Hereby are listed a few most important outcomes (some of these are overlapping themes):

- knowledge, music reading skills and how to put these into practice;
- gaining technical skills of playing;
- learning social skills, working together, co-operation skills;
- gaining analytical skills for listening to music and to each other;
- promoting creativity.

This study was focused mostly on the playful atmosphere and methods, considering also the learning outcomes.

Another theoretical base for the interpretation of the results is cognitive psychology and neurology (the situation of sound-play) that promise some avenues for player responses to sound. Also the personal traits of the teacher, such as humor, openness, for example, have an enormous impact on the playfulness in the classroom situation.

Aim of the research

This quantitative/qualitative practice-based research is based in the recorder class. This paper examines the notions and nature of playful teaching. What I mean with playful teaching is a creation of playful learning situations. In this sense playful teaching means playful learning as well.

The aim was to find out if the notions of primary school children about playful teaching/learning coincide with those of pre-graduated music teachers' (MT) notions about playfulness? All activities were planned to achieve the aforementioned learning outcomes.

Method, sample, procedure

This pilot study took place during the winter of 2014/15. The sample consisted of 7-10 year-old primary school students from Grades 1-4 (N=45, 21 boys, 24 girls) of a small village school near Tallinn, Estonia. In autumn 2016, additional semi-structured group interview was held for 10-11 years old 4th graders (N=12) in order to know their attitudes towards different activities now, after acquiring basic recorder skills.

Also pre-graduated music teachers (MT) (N=13, 9 females, 4 males) from Tallinn University were asked after Introductory Classroom Recorder class (recorder group-teaching methods course) to complete the same questionnaire with 25 options of classroom activities. The criterion for choosing these options was the usage of methods: activities by the recorder teacher and the most frequently used methods with both two test-groups (in primary school recorder class and in the university course).

In this facility, half of the teachers (N=6, all females) had previous experience in teaching classroom recorder as music teachers. The MT were asked additionally to formulate three traditional ways of teaching (qualitative research).

The author of this article analyses the feedback of the two groups (children and pre-graduated music teachers) as to the playfulness of approaches, mainly organization of the activities.

The age of the respondents ranged from 19 to 42 (M=27).

The data was analyzed by means of MS Excel descriptive statistics. Open questions were analyzed by coding and grouping the answers.

Instrument

The test consisted of 25 options of different teaching methods used by recorder-teacher. All these listed activities (options) were used by the same recorder-teacher in the classroom teaching in primary school and in the university course. The student-MT also completed additional questions on demographic variables (age, gender, teaching experience). Both groups - pupils and MT - were asked to rate on a 5-point scale (1= not playful, 5=most playful) the playfulness of the classroom teaching activities (25 options) that they have experienced during the course of recorder learning.

Traditional methods on the list were mixed with innovative approaches and games (in some cases the meaning of traditional and non-traditional overlapped). The options can be grouped (by the author of this article) as traditional and non traditional activities as listed below.

List of the traditional activities with explanations:

- learning piece/song from notation – notation with rhythm on the stave;
- reading note names from stave – reading note names in voice and synchronically fingering instrument on chin position;
- learning by ear – imitation method, when teacher plays the phrase and pupils repeat *attacca* the same phrase;
- learning piece from notation – notation on the board or on the screen in the classroom;
- reading pulse before starting;
- listening to the accompaniment (follow piano phrasing) – synchronisation of playing with teacher's accompaniment when she plays *ritenuto* or *tenuto* (like 'catching a mouse' play) or playing *piano/forte*;
- remembering the first note(s) of the phrase when playing a piece – at the beginning of learning a piece, after every phrase or musical sentence is played the teacher asks for the first note of phrase/sentence. Later, during the playing of piece teacher calls the first note of the next phrase;
- playing/learning from sequence of the notes (see Figure 1) – learning a piece/song from stave on the board, teacher points to the notes on the sequence according to the order of the music.

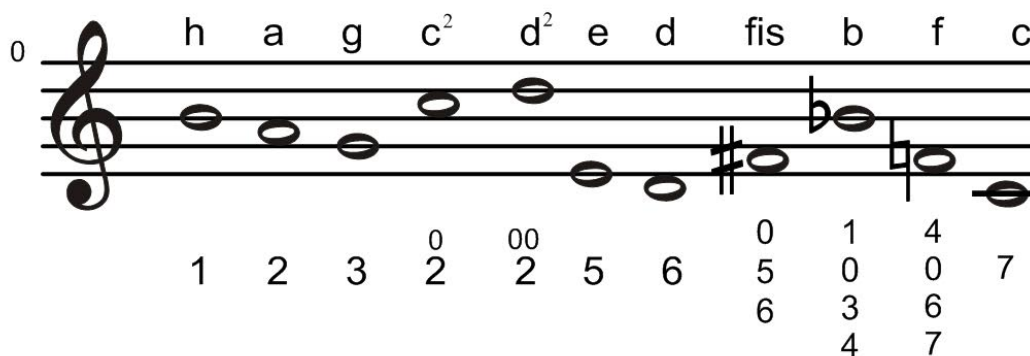


Figure 1. Sequence of notes according to the learning of fingering

List of the non-traditional activities with explanations:

- finger-play song: transfer of fingering to the recorder in order to learn notes c¹, d²;
- simultaneous activities with recorder – playing together with singing or playing together with dancing; singing a song about 'grabbling recorder' with closed eyes; soundless play with fingers instrument on chin and singing at the same time;

- metaphors/funny-names for tasks – like: finger-exercise „eating parents' nerves"; „summer and autumn wind", to explain playing *piano* or *forte*; laughing A-H, a fingerplay for dexterousness in order to learn rapid covering of the finger holes, change of notes a¹-h¹;
- non-traditional, different ways of playing – closed eyes, instrument on chin, with moving;
- implementations - imitation of different sounds from surroundings, song about the autumn maple leaf; continuing the melody/note from previous note played by other student; creating own song/melody;
- visualisations - blowing a paper to illustrate *forte/piano*; „summer and autumn wind" as hard-soft blowing with right articulation *du*; imitating pulse with swaying; gesture of alternating teacher/class playing; playing soundlessly with fingers instrument on chin;
- non-traditional score - dash-notes, dingbats like: ♪♪♪ - should be read and played with the pulse as „hand, hand, scissors, hand" for example: I I II I;
- cooperation - listening to classmates playing the piece; listening to the phrasing and accompaniment (incl. ritenutos); continuing the melody with own note, this is a round-game where every child has one note and he/she has to play this note in the order. He/she has to listen carefully to the previous child in order to play in time and to follow the pulse. The result of this play is a group composition called „our class hymns".

The practicing MT could assess the activities also from the teaching point of view. Students completed questions in the classroom. MT completed the questionnaire-online.

The semi-structured interview consists of questions: What were the most playful teaching situations for you during your recorder studies? Why were these playful? What makes them playful? The questions were first answered in writing and later orally discussed during a music lesson. Recorded discussion and written answers were qualitatively analysed.

Results and discussion

The notions about playfulness from the MTs and the students were different. As shown in Figure 2, mean-level comparisons revealed that there were no overlapping ratings in any evaluation section/option between groups, although some indicators did not have a statistically significant difference (listening piano accompaniment/phrasing; gesture of alternative teacher/class playing; building melody; learning by ear; imitating pulse with swaying).

For the children all the activities seemed positively playful, even the traditional method „learning piece from notation". The main difference between ratings of options was small and all listed activities showed positive estimation. That is why we can speculate that for the children any kind of learning is playful when it involves basic elements of playfulness like curiosity, fun, positive feelings, freedom etc. (Rodriguez, 2006). This could also explain the relatively lower ratings to „playing from dash-notes and dingbats", which is a method at the very beginning and which seemed to be losing

actuality/attractiveness after the elementary skills of learning notes from the stave were owned by the children.

The students' notions about playfulness were mainly connected with auditive aspects of learning. Listening as a multidimensional activity consisting of cooperation with both classmates and teacher, needs attention, memory, coordination, exactness and other facilities. However, it does not mean that the other aspects are less important. This could also be influenced by intrinsic motivation of the pupils (Malone & Lepper, 1987). Hereby the viewpoint of aforementioned K. Collins (2013) should be stressed that the sound is always embodied and visual and auditory channels work as equals in supporting playful communication.

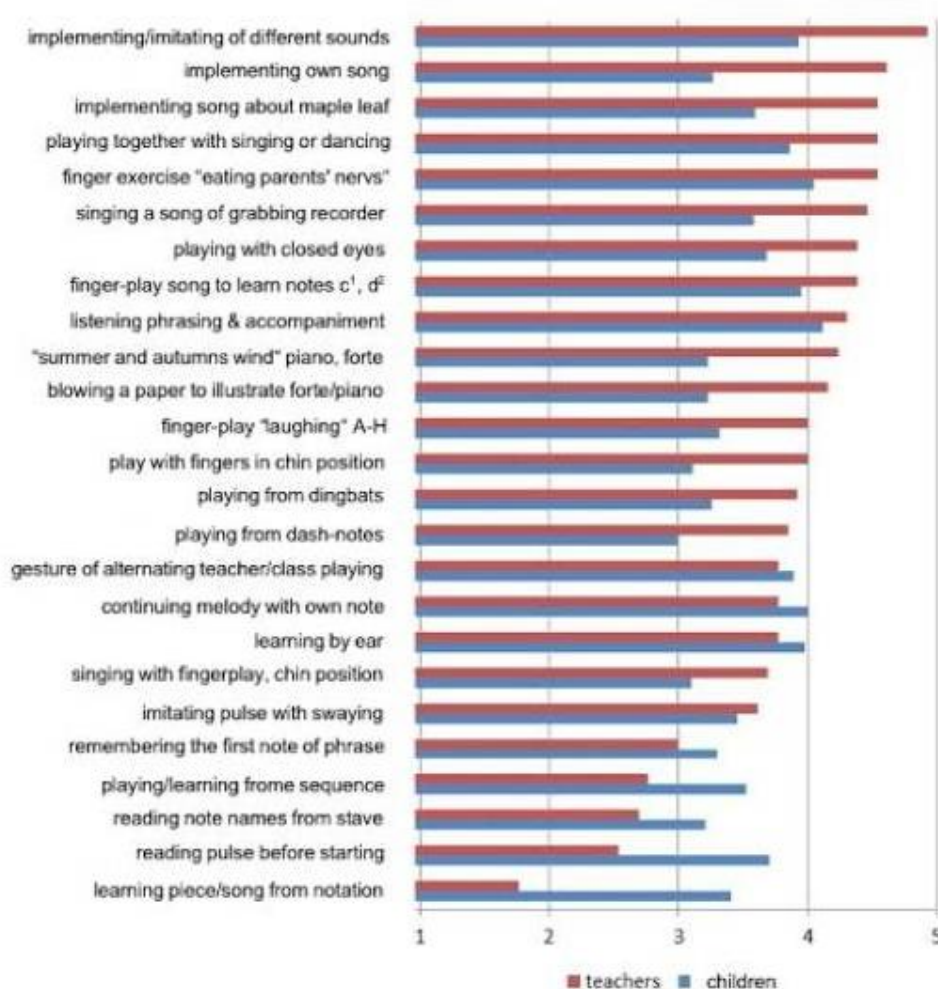


Figure 2. Teachers' and children's notions about playful teaching activities (rating on the scale 1-5)

Figure 2 shows that the 25 ratings could be classified into five broader groups of characteristics what makes learning playful for children and what they enjoyed more:

1. Listening to the group (listening to the accompaniment, learning by ear, continuing melody with own note); listening in music activities is inseparable from cooperation and interaction;

2. Cooperation with fellow-pupils (working in pairs, continuing melody with own note);
3. Changeable simultaneous activities with the instrument (playing along with singing or dancing, „finger-plays”);
4. Implementing different sounds on the instrument;
5. Visualization of learning (playing from dingbats/dash-notes, „summer and autumn wind”, blowing a paper to illustrate f/p, reading pulse, playing from sequence, play with fingers in a chin position).

Different from L.Vygotsky’s viewpoint, this study showed that communication with classmates during a learning process was seen more playful than communication with an experienced adult. Consequently the practical suggestion for the teachers is: learning tasks through communication (within the age group) are more playful for the pupils even in the action sphere of an experienced teacher.

Children’s relatively low estimation of the activity „playing with fingers in chin position” could be the result of the fact that the teacher in the school has exploited this method too often compared with that of MTs.

According to N.Whitton & P.Whitton (2011), as well as to C.Ang, P.Zaphiris & S.Wilson (2011) another activity finger-exercise „eating parents nerves”, that was on the top of the rating from both groups, requirements to the playful teaching-game could be seen as a good example of a coded task (hidden or candid teaching).

The analysis of MT’s notions faced me with the problem of finding a common denominator for grouping the results of both groups. It seems impossible to find out what the common notions about playful learning/teaching are. Aforementioned children’s five rating-groups did not suit the teachers’ notions. Then I realized that the MT’s ratings were given to the activities considering also learning outcomes, children’s ratings were given to the playful nature of activities. Hence, previous experience of learning some instruments and having pedagogical instructions had influenced the answers of the MTs concerning pedagogical objectives and pedagogical outcomes.

The MTs’ ratings show clear division into the traditional and non-traditional activities; however the character of some activities partly overlapped (see explanation above).

The MTs’ notions about traditional-academic methods in recorder teaching were additionally examined, asking them to specify three traditional teaching methods in recorder. There was also a place for comments. The answers overlapped with results in Figure 2 (learning music reading, learning music from notation, reading note names from stave, learning rhythm names and reading rhythm from stave) were most cited activities. Such a result is typical of the traditional model/way of teaching: knowledge → notation → skills → creation/improvisation.

Figure 2 shows that the teacher’s notions about playfulness were first and foremost connected with creativity and creative activities (see first three options). In the current situation in Estonia where the concepts of ‘creativity’, ‘to be creative’ and ‘composing’ are highlighted in the subject *Music in the State Curriculum*, such a result could be a modern trend rather than the result of incompetence of respondents as most of them had an experience in teaching.

In the second place there were the changeable simultaneous activities with recorder playing and visualizations. These are mostly options classified as non-traditional teaching-ways.

Less valued as playful were traditional-academic teaching-activities (see last five options).

From the MT's point of view (keywords are creativity and freedom) playful model of classroom recorder learning/teaching could be as follows: improvisation/implementation → skills & knowledge owned through play → notation.

The child's (student) model of learning could be as follows: skills owned through play → improvisation/implementation → knowledge.

This study shows also that playful teaching means freedom (pupils' independency in playing and in solving tasks) and less intervention from the teachers' side in the learning process. The semi-structured interview proved this outcome most clearly. Following examples are collateral evidence for this:

„I could create myself what I want, without teacher's help“ (R8);

„The class own song implementation was most interesting, we should do this more“ (R4).

The shortcoming of this pilot study is a small number of the respondents that does not allow to make a wider generalisation but to give only some guidelines for playful classroom recorder teaching.

Conclusions

1. The results showed that there were no overlapping ratings to the playful activities in recorder class between children and MT although some indicators did not have a statistically significant difference (could be estimated as concurrent). According to the results, the notions about playfulness from the MT and the students' side were different, even contradicting. This is because the teachers' assessment emanates from learning outcomes and earlier experiences in music learning/teaching, while that of children's as *tabula rasa*, emanates from the playful nature of activities. In consequence, notions about playful learning do not identify with playful teaching.
2. For the students, all the activities seemed positively playful, even traditional methods like „learning piece from notation“, „reading note names from stave“. Playful learning for the children is foremost activities linked to active listening - listening to others in order to go on with melody, learning by ear, listening to the accompaniment. Listening is not a preferable or common activity for the 7-12-year-old active and frisky pupils and is far from playfulness. For that reason it can be guessed that there could be another unknown mechanism between sound embodiment and instrument play. In the light of new neuropsychological and cognition studies, the phenomenon of sound-listening needs more investigation in the future in order to know how visual and auditory channels work together in supporting playful communication.

3. This study proves that the learning process itself was playful for the child as it included the main characteristics of the concept 'playfulness' like 'curiosity', 'fun', 'coding' (hidden learning) etc.
4. This study shows decidedly that the MT overestimated the playfulness of creative activities, especially implementing of songs. Freedom to create that seems to the MT most a playful activity is not playful for a child at the beginning of the studies. This controversial result can be interpreted as follows - even though implementation and creation are playful, these activities need some effort and skills from the children, since they are not familiar with or they have not experienced them yet.
5. Children enjoy building sounds from their own world, and representing something familiar is a wonderful experience for young children. The knowledge can be drawn from what the child has experienced. That is why at the end of the recorder classes, this is after 3-4 years, the implementation and other creative activities were noted as playful.
6. This study will clearly demonstrate that playful teaching requires a lot of preparatory work from the teacher implementing the changeable synchronised activities with instrument, fingerplays, in order to apply hidden or candid teaching, to include activities that allow the child the freedom to independently solve the learning task - all this generates teaching in the form of play.
7. The playful activities emphasise the importance of human interaction and subjective well-being. For future research this area of study would be an important course as attuned play and playful learning-teaching are potential benefits to well-being.

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CAN I SURVIVE THIS? FUTURE CLASS TEACHERS' EXPECTATIONS, HOPES AND FEARS TOWARDS MUSIC TEACHING

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Abstract

This research focuses on attitudes toward music teaching, fears, hopes and expectations for the subject in the future teacher's profession. The research also examines the ideal picture of music teacher and hopes of each teacher student's individual development in different areas of music as a school subject. The base group of the research is formed by student teachers in the University of Eastern Finland Joensuu campus. The aim of the research is to find out how student teachers' hopes, fears and the conception of one's own musical talent affect the attitude towards music teaching. In addition to this, we also explore student teachers' views about an ideal teacher teaching music for primary school. We focus on student teachers' attitudes to music teaching, their biggest challenges in different areas of music teaching, the effect of earlier musical hobbies and their desires in studying music if they could.

The research is qualitative and the data consists of 82 questionnaires with open ended questions and narratives written by them. 49% of students had music as a hobby and 41% of them did not. There were 64 women and 7 men in the research group and some of the respondents did not tell their gender. In the analysis we found four attitude-based groups towards music teaching: 1) Enthusiastic, 2) Hopeful but qualified, 3) Doubtful and fearful, 4) Others.

According to the results, the student teachers have a clear vision of the direction they would like to develop their musical skills. Music teaching raises a little fear and anxiety, but the results show also student teachers' understanding of the fact that music can be taught without being a specialist in it. Almost all respondents expressed their desire to develop themselves in music.

The ideal music teacher was widely speculated. Mainly the respondents saw a teacher being a good music teacher when one had enough skills and could use versatile methods. A positive attitude was seen as important factor.

Keywords: *music teaching, values, attitudes, fears, musical self-conception, music skills.*

Introduction

Background

The students who are participating in this research have only 6 credits in music education. The course includes 16 hours of piano playing, guitar playing in group teaching (16 hours) and school instrument playing (16 hours) as an optional course alternatively with piano and guitar. The school instruments were also learned in group lessons together with music pedagogy and didactics. In addition to these, the education also included teaching listening, voice practicing, school choir conducting, music theory and history and band instrument playing as a starting point for the classroom pedagogy. Each course was worth one credit including 16 hours of teaching. The choice of one of the instrument playing courses (*Piano, Guitar or School instruments*), *Basics of music pedagogy* or *Me and music* were obligatory. In addition to this, a student is supposed to choose at least three credits worth other optional courses in music education (Itä-Suomen Yliopisto, 2014; Hulmi, 2015). Participants of this research are all from Joensuu campus and they have not done minor subject studies in music education.

Musical orientation and musical self-concept

The starting point is to study this topic from the point of view of musical orientation and musical self-concept. Professional development and the identity of a teacher are also taken into consideration. A. Juvonen & M. Anttila (2008) say that, if one's attitude towards music is positive, one can further develop one's own musical skills. This generates a positive musical orientation. In general, one has to believe that one is musically talented enough. Music orientation is significantly connected to musical activities at home, with peers, and school (Juvonen, 2000; Russell-Bowie, McInerney & Yeung, 2001; Juvonen & Anttila, 2008).

Sometimes one can have a neutral or even negative musical orientation. If a child hasn't had any music stimulation, his/her musical understanding and musical self-concept are weak. Music has no meaning at all to this type of person. If one has a lot of positive experiences with music, a neutral or even negative musical orientation might soon transform into a positive musical orientation. One can start to play an instrument or music will become a hobby (Juvonen & Anttila, 2008, 13). This opportunity is the one which teacher education tries to grab. The teacher education students are supposed to have a strong intrinsic motivation to develop in all school subjects, especially in those subjects where they feel weak.

Professional growth and teacher's identity

Professional growth is always intrinsic growth and development of expertise, where teacher's professional self-conception develops and broadens. The attitudes change through critical self-reflection which occurs in different situations and courses, the development of didactic-pedagogical skills forms the basis for becoming a teacher (Väisänen & Silkelä, 2000; Väisänen, 2001, 2002, 2003; Kauppila, 2007).

P. Väisänen & R. Silkelä (2000) have examined teacher professional growth and the development of teacher identity. According to them, teaching is based on personality and self-concept, on the basis of which teacher identity develops. Self-reflection is one of the most important factors of teacher professional growth (Hall, 1999; Väisänen & Silkelä, 2000). One has to become aware of one's values, attitudes and beliefs in order

to achieve a developed teacher identity (Väisänen & Silkelä, 2000, 23–27). The aim is to create a personal pedagogical approach, which is based on profound theoretical and professional knowledge. It is also important to continuously reflect on one's beliefs and professional practices (Väisänen & Silkelä, 2000, 36–39; Fadjukoff, 2009). Building of the teacher's identity is a life-long process where education can offer the direction, interest and impulse (Väisänen & Silkelä, 2000, 23–27; Fadjukoff, 2009).

Definition of the key concepts

In this section we define the key concepts of this research: fears, values and attitudes. Fear is a basic human emotion which protects a person from danger. It aims at survival and helps the individual keep safe and alive. Fear is the main lifeline for the remaining and survival of a species (André, 2004; Sandström, 2010). According to T. Kirmanen (2000, 39–40), fear is a social phenomenon, a part of human being's social life and it has many significances. The instinctive and inborn fears are a different matter than fears experienced during adult age. Fear spreads easily and a person forgets the rational explanations. Through experiencing the fear, the reaction gets to a part which is controlled by will which slows down the reaction. Understanding the danger and the seriousness of the consequences has an influence in the degree of the fear. The reaction depends on beliefs and knowledge about possibilities to avoid the danger by changing the behaviour. Immoderate fear changes behaviour in an irrational way (Lumio, 2011).

A value is defined as a permanent, internalized selection facility. It is felt important and it is reached for. Education and experiences form and modify the values. A value is born when it is believed to fulfil a need or help to reach a target (Honkala, Tukonen & Tuominen, 2010). Values control attitudes and behaviour (Rokeach, 1973; Niiniluoto, 1994). A matter has an absolute value when it is seen valuable as it is. Absolute values can be represented by rightness, persistence and honesty, but also by nature, human relationships or health. Instrumental value aims at reaching some other target. For example, money has this kind of instrumental value. Sometimes an instrumental value can change into an absolute value, and the selection is not controlled by any noble value or a virtue (Honkala, Tukonen & Tuominen, 2010).

M. Rokeach (1973, 3–5) presents five theses about values:

- The amount of values is small in total;
- All human beings share the same values, but they can vary in stages;
- Human values form value systems;
- The origin of values lies in culture, society with its institutions and in personalities;
- The consequences of the values show in all phenomena which interest social scientists.

The value system is a permanent system which controls the expected behaviour and targets (Rokeach, 1973, 3–5).

Values and attitudes can easily be mixed together: when we talk about values we often refer to attitudes. Attitudes are ways of responding to the world, positive, neutral or negative readiness to act which help when deciding how to react in different situations. Attitudes change faster than values (Puohiniemi, 2002, 5). An attitude is a positive or

negative way to react in socially central subject (Helkama, Myllyniemi & Liebkind, 2010, 381). Attitudes are difficult to change, and in this way they can be compared to personal characters. Attitudes change slowly. Attitudes affect choosing the means for reaching the values. This is why the attitudes can be followed from individual's values. The attitudes have a direct communion to motivation. A human being has significantly more attitudes than values (Rokeach, 1973, 18–19).

Methods and sample

The research data consists of questionnaires answered by student teachers at the University of Eastern Finland Joensuu campus. Most of them are second year students. Questionnaires were given after completing a course on the basics of music education. This research focuses on attitudes to music teaching as well as fears, hopes and expectations about the subject in the future teacher's profession. The research also examines the ideal picture of a music teacher and each student teacher's individual hopes to develop in different areas of music as a school subject.

The aim of the research is to find out how student teachers' hopes, fears and the conception of one's own musical talent affect the attitude towards music teaching. In addition to this, we also explore student teachers' views about an ideal teacher teaching music for primary school. We focus on student teachers' attitudes to music teaching, their biggest challenges in different areas of music teaching, the effect of earlier musical hobbies and their desires in studying music if they could. The essential question is how a student who has not had music as a hobby can survive teaching music education, which requires many skills, when we consider the amount of music courses being taught during the teacher education.

Research questions

1. What kind of attitude do student teachers have towards teaching music?
2. What are the challenges regarding teaching music?
3. If music is one's hobby, how does it show?
4. Do student teachers want to further develop their music skills?
5. What is a good music teacher like?

The respondent group

After completing a course on the basics of music education, the student teachers were given questionnaires. They haven't been training teaching so their opinions were based on their own school time or if they have been as a substitute teacher at some time.

There were 82 (N=82) answers. Among students there were 80% of women and 9% of men. Some of the respondents did not give their gender (11%). Most student teachers were 20–25 years old.

Table 1. Student teachers' gender and music hobby

	In all	Male	Female	No gender given	Music hobbyist				Non-music hobbyist			
					M	F	No G	In all	M	F	No G	In all
Students	82	7	66	9	2	35	3	40	5	31	6	42

The methods and their challenges

Because our aim is to research human attitudes and values as well as musical self-conception, we chose to use qualitative research methods: the emotions cannot be measured quantitatively. The qualitative research aims at describing a phenomenon, understanding certain operations or offering a theoretically significant interpretation about a certain phenomenon (Patton, 1990; Guba & Lincoln, 1994; Varto, 1996; Hänninen, 1999; Eskola & Suoranta, 2005). Our method is inductive and we explore the information detail by detail and from many different angles (Hirsjärvi, Remes & Sajovaara, 2004). We use some quantitative values to improve the research in certain areas.

The weakness of the qualitative research is the subjectivity. We interpret the data as openly as possible. Our starting points are text based data analysis, data originating analysis, we do not propose any hypothesis and we do realize our own subjectivity (Eskola & Suoranta, 2005, 15–19). The objectivity in our research raises from recognizing our own subjectivity: we recognize our own preconceptions and their effect on the process of analysing. J. Perttula (1995a, 1995b) sees the method suitable for research of conscious-related phenomena. He speaks about conscious-related phenomena which exist as significances in the experienced world. The thoughts of teacher students about their own music skills and music teaching are subjective and significances are built from individual experiences.

The less important quantitative part of our research is connected to the openness of interpretations. Since in the collected narratives a free language is used, the classifications had to be done according to the contents. Words and descriptions were picked from the texts and classification was done according to them. Next, the classified students' opinions were presented as numbers and shares. Quantification supports in this way the qualitative method.

Accomplishment of the research

The data consists of 82 questionnaires with open ended questions, multiple choice questions and narratives written by the student teachers. The results cannot be generalized to describe all Finnish teacher education students, but they offer a glimpse into the musical orientation of participating students from Joensuu campus. The criterion for scientific research is here not in the numerus, it is in the quality: coverage of the conceptualisation (Eskola & Suoranta, 1998, 15–18).

First, we counted the number of males and females as well as the number of student teachers who have music as a hobby. In this research there is no formal musicality test

and hence the student teachers' answers to eight questions generated an arithmetic average which is called *self-assessment of musical skills*. In eight questions we included different dimensions of musical skills as widely as possible. The matters which were self-estimated were: 1) my singing skills, 2) my instrument playing skills, 3) my rhythmic skills, 4) my ability to extract different musical styles, 5) my ability to write down music using notes, 6) my ability to create melodies, 7) my ability to move according to music 8) my ability to enjoy music. The value from 5,0 to 4,0 means that one has an extreme musical talent. The value from 3,9 to 3,1 means that one is rather musical, the value from 3,0 to 2,1 means that musicality is on an average level. Finally, the value from 2,0 to 1,0 means that the musicality is on a low level.

After this, we examined what music studies the student teachers would like to complete in the future, if they could. When analysing the open-ended questions, we found four attitude-based groups towards music teaching. They were 1) Enthusiastic, 2) Hopeful but qualified, 3) Doubtful and fearful, and 4) Others. The student teachers were divided into these groups on the basis of their use of some attitude revealing phrases such as "*I look forward to teaching music*", "*I am afraid of teaching music*", "*Am I able teach music in the first place?*" and so on. Finally, we summoned some thoughts about an ideal music teacher.

Results

Table 2. Self-assessment of musical skills: female/male

SKILL	AVERAGES FEMALE	AVERAGES MALE
I can sing	3,5	3,1
I can play instrument	3,2	2,9
I can play rhythms	3,6	3,1
I can separate music styles	3,5	3,9
I can notate/mark rhythms	3,5	2,6
I can compose short melodies	2,8	3,1
I can move along music/dance	3,9	3,1
I enjoy music	4,7	4,6

First, the female and male self-assessments of musical skills and their averages were compared. The female averages were slightly higher in six statements. The only statements that got higher male averages were "*I can separate music styles*" and "*I can compose short melodies*". This leads to the conclusion that females might have more self-confidence when it comes to their ability to teach music. D. Russell-Bowie and his research group found out that there are no significant differences between musical

background (music as a hobby) and security or insecurity to teach music (Russell-Bowie, McInerney, Yeung, 2001, 6).

Second, the averages of music and non-music hobbyists were compared to the median which was 3,0. The averages of music hobbyists were close to 4 and the ones of non-music hobbyists were close to 3. The biggest differences could be seen between the following statements: *"I can sing"*, *"I can play"* and *"I can compose short melodies"*. Nobody had averages from 1,0 to 2,0.

The willingness to teach music was examined then. We assumed that music hobbyists are enthusiastic to teach music. The results proved to be different. Out of the whole data there were only 22% of student teachers who were enthusiastic about teaching music. The respondents used the concept *"I am looking forward to teaching music"* and they listed a lot of their strengths:

"I keenly wait to be teaching music, I see music as richness".

"My own strengths in teaching music are connected to the understanding of those who are shy or dare not and do not have music as a hobby. Music education must not be fun for only those who have music as a hobby".

In an Australian research (Russell-Bowie, 2010) teacher students were asked about their attitude towards music teaching. Up to 48% of the respondents had a positive attitude to teaching music. Yet, only 14% were satisfied with the music lessons which they had given. The researchers found a clear positive correlation between a good musical background and a positive attitude to music teaching (Russell-Bowie, 2010, 76–86).

In our research, there were 28% of the student teachers in the group *Hopeful but also qualified*. The respondents said that they will eagerly teach music, but they had doubts about their own abilities:

"I eagerly wait to teach music, but I am afraid that my skills are too limited... I would like to create good experiences for my students from music lessons".

"I expect a lot from music teaching. My own skills make me nervous, especially imparting the knowledge to the pupils".

From the whole data, about 45% of the student teachers represented the *fearful ones*. Most fearful ones wrote that they couldn't play the piano or the guitar well enough or at all. Because of this, they assumed that teaching music was impossible.

"Although our music education courses have been versatile and in all ways good wholeness, I believe that not all class teachers (including myself) are able to teach music in elementary school".

"The possibility to be forced to teach music makes me nervous. I am uncertain in accompanying and singing in front of the class".

Those answers that were neutral and merely listed one's musical skills were categorized into group *Others*. There were 5% of respondents in this group.

The Self-assessment of musical skills of music hobbyists varied from 3,0 to 4,8 and the ones of non-music hobbyists from 2,1 to 4,0. These figures give the impression that both groups would have the competence to teach music. Why is this not the case in reality? Are there too few music courses to choose from at the university or should there be the ability groups?

Table 3. Music hobbyists and non-hobbyists and Self-assessment of musical skills

ATTITUDE TOWARDS TEACHING MUSIC	NUMBER OF MUSIC HOBBYISTS	S-A OF MUSICAL SKILLS (MUSIC HOBBYISTS)	NUMBER OF NON-MUSIC HOBBYISTS	S-A OF MUSICAL SKILLS (NON-MUSIC HOBBYISTS)
Enthusiastic	11	3,4-4,5	7	3,3-3,8
Hopeful but qualified	8	3,3-4,8	15	2,1-4,0
Doubtful and fearful	18	3,0-4,3	19	2,1-3,5
Others	3	3,6 - 4,3	1	3,0
In all	40	3,3 - 4,5	42	2,1 - 4,0

Table 4. Averages of self-assessment of musical skills

SKILLS	\bar{X} OF S-A OF MUSICAL SKILLS (ALL STUDENTS)	\bar{X} OF S-A OF MUSICAL SKILLS (MUSIC HOBBYISTS)	\bar{X} OF S-A OF MUSICAL SKILLS (NON-MUSIC HOBBYISTS)	\bar{X} OF S-A OF MUSICAL SKILLS (FEMALES)	\bar{X} OF S-A OF MUSICAL SKILLS (MALES)
I can sing	3,4	3,9	2,9	3,5	3,1
I can play	3,1	3,6	2,6	3,2	2,9
I can play rhythms	3,5	3,9	3,0	3,6	3,1
I can separate music styles	3,5	3,7	3,4	3,5	3,9
I can notate/mark rhythms	3,3	3,7	3,0	3,5	2,6
I can compose short melodies	2,8	3,4	2,2	2,8	3,1
I can move along music/dance	3,8	3,9	3,6	3,9	3,1
I enjoy music	4,6	4,9	4,4	4,7	4,6

Desired music studies

We examined what music studies the student teachers would like to complete in the future, if they could. Table 4 shows what one could choose to study, if it would have been possible. The proposed studies were: I would like to learn to play the piano, to play the guitar, to sing, to play the drums, dancing/moving along with music, improvisation/making up melodies, to play the percussions, arranging, to use computer during music lessons, to play in a band, music theory, to play Orff instruments, to play the recorder, to play the kantele (an old traditional Finnish instrument, which is placed on the knees and played with fingers) to play the bass, music history, to conduct a choir/an orchestra and other, suggest.

Table 5: Desired music studies in %

I WOULD LIKE TO LEARN	% OF 82 STUDENT TEACHERS	% OF STUDENT TEACHERS WHEN MUSIC AS A HOBBY	% OF STUDENT TEACHERS WHEN MUSIC IS NOT A HOBBY
to play the piano	91	95	88
to play the guitar	84	92	76
singing	83	87	78
to play the drums	78	85	71
dancing/moving along music	78	75	81
improvisation/making up melodies	75	40	69
to play the percussions	72	77	66
arranging	72	85	59
to use computer during music lessons	67	70	64
to play in a band	66	75	57
music theory	63	65	62
to Play Orff instruments	62	62	62
to play the recorder	56	60	52
to play the kantele	51	62	40
to play the bass	46	57	36
music history	44	50	38
to conduct a choir/an orchestra	35	62	9
other, suggest	10	10	9

Music courses were chosen extremely eagerly, which is demonstrated by the fact that all 17 options were chosen by 13% of the students. It was interesting to notice that many courses that were chosen are included in the teacher training curriculum at the moment. In spite of this, the general opinion seems to be that there is not enough music education. Piano and guitar courses were the most popular ones which is understandable because most students regarded the ability to play an instrument as the most important competence of a music teacher. The music hobbyists chose these courses even more than non-hobbyists! When it came to the option "Something else", 10% of the students had their own ideas about additional music courses. Among these

ideas there were courses such as “Music supporting well-being”, “Music listening education”, “How to listen to music?”, “Music theatre” and “Singing lessons”. 50% of respondents were music hobbyists and 50% of them were non-hobbyists.

Only few non-music hobbyists have chosen studies called conducting a choir or an orchestra. On the other hand, if one was a music hobbyist, then studies had been chosen five times more. The same kind of difference was in studies considering the kantele and bass playing and arranging. Playing the piano or guitar, singing and playing the drums were equally chosen. Even if one had had a high average from self-assessment of musical skills, the studies were chosen highly. This kind of motivation is important to notice at the universities.

What is a good music teacher like?

When it came to the open-ended questions, many students ended up answering the last leading question. Almost all the answers pictured a teacher with versatile music skills and the ability to play an instrument. The ability to create an open and encouraging learning environment where everybody would have something appropriate to do was also among the listed characteristics. Some of the respondents regarded subject teachers as the best option for 5th and 6th graders. Otherwise the answers dealt with classroom teachers. Many of the respondents themselves believed to become good music teachers, which was delightful from the researchers' point of view. Presentation skills were also considered as an important characteristic. One student pondered teachership from a pedagogical point of view: it is not important to be an all-knowing person, good pedagogical skills are more important. In spite of this, the traditional belief that one has to be a skilful musician in order to be able to teach music successfully was often emphasized. Music teaching was often regarded as a very teacher centred process.

Conclusions

1. There were 82 questionnaires in this research. From the whole data there were 22% students teachers who were enthusiastic about teaching music. 28% were hopeful about it, but also qualified. As many as 45% of the student teachers were fearful ones. One could ask if every student is given the same music education at the university, how is it possible that only half of them are willing to teach this subject at school? What is musical education like at schools where teachers have negative attitudes to music teaching?
2. A positive notion was the fact that many student teachers think that their music skills will develop along the training. Hence the number of teacher students who believe they will cope with music teaching increases. The musical competence of non-hobbyists is not yet very advanced but they have the desire to further develop their music skills.
3. In all the categories, many music courses would have been chosen if they had been available. When the student teachers were pondering the concept of a good music teacher, many of them emphasized the ability to play an instrument. Many students hoped to learn this skill at the university. Is one solution to this to increase the number of optional courses or to implement ability courses? Because there have been a lot of cuts in the arts and skills in teacher education,

the earlier hobbies are getting more and more important in growing to be teachers.

4. The student teachers' image of a good music teacher was very realistic. Many of them had already realized that a good teacher is not necessarily a magician, but teacher's personality and pedagogical skills are of more importance. One of the students suggested that subject teachers would give music lessons at the primary level. This is naturally one possibility but it would not promote the integration of different subjects which is one of the main aims of the new curriculum. A subject teacher teaches his/her pupils a couple of lessons a week which makes it more challenging to create multi-subject projects and to learn to know the pupils more profoundly.
5. University cities have very competent teachers. Their professional skills have not been taken advantage of in teacher training and hence the co-operation between universities and city schools should be promoted. This would make peer learning, team teaching and peer assessment a natural part of education.
6. The self-assessment of one's musical skills shed light on students' motivation to teach music. If the assessment was close to 4, students wanted to teach music. They regarded their musical competence good. Therefore it is important that those students who already at the beginning of their studies are music hobbyists become keen on teaching music. On the other hand, by offering a larger scale of musical courses also non-hobbyists might become keen on learning to play and sing. This would provide them with more courage to teach music.

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STARTING POINTS OF MULTILATERAL LEARNING IN IMPLEMENTING A MUSIC PROJECT BY UTILIZING MUSIC EDUCATION TECHNOLOGY

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Abstract

The purpose of the research was to find out what kind of connections a music project based on multilateral learning has on pupils' (children's) actions and learning when using music education technology as a tool, and how the music project affected the class teacher students' shared cognition and the development of their professional identity.

The project was carried out according to the principles of systems theory. During the process (the class teacher students n=21, the information technology students n=2, the educator n=1, indirectly the master's thesis writers n=2 and the class teachers n=3) the participants' experiences were reflected and monitored in various phases. This formed the data of the research, which was analyzed by means of theory-guided content analysis.

According to the results, learning based on multilateral learning made students and children excited and inspired them to commit to their task. Children had a chance to influence their own doing. At the same time, each child's own input and effort in the project could be seen, which made them feel participated. The social aspect of communality and doing together was enforced when everyone's effort was needed. No one became a so-called free rider or an outsider. Practicing musical elements and other ambitions were carried out.

Students' shared cognition was composed of the group's strengths and sharing that knowledge with others and receiving that from others. Professional identity and self-confidence were strengthened, making students believe in their competence as acting as teachers, especially in music teaching.

As a working method and approach the activity offered new forms of working to music teaching, which students found motivating.

Key words: *multilateral learning, music education, music project, music education technology, shared cognition, professional identity, involvement*

Introduction

The purpose of my active teaching work of many years has been to promote the quality of music teaching and its pedagogy and, with the help of them, provide better learning experiences for different learners. My development work has been guided by a broader understanding of music pedagogy that includes a multidisciplinary conception of art pedagogy (Music and Art Education) and a phenomenon-based viewpoint cutting across subject boundaries. The areas of my teaching development are concerned with broader learning phenomena such as the phenomenon of learning and guiding, the phenomenon of knowhow and expertise, as well as the phenomenon of interaction and cooperation. Further, the development includes themes such as learning interaction, communal learning and learning environments, as well as professional identity. This research is limited to the application of music teaching method developed on the basis of my own teaching (Multilateral Method of Music Teaching) in the implementation of a music project by utilizing music education technology. In the next chapter I will study the phenomenon of my research's framework, in which I will highlight the concepts of professional identity, shared cognition, participation and music education technology. Before the Study Design I will describe the starting points of my method.

Theoretical background

One of the most important objectives of teacher education is to support the development of the student's professional identity and expertise. Teacher's expertise consists of theoretical knowledge that includes e.g. substance and subject-specific knowledge as well as wide-ranging knowledge about learning and guiding (see Bereiter, 2002; Tynjälä, 2004). Practical, experience-based knowledge is manifested in the teacher's expertise, for instance, as interaction and teaching skills, the ability to guide the learning, and as professional ethics. Self-regulation ability shows as an ability to guide and control one's own activity and as evaluation and decision-making skills e.g. when facing problems (see Tynjälä, 2004; Feltovich etc., 2006).

The formation of identity is always connected to the social context in which we receive feedback on ourselves and our actions via social relations and interaction, as well as emotional experiences. Our identity therefore transforms and builds up over and over again as a result of the interpretation of the resonance received through our experiences and social relations. Furthermore, factors of each era and culture also affect this very development (Cf. also Urzua & Vasquez, 2008; Beauchamp & Thomas, 2011). Identity is first and foremost considered as the property of the individual (Laine, 2004, 51-52). H. Heikkinen (2000, 13-14) divides professional identity into continuous life-long development of one's personal identity and into collective identity developed as a result of social intercourse. C. Rodgers & K. Scott (2008) have also emphasized the importance of the environment in their studies on teachers' professional identity.

The development of teacher's expertise and professional identity requires increasingly multidisciplinary and multi-professional cooperation (cf. also Eerola & Majuri, 2006). Here, for instance, new learning environments and external networks step in (see also Jossberger etc., 2010). Teacher's reflection skills are a crucial part of the formation of the professional identity and expertise (cf. also Luukkainen 2005; Beauchamp & Thomas, 2009). Emotional experiences also play a major role in this development.

Especially the positive feelings gained from experiences and interaction strengthen the teacher's development and at the same time affect the atmosphere in the class (cf. also Day etc., 2006, 612).

Shared cognition is seen as a combination of various kinds of expertise, where the individual's knowledge and knowhow are shared with the community. In this process the teachers prepare e.g. the common lesson on the basis of different kinds of expertise. In shared cognition the individual's role is to complement other people's knowhow (see also Lehtinen & Palonen, 1997, 117), while at the same time also learn and develop into a better expert as an individual. This is also connected to the development of professional identity. In order for the teacher to be able to develop, the tasks need to be challenging enough. This motivates them to develop and broaden their own expertise into new areas, which further helps them face and learn new and challenging tasks and skills (see also Bereiter & Scardamalia, 1993, 98; Tynjälä, 2006, 161).

The experience of participation is often connected to a shared cognition, where each member's expertise is considered. H. Raivio & J. Karjalainen (2013) have identified three different areas as factors of participation. These are the entity of sufficient subsistence, wellbeing and safety (having), controlling and performing one's own actions (acting), and socially meaningful relationships, community and membership (belonging). If these factors are missing, the person withdraws and feels detached from the community i.e. becomes socially excluded. Hence, deficits in the areas of having, acting and belonging increase the risk of becoming marginalized and also decrease participation in the community. T. Kiilakoski (2012, 2016) defines participation in the school context where it is studied e.g. as an influencing opportunity and as a social participation. According to this objective, children should be given an opportunity to influence decisions that concern them, strengthen social relations and communality, as well as prevent social exclusion and bullying. Promotion of participation is seen as so vital in our society that it has been included in the curriculum of Finnish basic teaching as an important area (POPS, 2014). It is therefore useful to study and promote these areas also in teacher education.

New learning environments and digital materials in elementary schools have been promoted as one important key project by the Finnish government. The aim is to promote the development of new pedagogy, new learning environments and digitalization of teaching, as well as to renew the pedagogy by making learning inspiring. At the same time the aim is to improve learning results and respond to future needs (Valtioneuvoston kanslia = Prime Minister's Office, 2016). The fulfillment of these aims is guided by the curriculum of basic teaching, where one aim of wide-ranging knowhow is knowledge and communication technology skills (POPS 2014). The use of technology in music teaching has already been studied by several researchers (see e.g. King, Himonides & Ruthmann, 2017). In this study, too, I will touch on the fore-mentioned themes by using music education technology as a learning tool. The purpose of the research is to study and search for a new kind of approach to the pedagogy of music teaching.

Multilateral method of music teaching

In this research I used my own music teaching method, which I have named ‘multilateral learning’. The pedagogical starting point of my teaching is “Multilateral learning in music teaching”. It is based, for instance, on bodily activity, *all-embracing* multi-disciplinary development, problem-based perception and discovery, creative activity, participation, as well as supporting the child’s/learner’s overall wellbeing, and harmonizing teaching. In addition to singing, playing, listening and creative activity, the working methods also include e.g. technology and digital learning environments. Furthermore, the method pays attention to different learning styles and pupil’s personal traits as well as different sensory channels. The teaching progresses phase by phase, and the student engages in the creative process by means of functional tasks. For instance concepts of music are discovered via doing and problem-solving. Concepts of music are illustrated with symbol marks (notation) (see Figure 1).

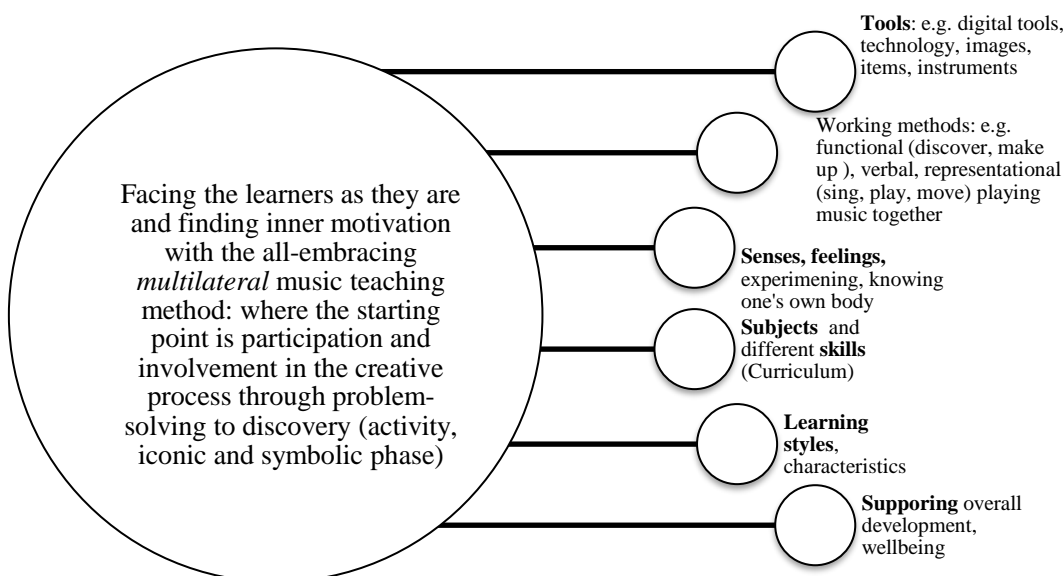


Figure 1. Pedagogical starting points of music teaching: Multilateral music teaching method

Study design

A. The research aim and research questions

The purpose of the study was to find out what kind of connections a music project based on multilateral learning has on pupils’ actions and learning when using music education technology as a tool, and how the music project affects the class teacher students’ shared cognition and the development of their professional identity.

B. Research data and methods

The research data consists of students’ learning diaries and group discussions as well as observation data of the project days. I collected the observations by making notes, recording, photographing and videoing. Observation was also participatory, meaning

that as a researcher I was involved in situations where I made observations both as an outsider and as a participating member of the group (Cf. e.g. Metsämuuronen, 2008; Eskola & Suoranta, 2014).

C. Research strategy and data analysis method

The research strategy is based on phenomenological-hermeneutic starting points. In the data analysis the researcher engages in making direct observations, reflection and discussion of the data gained from the research object, and connecting them to the interpretative analysis of the object (see, for instance, Patton, 2015). In the analysis of the data I used theory-guided content analysis. In that I utilized the systems theory, whose methodological starting point was my teaching method i.e. inputs of multilateral learning (see Figures 1 and 2). At the initial phase the data analysis followed data-driven content analysis, where inductive i.e. data-driven deduction was used (Tuomi & Sarajärvi, 2009; Miles, Huberman & Saldana, 2014). The analysis of the data focused on the material collected from the students, which I compared to my own observations.

D. Implementation of the project by applying systems theory

I have utilized music education technology and applied the systems theory in this project (Bertalanffy, 1968; Midgley, 2002, 2011). Working was based on shared cognition, where class teacher students (n= 21), me as an educator, information technology students (=2), indirectly class teachers (n=3) and master's thesis writers (n=2) were involved. The activity and experiences gained from it were reflected and evaluated during the entire working process. Systems theory (see Figure 2) starts off with a vision i.e. the aim, which is brainstormed together (large sphere in the center of the figure). The activities were shared between smaller groups (in the figure small spheres on the beam) that first worked independently. After that, the groups introduced their implementation plan and then evaluated it together (in the center of the figure) before finishing off the plan. The groups' practical implementation plans could therefore deviate from each other rather a lot, but they still had the same goal. After making the plans the practical implementation followed (small spheres on the beam). After the activity, students shared their experiences and evaluated them first with other members of their group and other people involved (small spheres) and then together with all the groups (in the center of the figure). The experience and knowhow gained from the activity were therefore shared with everybody. Each member of the group participated in this multiphase process, increasing the feeling of participation in the implementation of the project. In the background of the music project there were pedagogical starting points of multilateral learning i.e. the inputs in the music course for class teacher students before the implementation of the project and their application during the project.

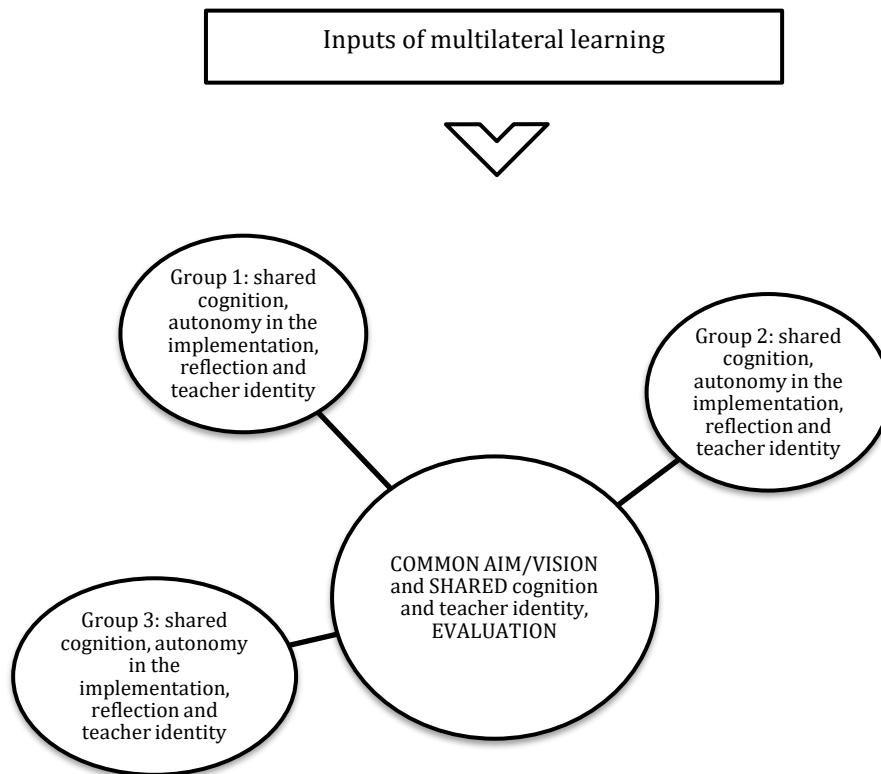


Figure 2. Functional schema of the music project applying the systems theory

E. Project work

I chose project work as the working method because it was the most suitable for the basic starting points of multilateral learning and its implementation during a short period in the school context. For instance, C. Carey & H. Matlay (2010) and G. Heitmann (1996) have defined that a project is a non-recurring event in which the aims and the plan are defined. Further, according to J. Seikkula-Leino (2007), the starting point of project working is learner-centricity, the pupil having an important role in the implementation of the project's content. C.N. Bredillet (2008) further highlights autonomy, initiative and creativity, where shared learning also takes place.

F. Participants and implementation of the project

The project was carried out in November 2016 at a comprehensive school in Central Finland, where 10-year-old pupils (n=68) participated in the project. The aim was to produce a joint music animation from the pupils' productions by utilizing music education technology. The animation was made with Imotion software and music with GarageBand software. VisPerformer software (sound and light show) was also used. It was also possible to use Music Tower in the group work and recording of the composition. Four pupils could play music at the same time with tablets, either via earphones or without them.

The music project's theme was situated in space. A rocket ship leaves the Earth and travels to three different planets and finally returns to the Earth. The project consisted of two parts. The first part focused on grounding the project (90 min.). In this part the focus was on familiarizing with the software to be used in the project and the general use of the tablet, as well as revealing the project's theme and pre-assignment. At the end of the preparing lesson each class was given their own planet and emotion (Mars-in-love; Uranus-funny; Jupiter-exciting). The emotion was related to the events on the planet and it was demonstrated/described by using elements of music. The class' task was to plan a story before the project day and bring along space creatures/characters (toys) and other props needed in the filming. The classes only knew each other's planets beforehand, but not the stories. The story based on the three classes' productions was told only after the animation had been finished.

On the actual project day (3 hours) each class split into two groups, animation and music groups, which then worked in even smaller groups. Each group was given a particular scene from the story. The group was responsible for the implementation of the theme. For instance, one group focused on composing the music for the rocket ship's take-off and landing, another group - on a menacing situation, the third one - on fixing the rocket, and the fourth - on falling in love. Further, the pupils within the group split into planning smaller areas in the project, like searching for different implementation methods for the menacing music. The ideas were collected from each group member at the end. Each pupil's production was therefore included in the final product. Students also helped and guided the pupil groups either alone or in pairs. Their role was to support the pupils and operate on the children's terms, being more like bystanders. By asking questions, the students guided the pupils to come up with creative solutions to the implementation. The tasks were problem-solving tasks where they searched for answers e.g. with the help of active listening. Students asked questions such as what exciting music is like, what instruments could be used in it, what the rhythm, tempo and the melody's motion are like, and how they would describe them by musical means. The fore-mentioned phases were mostly realized in each group, but there was variation in their implementation means. This provided interesting information e.g. about guidance of learning, division of group work, and different activity solution possibilities and organization, which were all discussed in the evaluation discussions of shared cognition. The experiences were reflected on individual and group level.

The class teachers' role (n=3) was limited to sharing pupil knowledge to the students and guiding the story with the pupils. The idea was that children themselves could decide what happens on the planet and how the plot develops. There was variation in this phase, too. The students led the implementation of scenes related to one class' story. The information technology students' (n=2) role was to guide and assist the activity, take care of the technology and edit the pupils' productions. Furthermore, two master's thesis writers were involved in the project's reflection. They were also class teacher students. Their attention was drawn especially to the music made by the children with their tablets, but in the joint evaluation discussions they also gave feedback on the whole production. My role as a researcher was to observe each class' and student's work as well as reflect on the implementation of the project. At the same time my role was to give feedback that guided the activity, as well as share and receive cognition.

Results of the research

A. Professional identity

On the basis of the research data there are six main factors that supported the strengthening of the students' professional identity. The project participants experienced a strong (1) *positive emotional experience of success*. This further gave them (2) *confidence and certitude* to act as a teacher. It strengthened the feeling that they were in the right field and were doing fine and were no longer afraid of challenges. At the same time their vision of their future teacherhood sharpened. The project also gave the students confidence about music teaching and utilizing technology in their teaching. It gave them (3) *a new perspective to music teaching* that was much more than mere singing and playing in class. Their perspective became more multidimensional. The fourth factor strengthening the formation of professional identity was (4) *guidance of learning, ability to motivate the working, group management skills*, as well as carrying out the teaching phase by phase. Further, students thought it was important that the tasks related to teaching were (5) *challenging* enough. It *motivated* them to make more and more effort. (6) *Feedback discussion* also supported the formation of their professional identity and gave them self-confidence.

B. Shared cognition

Shared cognition consisted of each participant's (1) *strength areas and sharing and receiving knowledge*. The group members therefore complemented each other's teachings. Different kinds of knowhow and previous experiences supported the formation of new ideas and the implementation of the project. At the same time the group's i.e. the team's knowhow deepened. Everyone could bring up their own ideas and opinions, enabling group members to combine their knowledge and skills and create new knowledge together. Splitting into smaller groups within the group enabled each participant to successfully complete their own part of the project. This was considered helpful.

The group's (2) *support and help* increased trust within the group and between its members. This created a sensation of safety and peace and helped them challenge and get motivated in the best possible way during the implementation of the project. One teacher did not need to know everything, as they were supported by the group's versatile knowhow. For instance, information technology students were the experts of technology who helped to use tablets and Music Tower. Respectively, class teachers brought in music pedagogy expertise. The same atmosphere of helping was also conveyed in class working where pupils helped each other and gave tips to teachers. It created a sense of community in the class.

(3) *Managing interaction skills and social relations* was connected to shared cognition. The experts' group dynamics and paying attention to group members were considered important in the group working. Especially (4) *joint teacherhood* required a detailed plan so that everyone knew their own role. At the same time *co-planning* provided the grounds for leading the project, as everyone had the same overall vision of the implementation. This made interaction and social relations easier during the project.

C. Pupils' (children's) activity and learning in the project

During the entire project the children's great (1) *enthusiasm*, motivation and commitment could be seen in everything they did. The joy and excitement of doing surprised everyone involved in the project planning. Pupils could work in a casual environment with no pressure. One good example of the class' enthusiasm was when at the end of the project day one pupil said that it had been the best school day ever. When pondering about factors that affected the joy of doing, one important factor seems to be the fulfillment of (2) *participation*. In the beginning of the project, the children could independently familiarize themselves with the software after a short introduction and exercises. This enabled them to learn and make observations by themselves. Each pupil could participate according to their own skills, and everyone's effort was considered under the teacher's guidance. Children's own creativity, imagination and doing themselves were the focus, when children planned the story, the props, direction and music animation. Children therefore had a chance to influence the implementation. Further, each group member's effort was needed and appreciated, and everyone's input could be seen in the final result in one way or the other. Everyone could therefore leave their own handprint in the way they wanted. When the pupil's production was connected to a larger whole, it gave them a sensation of meaningfulness and a deeper significance.

During the project the pupils (3) *learned different kinds of skills*. The project days included practicing especially group working, interaction and social skills. Learning was built on cooperative elements in which groups built and made music and animations together. During the project the pupils practiced and at the same time also learned concepts of music as if by accident when thinking about e.g. what funny music is like, whether it is slow or quick etc. Concepts of music came up especially in composing when pupils got familiar with different rhythms, melodies, tone shades, form structures and dynamics by experimenting. Animation group received less attention in this respect. Concepts of music were only brought up when listening to the finished music animation. The importance of handling one's feelings also emerged from the data. The project provided an interesting way to handle feelings when children's own compositions and animations were used. At the same time the music concepts' power of expression could be utilized when searching for the emotional states. However, it must be noted that concepts of music were not dealt with on a deeper level. The project schedule and the general enthusiasm of doing drew the attention to the doing itself (action) where the main stress was on the children's own discovery. They used and applied the skills and knowhow they had at the time, but also learned new things from other group members. It seems that working in the project is more suitable for applying the skills and knowledge already acquired rather than for learning new ones. At least their understanding would be deeper during the activities.

Practicing active listening skills came up e.g. after the music and image editing (feedback discussion 45 min.) had been done when the children concentrated on finding their own production amongst others' and when distinguishing different elements and instruments from music. Skills related to music education technology and software also developed. For some, this was new, while some were already familiar with them. Project's implementation methods and goals made it possible to identify different-level pupils rather naturally. It basically happened with the help of choices

made by the pupils rather than by the teachers. This strengthened the pupils' autonomy and their faith in their abilities.

It seems that that just the teachers' discussions and examples guiding to learning affected the children's learning and activity. Encouraging, positive and learner-based guiding and feedback had a major impact on learning the skill. Each pupil's actions and production are appreciated regardless of the skill level. The pupil's experience of participation is also important in learning the skill.

During the project it was evident that a new (4) *music education technology motivates* pupils. With the help of music applications the pupils could easily come up with compositions describing different emotional states, even if they did not have any music playing skills. It looked like it was easier for pupils to play and try out different instruments and play music together rather than to play real instruments. At least the activity phases related to playing music proceeded more fluently than with instruments, and notes related to the playing technique received less attention. Even the threshold to try out different instruments seemed to lower. Pupils did not hesitate to try band or acoustic instruments, and they also familiarized themselves with stranger instruments such as classical music instruments as if by accident. Playing experience gained from music education technology can inspire children to try out real instruments and perhaps take on a music hobby that requires more perseverant practicing.

D. New pedagogical starting points to music teaching brought by the project

In this study the experience of participation and involvement was realized via shared cognition for students and teachers, and via project work for pupils (cf. e.g. Kiilakoski, 2012, 2016). Everyone's effort was needed and appreciated in the project and everyone's input got a meaning when everyone's handprint could be seen in the final result (cf. e.g. Bredillet, 2008). Work provided enough challenges for different-level pupils. Challenges were considered motivating in the student's work (cf. also Bereiter & Scardamalia, 1993; Tynjälä 2006). The project participants had a chance to fulfill themselves and create something new from their skilled starting points. All this motivated and inspired them.

One central aspect was the skill of guiding the learning and carrying out teaching situations phase by phase, directing and guiding the activities in a learner-centered manner. The teacher's role was to be an encouraging by-stander. The people planning the project learned that there are various ways to arrange music teaching and consequently, their entire way of thinking about music learning and teaching broadened. On the other hand, during the evaluation and feedback discussions, I, as the guiding teacher, noticed that the personally experienced working method resulted in a deeper understanding than other classes verbally presented experiences did. For instance, group work resulted in a better outcome when each group member had their own tablet. Here each group member got to try out a solution to the future joint production in their own way, which was later shared openly with the group. Here the lack of tool or sharing was not an obstacle for the group work; whereas those classes that had two or three pupils per one tablet felt that the cooperation was not as successful as in their solution. The groups could decide themselves what was the significance of the feedback received during the shared cognition divided according to

the model applying the systems theory (see Figure 2), and autonomously make their own decisions (cf. Midgley, 2011). In spite of divergent perspectives, the significance of feedback and guidance was considered crucial in order to develop the teaching and guidance and modify it the right direction when needed.

Music education technology worked as a tool that was utilized in the music project (cf. e.g. King, Himonides & Ruthmann, 2017). Here new possibilities offered by technology were utilized in the implementation of a creative process in music teaching, with the methodological starting points of multilateral learning in the background. For regular writing and drawing, the tablets and their software as well as Music Tower as working tools provided new variation, which further motivated and inspired the project participants. At the same time the positive experiences gained from the project also strengthened the formation of the professional identity.

The research provides a new approach to the pedagogy of music teaching. Here it is limited to the implementation of a music project by utilizing music education technology. The realization of methodological starting points requires e.g. solid expertise in education sciences, substance knowhow and pedagogical skills from the teacher, where learner-based skills of guiding the teaching become central. The global and social change of shared cognition challenges teachers to search for new and sustainable solutions to the culture of learning (cf. Salonen, 2010) to which shared cognition offers multi-dimensional approaches. By searching for what is new, one can pursue a more individual-friendly and participatory measure to music teaching and the problematic issues of teaching.

Conclusions

1. Positive emotional experience of success gave confidence and certitude to act as a teacher. Factors strengthening the identity were the ability to guide the learning, challenging and motivating tasks, and new perspective to music teaching supported by the feedback discussion.
2. Shared cognition consisted of the group's strength areas and sharing and receiving knowledge. Good management of interaction skills and social relations and careful co-planning were helpful in this respect. The group's support and help created safety and strengthened the sense of community at the same time.
3. Enthusiasm, motivation and commitment prevailed the activity and learning. Their most significant factor was the experience of participation. The activity got a meaning when it was appreciated in the group and everyone's input could be seen in the final result. The project participants also got to influence the group process and come up with their own creative solutions to the implementation of the task. During the activities pupils learned different kinds of skills such as interaction and social skills, concepts of music, expression of feelings, and active listening skills. Further, music education technology appeared to be motivating. Requiring no previous playing skills, it enabled pupils to easily and quickly move on to making music and playing instruments. At times it was difficult to tell the difference between the teacher and the learner.

4. Multilateral music teaching method offers a new approach to the problematic issues of music teaching. The starting point of multilateral music teaching method is facing the learners as they are and awakening their inner motivation and enthusiasm. This means that, for instance, the learner's traits, development level and skills are considered in the teaching so that they correspond to learner's needs in the best possible way. Teaching is planned to be functional, using e.g. different sensory channels, and processes, working methods and tools guiding the learning, and themes cutting across subject boundaries. The pupil participates in all activities, and above all the learner's feeling of participation is supported in the creative process and activity. In the process of guiding the learning it is crucial that elements related to music are first handled and processed by functional means, after which the teacher guides the learner in a problem-based manner through active listening and/or activity to observe a certain element or area of music. After that the observed element is practiced and applied in new situations. Finally, the music element gets a conceptual name and symbol and is further applied by using different working methods.

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CHALLENGES AND OPPORTUNITIES IN THE SCHOOL CHOIR ACTIVITY

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Abstract

School choir, in contrary to the class attendance, is characterized by voluntary principle. The choir is the most available collective way of performing music. Regular participation in the choir grants the participants the benefits of not only musical, but also emotional intelligence development, so any obstacles to this should be treated as a challenge to overcome in the interests of the student's personal development. This research project was carried out in 35 Latvian schools with a survey of choir conductors. The results show the most significant challenges that school choirs face. The aim of the study is, based on survey results and teacher observation, to offer an integrative model and possible solutions to overcome the internal challenges identified.

Keywords: *school choir, attitudes, values, motivation, choir repertoire, pedagogical, artistic and organizational methods*

Introduction

Musical education is closely related to the general education policies and initiatives. Extracurricular activities and programs traditionally play a large role in developing personal growth of Latvian students. According to the data of the National Centre for Education of the Republic of Latvia, cultural programs dominate the non-formal education and extracurricular activities – to be precise, 62-64% of all participants are involved in the cultural programs (VISC, 2014). Educational Guidelines of the Republic of Latvia for year 2014-2020 determines the following courses of action and objectives for non-formal education and extracurricular activities:

- To strengthen citizenship consciousness of students, their civic participation skills, patriotism and national identity;
- To create a support system for the development of student's individual skills and abilities;
- To promote the creation of national identity to children and young adults (objective: 75% of all students of general education institutions involve as

participants in the interim events for Latvian Song and Dance Festival) (IAP, 2014).

The responsibility of the heads of the extracurricular activity groups is to implement these objectives in their particular activity groups, by also taking into account the need to develop students' self-experience, knowledge, value understanding, and emotional intelligence. In the same way as general education, also education of interests shall be structured and purposeful, especially because of the large number of participants. Voluntary participation, supporting environment and self-actualization are additional opportunities that extracurricular activities provide for the students. The head of each extracurricular activity group is responsible for coping with obstacles that might impede productive activity. Obstacles shall be viewed as problems if they are external, but obstacles that can be overcome by implementing new pedagogical instruments and methods shall be viewed as challenges.

The most available type of collective music making is choir singing. It is not limited to musical actions, but it is an integral part of education – it helps to develop students' attitudes. Attitudes are shaped by value understanding in interaction with emotional intelligence. It is in both the student's and the society's interests to pay attention to these factors, since the opportunities to develop them in general education are limited. As in all other domains, also school choir activity sometimes faces obstacles that prevent from productive work.

The promoter of the school choir musical, pedagogical and organizational activities is the musical educator. His/her work is influenced by the education policy of the country, individual motivators and problems that have to be faced in everyday work. For example, choir leader from Russia O. Krasavina (2016) believes that the teachers of general education school after class activities have to face such problems as the lack of education programmes, unavailability of special literature, low cultural level of the participants of the choir that can be raised by correctly choosing interesting and diverse repertoire and knowingly organizing the study process. N. Averina (1996) is convinced that the repertoire is the basis of choir work and it influences the whole learning and education process. The politics of repertoire reflect the conductor's understanding of artistic process. Due to the voice mutations of boy voices the school choir also is faced with problems appointing voices. A. Hamre (2012) stresses that unequal balance of choral parts is probably the most common challenge conductors face: how does a conductor handle a choir consisting of 30 girls and four boys? According to I. Āboliņa (2015), the main problem for a school choir conductor is assembling the students for a rehearsal, because they attend different classes with different study hours. She maintained that it is difficult to attend the first morning lesson (before other lessons): working in the mornings is also not easy, because the children are awake, but their voices are yet not.

Aim of the research: to identify the main problems of school choir activity and to offer possible methods for reducing these problems.

Research methods

The following research methods were used in this study: theoretical methods – the analysis of theories in psychology, pedagogy and music pedagogy; empirical methods –

a survey of school choir conductors, pedagogical reflection, a thematic survey of the choir members for establishing priority values.

Results of the questionnaire

School choir leaders of 35 general and specialized education institutions (29 women and 6 men between the ages of 27 and 65) were surveyed in order to identify the main challenges that music teachers, that are also usually choir conductors and leaders in Latvia, face in their everyday work. The educators were asked questions concerning their motivation, obstacles and the diversification of the choir activities. SPSS system was used for data processing and standard tests were carried out on this system. Cronbach Alpha validity test has been carried out, as well as Klomogorov-Smirnov test, the analysis of Pearson correlative relations.

The 1st question was *You like working with choir – what motivates you?* Each answer is evaluated on the scale – where 5 means – decisive, key motive, 4 – key motive, 3 – somewhat important motive, 2 – minor motive, 1 – unimportant motive.

The results are shown in Figure 1.

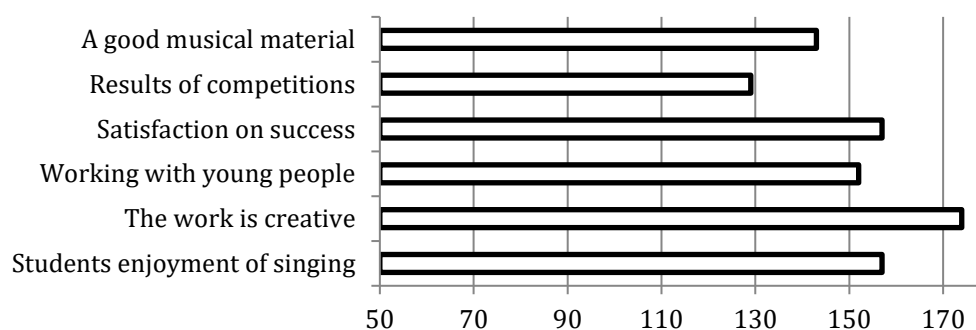


Figure 1. Motivators of choir conductors

The music educators recognize motives related to content, positive interaction with students and satisfaction with work progress as decisive. Less important motives are recognition from other people, more important – to the work content and pedagogical process.

Dataset is characterized by normal distribution; therefore Pearson correlation coefficient is used for determining the dependancies of data. The strongest correlative relationship between motivators of the educators can be seen in Table 1.

Table 1. The distinctive correlations between motivational factors

Correlations		Student's enjoyment of singing	Working with young people	Satisfaction on success	Results of competitions
Working with young people	Pearson Correlation	.675**			
Satisfaction on success	Pearson Correlation	.414*			
Results of competitions	Pearson Correlation	.618**	.398*	.422*	
A good musical material	Pearson Correlation	.689**	.380*	.542**	.520**

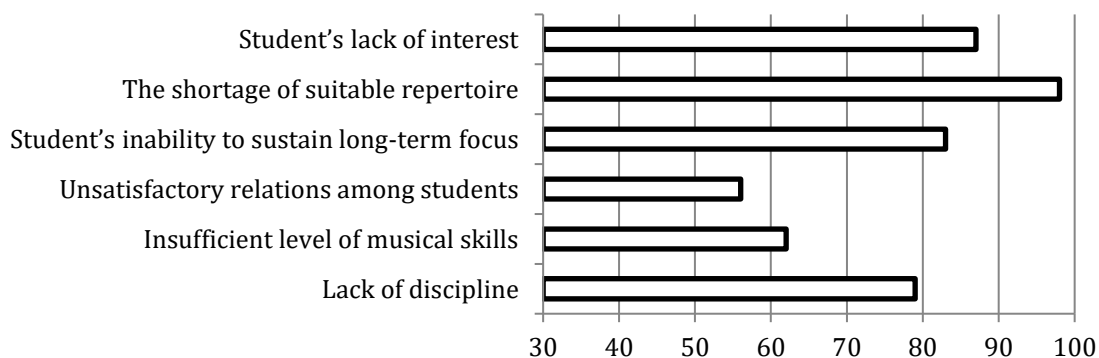
** Correlation is significant at the 0.01 level (2-tailed)

* Correlation is significant at the 0.05 level (2-tailed)

Strong relationships are revealed in the context of motivational aspects *Student's enjoyment of singing* and *Good musical material*. *Student's enjoyment of singing* creates enjoyment on *Working with young people* and *Results of competition*, as well as gives greater attention to the aspect *A good musical material*. Both *Satisfaction on success* and *Results of competitions* are related among themselves and to the aspect *A good musical material*.

The 2nd question was *What are the disturbing obstacles in working with a school choir?* Each answer is evaluated on the scale – where 5 means – paralyzes work, 4 – very obstructive, 3 – somewhat obstructive, 2 – minor obstruction, 1 – no influence.

The results are visualized in Figure 2.

**Figure 2. Disturbing obstacles in working with a school choir**

The lack of suitable repertoire is recognized as the main problem. It is followed by the lack of students' interest which is manifested as a disengagement or passive engagement in the activities. This problem can be considered as a challenge. There are schools, where keeping up the choir was impossible. The first problem is an external condition and it is not in the choir leaders' competence to overcome it, but it does not necessarily mean that they should not try to. However, the second one is in the educator's control and is within his/her competence. It is the responsibility of a choir leader to diversify the choir rehearsals and concert activity, in the meantime maintaining the musical and pedagogical aspects in choir work.

The frequency distribution of the answers is given in Figure 3:

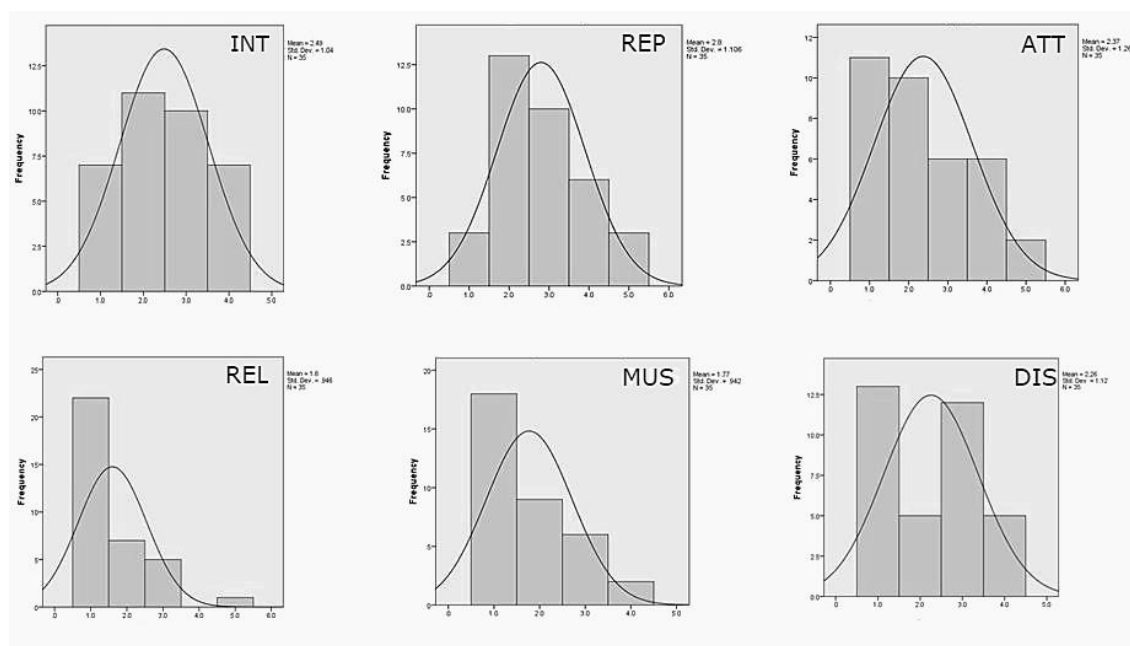


Figure 3. The distribution of frequencies of the answers to question "What are the disturbing obstacles in working with a school choir?"

Mean, Std.Dev: INT 2.49, 1.04; REP 2.8, 1.106; ATT 2.37, 1.262; REL 1.6, 0.946; MUS 1.77, 0.942; DIS 2.26, 1.12.

The distribution of frequencies reflects the tendency of consensus or dissidence. The highest consensus is for the aspect *Unsatisfactory relations among students*, that is evaluated as a minor obstacle to the activity of school choir. It is interesting that in the aspect *Lack of discipline* answers *no influence* and *minor obstruction* are dominant. Answers like *very obstructive* and *somewhat obstructive* are less frequent. None of the educators considers lack of discipline as a *work paralyzing* obstacle.

Overall only *The shortage of suitable repertoire*, *Student's inability to sustain long-term focus* and in minor numbers also *Unsatisfactory relations among students* have been acknowledged to be work paralyzing factors.

The aspect *Student's lack of interest* incorporates both the students' disengagement in the choir, as well as the lack of interest in the ongoing in the choir of the participants. Both of these factors are considered to be of equal importance, because a participant with major lack of interest is equal to a person that has not joined the choir. The level of students' interest can be considered as a criterion for the musical-pedagogical action of the choir leader.

The analysis of this dataset leads to the choice of non-parametric data processing methods; therefore Spearman's correlation coefficient is used to determine the relations in the dataset (see Table 2).

Table 2. The most distinctive correlations between obstacles to choir activity

Correlations			Lack of discipline (DIS)	Student's inability to sustain long-term focus (ATT)
Spearman's rho	Lack of discipline (DIS)	Correlation Coefficient		.672**
	Insufficient level of musical skills (MUS)	Correlation Coefficient	.564**	
	Unsatisfactory relations among students (REL)	Correlation Coefficient		.388*
	Student's lack of interest (INT)	Correlation Coefficient	.396*	

** Correlation is significant at the 0.01 level (2-tailed)

* Correlation is significant at the 0.05 level (2-tailed)

There is a strong correlation in *Lack of discipline* and *Student's inability to sustain long-term focus* and *Insufficient level of musical skills*. *Lack of discipline* however correlates also to the *Student's lack of interest*. There is weak to none correlation with the main problem - *The shortage of suitable repertoire*. This can be interpreted by the fact that it is the only problem that is not related to students' behaviour and attitude.

The following two questions are associated with the diversification of choral activity: the 3rd question was *Do your singers enjoy performing songs with movements?* (one answer) and 4th - *Do you use movements in rehearsals, for example, in warm-up?* (see Figure 3 and Figure 4).

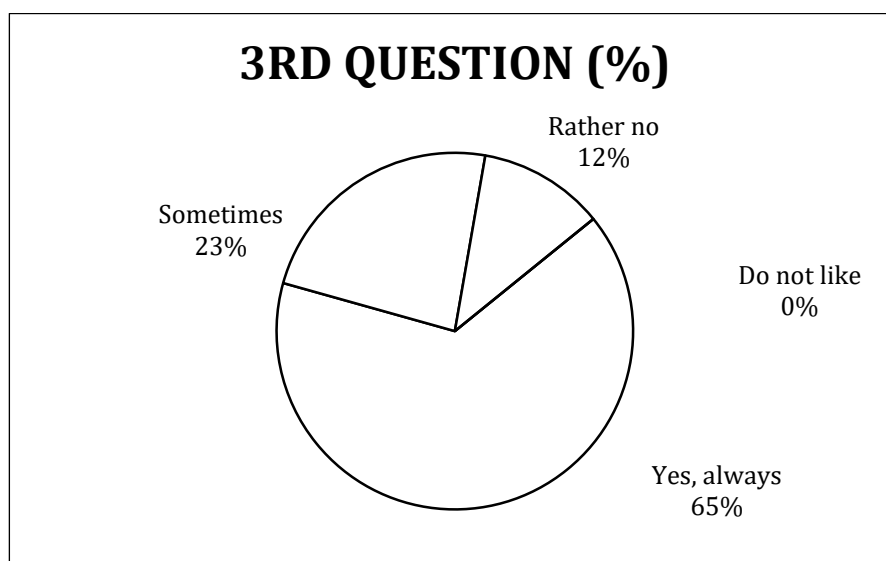


Figure 3. The responsiveness of students to singing with movements

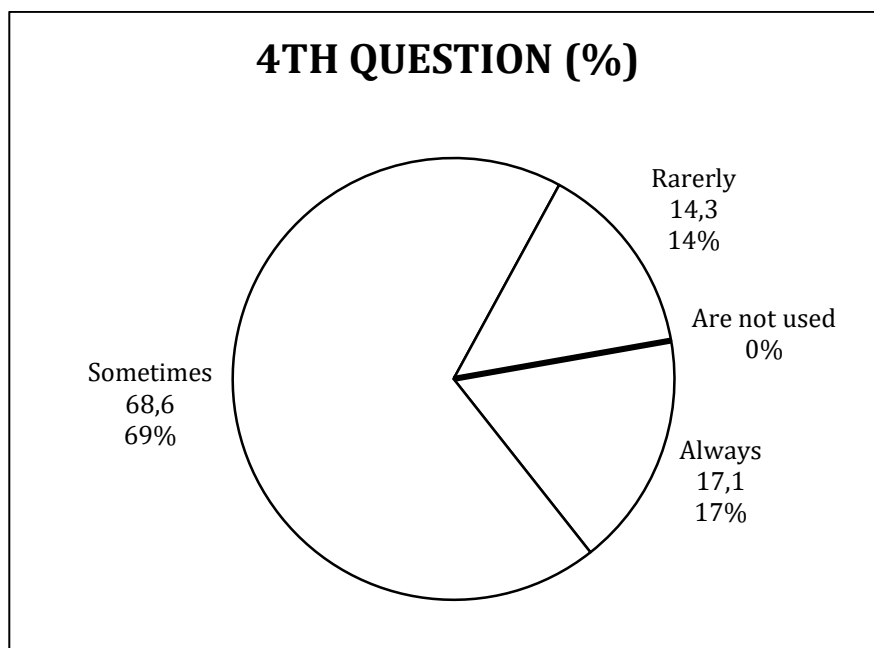


Figure 4. Usage of movementss in school choir activity

There are no negative answers to questions 3 and 4. The answers to question 3 indicate that 65.2% of students enjoy performing songs that involve movements, while during the rehearsals such activities are offered only in 17.1% cases. This reveals a contradiction between the supply and demand. It is hard to arouse students' interest by ignoring their demands in this way.

Opportunities

The following chapter focuses on the description of methods applied for addressing the main problems in the school choir. As it was previously mentioned, these are two - *The shortage of suitable repertoire* un *Lack of students' interest*.

A. Lack of appropriate repertoire

Almost all surveyed leaders mentioned this as a problem. What is an appropriate repertoire for a high school choir? One must take into account voice mutation of students in this transition period, their skills and abilities. It is not recommended to choose a repertoire that cannot be sung within the students' vocal range or a repertoire that is too simplified or too complicated. The repertoire must be evaluated from the pedagogical, musical, as well as the literary axiological viewpoint.

In the context of pedagogical and musical factors, the repertoire is appropriate for students, if it is:

- Appropriate for students' range of voice;
- Appropriate for students' perception:
- As a developer of students' musicality;
- As a creator and developer of students' value understanding;
- Takes many forms taking into account themes, styles and genres;

- Created in a logical way, where simple things come first, the harder ones – the second;
- As an emotional creator.

Lack of an appropriate repertoire is not as evident in terms of musical material as in terms of lyrics.

In the context of axiological and constructive factor of lyrics, teenage and young adult age are the time when one reevaluates his/her values and then also the axiological factor of the repertoire play a larger role. In his axiological education theory G. Kerschensteiner (1931) has emphasized the pedagogical significance of value orientation, where value theory and value philosophy are proclaimed as the methodological basis of educational theory. During the revaluation period, pupils a) adopt new values, b) develop confidence in their peers, c) develop the desire to influence others, and d) find important to resist frustration.

Depending on the individual's level of emotional intelligence and external influences, the outcome of the revaluation period can vary. If positive, the values are strengthened, motivation for self-development is created. A negative outcome creates a conflict situation: imbalance of legal and moral links, inadequate self-esteem, lack of interpersonal qualities, egocentrism, low self-control, anti-social behaviour, social exclusion. During the revaluation period it is important for educators to use methods that are orientated towards value learning. In this context extracurricular activities play an important role. When students leave school, it will be in public's interest that they are not only successful members of the society, but also responsibly manage its development processes.

Students read books little or not at all. *Nielsen Book* data shows that among 11-17 year-olds, non-readers grew from 13% to 27% between 2012 and 2013, while occasional readers fell from 45% to 38%; light - dropped from 4% to 2%; medium readers fell from 23% to 17% (see Guardian, 2013).

By participating in choir activities, each year students learn 20 new poems by Latvian authors that are used as lyrics. Since songs with these lyrics are repeated over and over again at rehearsals and concerts, the meaning of each song sooner or later reaches the subconsciousness of students. Consequently, one must be careful and precise in choosing songs, since the choir songs might have a large audience and they are sung by tens of thousands of students. The whole school is listening to them when concerts take place, during the concerts out of school both peers and other people are listening to them. Many songs are being recorded. Together with music, the lyrics and the values they incorporate remain in memory and subconsciousness.

At the point of intersection between two value oriented fields: literature and music, namely, in choir music, there has been noticed a new axiological lack of repertoire for young adults. In theory, choir leaders need to be able to choose an appropriate repertoire for all students, starting from pre-school children up to high school students. Furthermore, in case of lack of an appropriate repertoire it is not acceptable to choose a repertoire intended for some other age group. For younger students the repertoire is more available, but for young adults in high school choirs it becomes a problem. Besides, the problem involves only songs by Latvian authors, since it is preferred to sing in English, German, Italian, Latin and other languages.

The study analyzed the attitude of students towards the values incorporated in the compositions. The students - choir members from multiple high schools (n=215, 137 girls and 78 boys aged from 16-19) were given a task of choosing 10 compositions from the list of obligatory song repertoire for school choirs, that they acknowledged to be emotionally closest to them (where the values incorporated in lyrics they see as their own). There are 51 songs in the repertoire list right now – 32 songs from Latvian Song and Dance festival and 19 – from the Latvian High School Choir Grand Concert. Each of them was appointed corresponding values of M. Rokeach (1973) overall human value scale by using contextually – qualitative method (see Table 3).

Table 3. Human values (Rokeach, 1973)

Terminal values	
<i>Social values (fokus to others)</i>	<i>Personal values (self-fokus)</i>
World at peace; World of beauty; Equality; Family safety; Freedom; Mature love; National security; Social recognition; True friendship	Comfortable life; Exciting life; Sense of perfection; Happiness, satisfaction; Inner harmony; Optimism, Pleasure; Salvation; Self-respect; Wisdom
Istrumental values	
<i>Moral values (moral and relations)</i>	<i>Competences values</i>
Helpfulness; Forgiveness; Broad-Mindedness; Honesty; Love; Cheerfulness; Obedience; Politeness; Responsibility	Ambition; Capability; Cleanliness; Courage; Imagination; Independence; Intelligence; Logic; Self-Control

The data obtained were compared with the joint offer of values found in the compositions. Figure 5 represents the value system category differences chosen by students and the joint offer. By matching the data an insight in the students value segment choice in relation to the the values offered by the full repertoire has been created (see Figure 5).

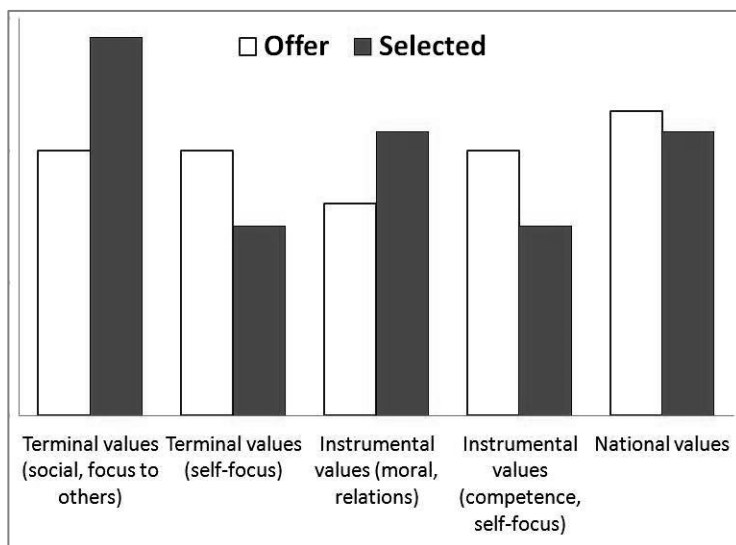


Figure 5. Values chosen by choir singers, divided into categories according to M. Rokeach

Consequently, it can be seen that choir singers prefer terminal, *focus to others* values and instrumental-moral values. Values that were mentioned as personally meaningful were as follows: sense of responsibility, freedom, empathy, helpfulness, purposefulness, ability to love, sincerity, national security, optimism, real friendship and susceptibility. Among national values the choir singers chose such values as respect towards national history, nature as a source of being Latvian and patriotism.

The most favorite Latvian choir songs in the opinion of young adults:

1. *Mana dziesma*, Renārs Kaupers, Inga Cipe
2. *Kalniem pāri*, Jānis Aišpurs
3. *Saule, Pērcons, Daugava*, Mārtiņš Brauns, Rainis (1865-1929)
4. *Akmentiņi*, Carneval, Imants Ziedonis (1933-2013)
5. *Gaismas pils*, Jāzeps Vītols, Auseklis (Miķelis Krogzems) (1850-1879)
6. *Baltā romance*, Maskats, Ojārs Vācietis (1933-1983)
7. *Es nāku no mazas tautas*, Raimonds Pauls, Knuts Skujenieks
8. *Paši skaistākie vārdi*, Jānis Lūsēns, Māra Zālīte
9. *Tēvzemes etīde*, Raimonds Pauls, Jānis Peters
10. *Zemeslodes*, Instrumenti, Jānis Šipkēvičs.

When analyzing the list of the authors of lyrics, it can be concluded that

- 40% of the authors are not among the living anymore;
- 20% - are of old age;
- 10% - are middle-aged;
- 30% - of the authors of lyrics are not writers, but a choreographer, an economist and a musician. This signals the potential crisis of a literary component in future.

It is common in Latvian choir music to use folklore texts. At every Song and Dance Festival approximately 30% of the total repertoire consists of folksongs or their versions. Swedish folklore specialist U. Palmenfel is both supportive and reserved when it comes to the use of folklore texts:

- „Each folklore text can be considered both as a collective and as an individual unit;
- Outline of every folklore text can be viewed as a collective expression of some community's values;
- The collective nature of folklore makes possible for an individual to be anonymous, to not be held responsible for the values and attitudes incorporated in the story, song, anecdote or in any other folklore unit” (Palmenfelt, 1996, 261-267).

Folk songs definitely need to be included in high school choir repertoire; however it also must include lyrics of other genres, since the values incorporated in them are more modern and could be easier adopted by young adults. Interestingly enough, young adults accept songs that have been created 100 years ago just, as well as the ones created in the last decade. Besides, nowadays the creation of value-oriented work has been entrusted to poets-amateurs, who are up to the task, as one can see from the results of survey. But should it be this way? How long will we sing songs with lyrics of J.Rainis or the same folk songs in different musical interpretation? The author faces the same problem and as a result, has compiled a list of songs to recommend for the high school song repertoire from the axiological and constructive viewpoint:

- Meaningful lyrics;
- Promotes positive human value consciousness;
- Phonetically uncomplicated;
- Logically phrased with accents;
- Not too personal or intimate;
- Does not include vulgarisms or uncensored wording.

Hopefully, this little guide will be of help to some literary and will encourage him/her to create or participate in the creation of new choral music composition and reach a large audience.

B. Lack of interest

Neurologist E. Jensen (1998) believes that learning is generally more successful if it involves challenges, gaining new knowledge and experience. Additional activities contributing to intellectual development can be related to different kinds of art, movement exercises, and drama club activities and so on. Participating in a choir for most students is the first extracurricular activity, an opportunity to meet not only classmates but also younger and older people. Social roles and positions might change, new friendships are formed, information is shared, and self-esteem might grow. Collective goals become more important and in order to achieve them, the competitiveness within the group becomes secondary. Positive working environment is created. Socialisation, empathy, self-actualization, social responsibility, flexibility and other features are benefits the student receives from taking part in an extracurricular activity group that is characterized by:

- Voluntary participation,
- Common goal,
- Regular activities,
- Without internal competition,
- Broad range of collaboration partners and possibility of meeting different ages,
- Social acceptance,

- Activities focused on mutual cooperation and support,
- Repertoire has an axiological aspect,
- Cohesive effect of the emotional response to music.

Students have various personal reasons why they join the choir, but mostly they mention opportunities to communicate, meaningfully spent leisure time, concerts and trips, as well as positive and inclusive atmosphere that allow them to feel well and accepted. R. Lerner (2006) views extracurricular activities as the opportunity to link the individual with a broad context that in the end stimulates the individual's development.

However, what prevents students from joining a choir? Mostly it is the lack of musical training, lack of interest, lack of time, participation in different activity group, family matters or the lack of networking skills, or the feeling of exclusion.

Although school choirs are represented very well among the extracurricular activity groups, in the period between the Latvian Song and Dance Festivals the number of participants decreases. In order to increase the interest to participate, various pedagogical, artistic and organizational methods can be used:

Creating theme programs

The most popular themes of choir concerts used in schools are National holidays and Christmas. Other themes suggested are a) the artistic program of one composer's or poet's creations; b) theme of separate human values: true friendship, love, purposefulness, love of the homeland, beauty of nature; d) one specific genre program: jazz evening, folksong afternoon, sacral music etc.

Expanding cooperation opportunities

A. Maslow (1970) has acknowledged that creativity is a value potentially inherent to all people, but it can be lost, if education is directed towards obtaining predictable results. Concerning choir life organization, most important expanding cooperation opportunities are:

- *Joint concerts* with other choirs either based on the same repertoire or different ones. High school students admit that they experience positive, new feelings when performing together with other choirs at rehearsals and concerts. When cooperating with choirs from abroad, the author has used a concert structure, where each choir performs its own repertoire, and at the end of the concert several joint songs are sung in each of the languages. It has proven to work well and gives the opportunity for choir singers to learn more about culture of other regions or countries. It is not necessary to always go abroad; there is a chance to meet like-minded people from other cities of the country with different cultural and historical background. Joint concerts are unifying and promote solidarity, whereas choir reviews and shows always promote competition.
- *Concerts with the participation of well-known artists.* When well-known solo artists are asked to join to prepare composition together or to jointly perform it, the students have the chance to observe their style of work, attitudes and vocal skills. M. Galton (2008) emphasizes the positive result of cooperation with professional musicians not just concerning the adolescents, but also their

educators, that have acknowledged that it is possible to learn a lot from the musicians regarding their work with students. An increase of students self respect and assertiveness has been observed.

- *Concerts with a symphony orchestra.* When preparing extended forms of compositions together with the orchestra or with the organ music, students are given a quality experience in terms of vocal skills, emotional and self-discipline features. During school rehearsals the choir leader sometimes makes exceptions to the rules of self-discipline, but cooperation with orchestra makes the students work harder on that. The discipline described previously includes both learning the musical and lyrical material of compositions and the ability to focus on the composition while rehearsing and performing, thus learning to respect one's own time and the time of others. Flexibility and the ability to react fast are developed more thoroughly during cooperation than during the usual form of performing. The experience of the author of this paper provides examples of the increase in students' responsiveness and self-esteem if they are given the chance to perform together with orchestra on the 'big stage'. Of course, the stage does not necessarily have to be big in size and the orchestra could consist of students of the local music school. It does not change the fact that during these kinds of experiences there is a positive increase in students' sense of responsibility, ability to focus and self-esteem.
- *Concerts outside the school.* If the choir has the opportunity to perform outside the school, students in turn have the opportunity to compare the different sounding of one composition in different concert halls. Then they develop sense of composition's acoustic differences by comparing, for instance, performing in a sacral building, professional concert hall, theatre, in performance halls or in nature. It gives the students the opportunity to perform their own interpretation of their repertoire and the need to extend or diversify it. Besides, every the performance place provides different environments and audiences, enriching students' communication experience.
- *Attending different concerts.* Listening to music improves the emotional responsiveness of students. Concert attendance should be supported in all cases, also if the music genre chosen is not choral or classical music. Educators have the chance to recommend the music events, but it must be accepted that each genre has its place on the common cultural map.

C. Expanding self-actualization opportunities

G. Geiger (2013) associates the activity of students' choir only with professionally-musical self-actualization, with the main goal being only musical achievements. The choir is being divided into three groups depending not on the age, but on the musical capabilities. A concert choir is created as a separate group that can participate in the highest level concerts. The self-realization of the choir participants occurs through personal musical achievements. G. Geiger reveals that his work with students is not targeted for their enjoyment. It is hard to agree with this kind of approach, although it is very rational. The author is convinced that forming a selection in a school choir is not acceptable. If a student has chosen singing in a school choir, then he/she has to be given the opportunity to do so. The conductor is responsible for developing students' musical capabilities, not the students' former musical experience or the lack of it. Inner concurrence and repulsion are not advisable in a school choir.

K. Smita & L. Strika (1998) believe that social rejection has a negative effect in self-esteem. It is based on their own sense of self-worth. Social self-esteem also has an influence on the grades of the students. Students, who have good interpersonal skills, tend to form a good relationship with the teachers and classmates.

Involving students in the alternative preparation process of concert or performance (even if it does not directly involve the musical performance) gives remarkably new experience and opportunities for self-development:

- *Own accompaniment:* each school choir has at least one student who can play some kind of musical instrument. In a supportive environment it is possible to involve these students in the performance. There is always an opportunity for instrument playing in some composition. Students are often shy to demonstrate in public their music instrument playing skills they have acquired by self-instruction. They need to be encouraged. Experience shows that diversifying performances in this way receives very positive feedback from peers.
- *Creating properties and accesories:* during the preparation of a performance students willingly participate in creating properties for it. Very often it is the experience in amateur art that gives the opportunity for students to learn new skills – the author had the chance to verify it. For instance, high school students take the task of creating ‘snow decorations’ very seriously and with great enthusiasm. Boys of high school classes for the first time create soldering irons in order to create and investigate schemes for 100 mobile lighting objects that are necessary for the school concert. And it all happens thanks to choir activity and not in the classroom. Girls are researching ornaments and sew crowns for the national costumes. Author believes that many choir leaders could give more positive examples how activities for the common aim can bring enthusiasm to students and also educate them. The most important thing is not to be afraid to give such opportunities to students, which might be their first voluntary work experience.

D. Enrichment of rehearsal content and environment

Students find the surrounding environment very important, especially in the pedagogical-psychological context. If the student feels good, the learning process is pleasant and successful. If the learning process creates negative emotions and creates stress for the student, cortisol is released and it makes the student either to run away from the problems or to fight them, not leaving enough energy for studying. Moreover, cortisol worsens the emotional memory (Kuhlman, Kirschbaum & Wolf, 2005).

The rehearsal process includes pedagogical, technical and artistic activities. Inappropriate use of methods can create slacks in interest or even negative attitude towards music education. The educator must be able to create a balance between the students’ abilities, interest, voice development, pedagogical requirements and axiological factor, and above it all not to lose the musical and artistic values of the compositions.

The rehearsal process should not be tiring and one must take into consideration the timing of rehearsals. Usually the rehearsals in schools take place before and after the lessons. If they start early, it is worth starting warm-up with authentic, free movements. A large problem is the immobile lifestyle of students and the stress created during

studying. The choir lesson in turn is the environment, which should create conditions for not only musical education, but also physical movement, since insufficient physical activity relaxes the muscle tone and the strength of the voice. W. Jank (2005) considers kinetic perception as opportunity to organize the scholastic process in a more varied and dynamic way. It creates an opportunity to realize student's musical potential through his/her individuality, body options and personal experience.

It is important to involve physical movements during rehearsals, which relax and strengthen physically and activates musical perception. The author has analyzed various types of movements and has evaluated if they were appropriate for the school choir in terms of adding complementing or developing elements to the rehearsal process or concerts by maintaining the same performance level. The below mentioned will shortly describe **the most appropriate types of musical movements for choirs:**

- T. Stromsted (2004) views **authentic movements** as holistic since they include physical, psychological, spiritual, emotional and aesthetical components. They are a strong source of artistic features, since creative self-expression is an integral part of the authentic movement. The process involves music, dancing and singing if participants find it comfortable. Instinctive mind, emotions, intuition, perception, empathy are stimulated and developed. Authentic movements are the basis of biodanza. The promoter of biodanza school A. Villegas (2010) has concluded that, when tested, biodanza participants show better results at the level of patience; their social and emotional skills are developed.
- **Eurythmy** is based on specific characteristics of different ages. Observations confirm that eurythmy can strengthen child's vitality, develop nimbleness, ability to focus, improves subtle motility, coordination in room, good speech and thinking skills. Different poetic rhythms are created (iambic, trochee, dactyl), which are played when moving or with gestures. The use of varied rhythms can have calming or activating effects. In order to develop creative skills, it is important to have improvisation skills, to create one's own musical character that conforms to inner feelings. The author of this article views eurythmy as mainly advantageous, however I have the opinion that one must have very strong confidence about types of eurythmy and their use in educating, in order not to turn it into occultism. Such activities can be performed in school only if supervised by a certified specialist. Although it intends to support the individual's self-expression through movement, according to the theory, eurythmy itself works only with staged gesturers, which does not go along with the intention to use only authentic movements. Authentic movement and biodanza, which is based on natural movements accompanied by music, can be considered as appropriate in education only if its medical-therapeutical features are not applied (Vītols, 2016, 92).
- According E. Dalcroze (1916), **the lesson of rhythm** gives an opportunity to learn music effectively and to view rhythm and its movements from a different point of view. Rhythm is considered to be the most sensitive and the most effective musical means of expression. Rhythmic movements (in music) give an opportunity not only to develop body movements, but also provide a general understanding of the body as a whole. When in movement, students learn more about himself/herself, desire for development and will to continue is created.

- **The use of synchronized movements** during rehearsals and concerts is a usual practice. One must take into account that movements need to be coordinated with the technical limits of performing. Movements must not interfere with breathing, fastness of tone and phrasing. As a result, it is necessary to use the movements regularly in the rehearsal process, in order to strengthen physical strength and the ability to multitask while singing. It is recommended to begin to add movements to separate parts of the composition, in the beginning it is recommended to use them only during interludes. Since rehearsals take place on special platforms according to the traditional placement of choir singers, movements in circles will not always be possible. However, all other rhythmical movements are appropriate for using in the school choir. Even if it is only possible to sing together with marching in place or with hand movements, it is more beneficial than spend the whole rehearsal in one position, as occurs in some schools (Vitols, 2016, 93). When performing music together with movements, also – the ability to constructively cooperate with others by contributing to the task.
- In order to learn more about the content of a composition, also **scenic movements** are used in choir concerts. It can be either synchronized (staged) or in separate cases authentic (natural). It is common to use a spatially extended drawing as a base and use lights, sound effects as additional elements.
- **The use of drama elements** in concerts is another level of choir activity that can be developed by learning and accumulating means of expression. The use of drama elements means that groups or several individuals of a choir engage in a narrative role play. Depending on the composition's meaning, a story can be created that can be indirectly related to the composition's literary meaning. Most of the times illustrations are created, when each of the performances during the whole concert is created as a small theatre play. These types of movements are especially good for creativity, ability to focus and sense of space.

S. Brunnett (2011) considers integrative approach in music classes as a creative work field for both – students and teachers. Integrative classes permit the synthesis of different musical forms of expression which have an interdisciplinary character, namely movement, dance, drama, and visual arts.

All of the methods that are described in the study are used by the author in the activities of Riga State 2nd Gymnasium High school choir. In 2017 this choir has won the 1st prize (Grand Prix) in *School Choir Competition of Latvia*.

Conclusions

1. The main problems of a school choir activity have been identified. They are - lack of appropriate repertoire and lack of students' interest.
2. Based on the musical, technical and pedagogical requirements that are determined by age group perception peculiarities of school choir participants, expectations and requirements for school choir repertoire were defined. The potential to enrich the school choir repertoire by including in it appropriate compositions is related to students' ability to accept the terminal (focus to others), instrumental-moral and national-moral values.

3. Students' need for activity and self-actualization determines the need to diversify the activities of school choir. A systematic integration of regular musical movements and other methods of diversifying the school choir activity that have been described in this study can be incorporated in work with school choirs to promote the interest and self-actualization of students.

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TEACHING STRATEGIES FOR THE DEVELOPMENT OF 6-8-YEAR OLD CHILDREN'S ARTICULATORY APPARATUS DURING SINGING

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Abstract

In the framework of the international project "Coordination between 6-8 Year-Old Children's Musical Hearing and Vocal Apparatus during the Process of Singing: Comparative study in Latvia, Lithuania and Taiwan" a diagnostic study was carried out. 225 children aged 6-8 participated in the above mentioned project. 75 children in each age group were tested in Lithuania, Latvia, and Taiwan. Observation of children singing allowed drawing the conclusion that poor articulation hampers singing; as a result children mispronounce separate sounds, syllables, and words. As the final result incorrect articulation is one of the reasons for incorrect (false) singing. Active and free articulation is the basis of natural (with no pressing) way of singing.

The aim of the research is to design strategies for developing junior school-age children's articulation.

On the basis of the analysis of modern methods for developing the singing apparatus (Yarbrough, Bowers & Benson, 1992; Meribeth, 1997; Davidova, Zavadska, Šeršņova, Rauduvaite & Chuang, 2015; Zavadska, Davidova & Rauduvaite, 2016), this article presents the technology for decreasing different tension in the articulatory apparatus and stimulation of accurate operation of different muscles and organs of the mouth cavity, since articulation is related to physiological reasons of children's incorrect intonation.

Key words: *teaching strategies, articulation, children singing, diagnostic research*

Introduction

A child singing is a type of musical creativity where music and lyrics are harmoniously combined. Therefore, quite often singing is said to be a speech set to music.

In 2015, an international project "The Coordination between Musical Hearing and Vocal Apparatus of 6-8 Year-Old Children during the Process of Singing: Comparative study in Latvia, Lithuania and Taiwan" was launched. The aim of the project is to determine and experimentally verify teaching strategies for the development of coordination between

musical hearing and the vocal apparatus of 6-8 year-old children during the process of singing in Latvia, Lithuania and Taiwan, as well as to identify and determine the levels of the development of coordination between 6-8 year-old children's musical hearing and the vocal apparatus during the process of singing.

Within the framework of the project, during the diagnostic research 225 6–8-year old children were tested: 75 children in each age group were tested in Lithuania, Latvia, and Taiwan. The researchers randomly selected one class (group) from the pre-primary groups, first and second forms. The number of children in each form equaled 25 (in total) in every country (Rauduvaite, Lasauskiene, Abramauskiene, Davidova & Chuang, 2016).

Children's voice testing took place by using the Children Singing Voice Measure Scale (CSVM). The CSVM elaborated by M-J.Chuang (Chuang, 2010, 2011a, 2011b, 2012) was used in this study (more detailed information about the results of the diagnostic research see: Davidova, Zavadska & Chuang, 2016).

As the result of the diagnostic research, the reasons for children's inaccurate intoning were identified. One of these reasons is related to a wrong articulation. Children's inability to correctly sing the vowel and consonant sounds affects the quality of sound intonation. Thus, in every age group typical cases of a wrong articulation during singing were identified and specific strategies were developed within the frame of a case study. According to F. Abrahams & P. Head (2005), in music pedagogy a case study is both a strategy and a method which would have to contribute to identifying and solving the research problem in a form of a dialogue. J. Creswell (2007) maintains that a case study is a qualitative approach which studies a case or a sequence of cases during a long period of time.

Research aim: to design case study strategies for the formation and development of 6-8-year old children's singing articulation.

The features of 6-8-year old children's singing articulation

Articulation is the work of organs of speech to produce sounds, syllables and words. Articulation is the process by which the joint product of the vibrator and the resonators is shaped into recognizable speech sounds through the muscular adjustments and movements of the speech organs (Greene & Mathieson, 2001). Articulation is traditionally classified into internal (work of respiratory organs and organs of intra-pharyngeal cavity) and external (involved are organs of mouth cavity, the lower jaw, a tongue, lips), which relates to the concept of diction.

Articulatory apparatus consists of a mouth cavity, a sensitive soft palate, a lower jaw, the larynx and the glottis. When functioning, these organs produce different sounds, and the process is called articulation.

The difference between the articulation during singing and the articulation during speaking lies in one peculiarity – when singing the whole arsenal of the articulatory apparatus is at work. Vowel and consonant sounds are of major significance; this concerns especially the formation of children's voice during singing. Vocal drills involve several peculiarities. Vocal sounding cannot do without vowels. Therefore, when

singing music pieces, the sung components must be accentuated on lengthening the vowels.

The diagnostic research on 6-8-year old children showed that the most typical shortcomings in children's pronunciation affecting the articulation during singing are as follows:

- 'Slurring' of some sounds;
- 'Mumbling' of some words and word endings;
- Lipping, speaking with a burr;
- An overhasty speech or, on the contrary, an unnecessary drawling of words;
- Speaking (and consequently – singing) 'through the teeth', which leads to tightening the lower jaw.

It is quite difficult to single out definite problems of the articulatory apparatus in every age group, since the children of different age share the same complexities. Thus, depending on the identified complexities, the case study strategies for the formation and development of 6-8-year old children's articulation were developed.

Strategies for the development of the articulatory apparatus

Taking into account the above mentioned diagnostic results, the strategies for the development of the articulatory apparatus were developed in the directions as follows: singing articulation of vowel and consonant sounds, the development of the muscles of the tongue, the development of the mobility of lips.

A. Learning the singing articulation of vowel and consonant sounds

At the initial stage of teaching singing, children are under a constant impact of a speaking voice: they try to combine speaking with singing, and due to their ignorance overlook the fact that physiological mechanisms of speaking and those of singing are radically different (Davidova, Zavadska, Šeršnova, Rauduvaite & Chuang, 2015).

Speech is produced by one type of muscles and brain centers, while singing involves the participation of many other muscles, and singing is produced by different centers of the brain. Speaking and vocal articulations have each their own centers in the brain. V.N. Butchel (Бучель, 2005) mentions a well-known example: stutterers never stutter when singing. Just because of this lack of knowledge and due to ignoring the difference between speaking and singing, the pedagogical practice has serious problems. When teaching singing, we have to be aware of them and must take these differences into consideration.

Speaking articulation differs from that of singing: a good speaking diction does not obligatory imply the presence of a good singing articulation. If correctly and precisely sounding spoken consonants remain almost unchanged in a vocal, too, then vowel sounds, on which the singing proper is done, deserve a special attention until automaticity has been achieved.

At speaking, the larynx is lowered on 'o', 'u' and raised on 'e', 'i', 'a'. A. Price (2006) points out that, in order to maintain the same timber on all sounds during singing, the larynx

should be stabilized in some one steady position. A correct singing articulation enables transferring from one vowel to another without shifting the larynx.

If at speaking the position of a yawn is not obligatory for a good articulation, then during the process of singing (academic) the form of a yawn is necessary. At yawning, the root of the tongue enables the larynx to maintain a stable position. As soon as the soft palate rises at yawning, the superfluous tension of the larynx is automatically released (Hunt, 2001).

Since singing occurs on vowel sounds and is interrupted on consonants, the consonants should sound as short and precise as possible.

When dealing with the issues of developing a natural manner of singing in his phonopedagogical method of developing a voice, V. Yemelyanov (Емельянов, 2005) emphasizes the importance of an active, free articulation. The vowels 'a' and 'o' can be pronounced by a different shape of the mouth (there is no fixed position for each vowel). However, the articulation of some vowels has its specific features. The vowel 'u' - deep, lips are soft, relaxed, protruded, while the chin is lowered, thus widening the mouth opening. The vowel 'o' can be best of all derived from 'u' by lowering the chin even more (to open the mouth wide downwards). At pronouncing 'a', imagine that the mouth is opening wide upwards, though the upper part of the jaw actually is immobile. Then 'a' sounds bright and cheerful. At the initial stage, the vowels 'i' and 'e' should be sung as softly as possible. 'E' is close to 'i'.

Work on the formation of a correct reproduction of vowel and consonant sounds during singing can be relatively divided into two stages:

1. Work on pronouncing vowel and consonant sounds in the process of reading a literary text:
 - a) We can begin the work on a singing articulation by reading a short two-verse, four-verse poem or some prose, with the text being pronounced in an exaggerated way. This is a good exercise for the apparatus. Then we stop exaggerating, but continue the activity. The exaggerated pronunciation at the lessons (in a hall, a classroom) will sound precise and impressive; however, an exaggerated pronunciation must not entail clenching of jaws, larynx, tongue and lips. Teacher has to bear in mind that consonants must be always pronounced actively, momentarily, precisely and easily: they must not break the flow of vowels, which during singing move from one to the other.
 - b) To perfect the precision and clarity of the pronunciation of consonant sounds and words, it also useful to employ short poems built on the combinations of consonant sounds difficult to pronounce. Reading of poems should begin in a slowed tempo, pronouncing every sound and word very distinctly. Gradually, upon a successful perfection, the tempo is quickened, and the attention should be paid to the precision and clarity of pronunciation. The pronunciation should be rhythmical.
2. Work on vowel and consonant sounds in the process of singing:
 - a) The specificity of pronouncing vowels in singing lies in their common rounded manner of formation. Thus, during the process of singing, attention

should be devoted to the timbral fluency of sounding and to achieving singing in unison. The fluency of vowels is achieved by transferring a correct vocal position from one vowel to the other; however, maintaining the fluency at changing the articulation of different vowels. When working on a specific song material, teacher can begin it by singing a melody on different syllables 'li', 'lu', 'la'; later the performance with words will acquire greater fluency of sounding. The greatest diversity in singing is created by the vowel sound 'a', since different children pronounce it differently, representing languages of different language groups (Latvian, Russian, Polish). This factor should be taken into consideration at performing a composition. 'i' and 'e' stimulate work of the larynx; entail a tighter and deeper closing of vocal cords. Their formation is related to the high type of breathing and to the position of the larynx: they make the sounds brighter and bring the vocal position nearer. However, these sounds require a special attention as to the sound rounding (Емельянов, 2005). Thus, work on vowels lies in achieving a correct pronunciation combined with a good vocal sounding.

- b) The pronunciation of consonants requires a heightened activity at pronouncing letters. The basic rule of diction in singing is a quick and precise formation of consonants and a maximal extension of vowels: active work of the muscles of the articulatory apparatus, muscles of cheeks and lips, the tip of the tongue. To achieve a clear diction, a special attention should be paid to work of the tip of the tongue, to the flexibility and mobility of the lower jaw and the sublingual bone of the larynx. In singing, consonants, compared to vowels, are pronounced short. This concerns especially sibilants 's', 'sh', they should be pronounced as short as possible, otherwise, noise and whistling impression might be created at singing. If one word ends and the other begins in similar or approximately similar consonant sounds (d-t; b-p; v-f), they must be distinctly separated at a slow tempo, but must be markedly connected at a quick tempo, when these sounds occur on small lengths. Teacher has to bear in mind the fact that an active pronunciation of consonants provides the distinctness and clarity of the following sounds. The moment when a vowel sound originates is vital for its discrimination (Price, 2006).

B. The development of the muscles of the tongue

The mouth, nicely opened at singing, contributes to a correct placement of the tongue, gullet, larynx, and to a proper 'setting' of the whole vocal apparatus. A clenched lower jaw hinders to open the mouth, and through a sublingual bone this tightness draws the larynx up, which may entail a guttural singing. A clenched jaw may prove to be the cause of the tongue overstraining, but the tongue is the principal articulator of vowels. The position of the tongue changes the form of the oral resonator and essentially affects the timbre of a voice. The lower jaw must be free, not clenched, and passive. Though being passive, the jaw must not; however, be lower much down, must not touch the larynx. The jaw must be held by the cheek muscles and by the angles of lips, and also by lips themselves, pronouncing consonants actively (Davids & La Tour, 2012).

The tongue is quite a big organ. The front of the tongue is in the mouth while its root - in the gullet cavity. The larynx is attached to the tongue. The tongue is an unusually mobile organ: during singing it moves forward and backward, upwards and

downwards. When vocal vowels are articulated, the root of the tongue in the gullet comes a little down and thus makes place in the gullet for the formation of vocal vowels. The tongue is an active participant in the formation of almost all speech sounds. The distinctness of speech largely depends on how the tongue works. Special difficulties arise when we have to pronounce words where consonants merge, when it is necessary to quickly switch the movement of the tongue from one position over to a different one (Бучель, 2005).

Work on strengthening the muscles of the tongue may be divided into the following stages:

1. Work with soundless exercises on the development of the mobility and switchover of the muscles of the tongue;
2. Work on sound exercises that develop the *attacca* of the tongue;
3. Work on breathing exercises that strengthen the muscles of the tongue.

In order to strengthen the muscles of the tongue and improve their mobility and switchover, work on different movements based on children's imaginary perception is necessary. J.Shaw (2013) maintains that each exercise has to be demonstrated by a teacher in practice; besides, in junior classes, the use of voice in different ways (speech, singing, whisper etc.) is recommended. At the beginning of training, movements necessary for a correct formation of the voice are demonstrated (of a lower jaw, lips, forms of an open mouth, a yawn, movements of muscles involved in breathing).

C. The development of the mobility of lips

The clarity and distinctness of the lyrics depend largely on the coordination between the work of a lower jaw, lips and the tongue. Flabby, immobile lips hinder a precise pronunciation of many sibilants. Flabbiness and insufficient mobility of lips entail indistinctness and precision of the pronunciation of sounds. In the process of singing, tension in the work of articulatory organs can be quite often observed. The tension in facial muscles prevents the singing voice to sound properly, distorts the lyrics.

Lips are involved in the final formation of vowels and are the principal formers of labial consonants. The position of lips influences the timbre of a singing sound. A smile makes the timbre brighter. To develop good movements of lips special motor exercises are to be systematically done. They would help to cope with tension and would relax muscles.

The sequence of work on the development of the mobility of lips may be different, depending on the degree of tension of children's facial muscles. In our research we recommend to work in two directions:

- Associative sound and soundless exercises for relieving the tension of jaw muscles, muscles around the mouth, of lips;
- Intonation exercises (vocal practice) for the development of the mobility of lips.

At singing, the lips initially may take a position characteristic of different vowels. The most essential thing for children is to learn pronouncing consonants so that the vocal line, i.e. *cantilena*, would not be broken, and to pronounce vowels so that they would not be changed beyond recognition and would not change the meaning of the word.

Articulatory exercises for the formation of a correct articulation

An exercise is a frequently repeated specifically organized action. Within the frame of a case study of this research, a set of exercises (as an example) was developed for the formation of a correct singing articulation. Vocal-articulatory exercises used at music classes are specifically organized exercises oriented towards acquiring and developing the skills of singing articulation. Both sound and soundless exercises can be used. 6-8-year old children are fond of singing small songs which not only develop articulation, but also contribute to the development of imagination, good ear for music, memory, and help a child to reveal the artistic image, too.

A. Soundless (empathetic) exercises

Exercise "Fish are Talking"

The aim of the exercise: relieving the tension of the upper and lower part of the face (tense lips cannot vibrate, consequently, they must be relaxed).

The course of the exercise: a) by the thumb and a forefinger of one hand, squeeze the upper lip by the nasal-labial fold; b) by two fingers of the other hand – the lower lip; c) stretch them upwards-downwards.

Exercise "A Small Duck"

The aim of the exercise: to develop the flexibility of the upper and lower part of lips.

The course of the exercise: a) protrude the lips; b) squeeze them so that the thumbs are under the lower lip, but all other fingers – on the upper lip; c) protrude them as much as possible, rubbing them and trying to imitate a duck's beak.

Exercise "A Satiated Hamster and a Hungry Hamster"

The aim of the exercise: to develop the flexibility of both cheeks.

The course of the exercise: a) blow out both cheeks; b) blow out cheeks by turns; c) draw in cheeks.

Exercise "A Snorting Horse"

The aim of the exercise: to develop the feeling of the bound of lips in order to avoid useless efforts at closing them during singing.

The course of the exercise: a) close the lips and slightly protrude them; b) exhale with the lips vibrating; c) let the lips vibrate for a while, just like it is when horses are breathing out the air in a bitter frost (and they are shaking their heads at that time).

B. Sound exercises

Exercise on vowel sounds

The aim of the exercise: to drill the manner of pronouncing vowels in an even flow.

The course of the exercise: a) read a fragment of a couplet from a folk song lyrics and pronounce only the vowels, e. g.:

Kas tie tādī, kas dziedāja
-a -ie ā-i -a- -ie -ā-a

b) listen to this even flow of vowels for several times; c) 'insert' quick, distinct and light consonants into this flow, trying not to break the evenness of the vowel flow; d) mind that the word should be close (on the teeth), the larynx – free, breathing – active.

This exercise could be also done before singing the song, first only with a literary text, and later with music, too. Singing on vowels only provides the opportunity of developing a good *cantilena*.

Exercise on consonant sounds

The aim of the exercise: to drill the manner of a distinct, instantaneous pronunciation of consonants in the flow of a text.

The course of the exercise: a) read the poem:

Dzenis kala tiku-taku.
Pele mala piku-paku.
Cūka raka ciku-caku.
Tā tas bija, to tev saku.
Viens, divi, trīs –
Un tu esi brīvs!

/J. Baltvilks/

b) see to it that the endings of words should be distinctly stressed, since this improves diction; c) don't make consonants larger, heavier, on the contrary – activate them.

Work on articulation must not be exaggerated. Its distinctness largely depends on child's understanding the sense of the words pronounced.

C. Intonation exercises

Work on intonation exercises is necessary, since it provides the opportunity for a gradual development of skills of correct intoning and reproducing isolated elements of a music language, and it is also the fastest way to achieve the aim - singing. One of the prerequisites for a successful work on intonation exercises is the requirement that these exercises must not be isolated from the singing material children learn at their lessons.

Working on the pureness of intonation, we must not forget about teaching vocal skills, and about work on the development of children's voice.

We should begin developing the skills of pure singing by giving the children small fragments built on some intonation patterns of the song they learn. V.Yemelyanov (Емельянов, 2005) maintains that the inability to intone a melody, and consequently to sing, correctly most often derives from the abuse of pectoral mechanisms of voice

formation. From this, must be derived the principle of developing vocal-training exercises (practicing), aimed at achieving a smooth register sounding.

Practicing may begin with a descending gradual mode (or with short fragments within the range of the major third), taking into account the zone of approximate tones and the scope of child's voice. The zone of approximate sounding for the majority of junior age children is *f1 – a1*; practicing should begin with these. In the example of a Latvian folk song "*Cibu, cabu kājiņas*" we can distinguish a falling intonation (5-8 bars). Singing should be done softly, without forcing the sound, so that the children could hear themselves. First, the exercise is recommended to intone without a text (on vowel sounds 'u', 'a', and then – with a closed mouth) upwards and downwards. At the beginning, the intonation exercise has to be done with the harmonious accompaniment on the piano, gradually transferring from a full duplication of the melody to the performance without duplicating, and then gradually to singing *a capella*.

Latvian folk song



Figure 1. Latvian Folk song "*Cibu, cabu kājiņas*"

The requirements set out for singing might be as follows:

1. Singing *legato*.
2. A free organized breathing, the change of breathing by phases.
3. Singing with a light sound within the dynamics from *piano* to *mezzo forte*.
4. A distinct, clear pronunciation of sound names or the text.
5. Comprehensive, expressive performance.

Since the material of intonation exercises for the development of the articulatory apparatus is often the songs under study, work on the development of skills of precise intoning is needed at every lesson.

Conclusions

- 1) Teacher's work on children's articulatory apparatus during singing involves:
 - a) Conscious attitude to singing in order not to overlook any blocking of the type 'a lopsided mouth', 'arched eyebrows' or 'goggle-eyed';
 - b) Regular training of the articulatory apparatus, during which uncomfortable movements are repeated multiple times until the feeling of comfort is achieved.

- 2) During the work on articulation, both soundless (empathetic) and sound exercises-chants may be used; they not only develop the articulation, but also help a child revealing the artistic image. To develop children's singing skills without carrying out a regular and systematic work on articulation is in general impossible.

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THE TEACHER AS A MEDIATOR BETWEEN THE CHILD AND THE MUSIC LISTENED TO: DISCOVERY OF MUSIC SOUND QUALITIES

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Abstract

The article analyses how, being a mediator between the child and the music listened to, an early childhood teacher supports children's discovery of qualities of music sound pitch, and what ways of communication are applied by a teacher. The communication in early education is approached from the sociocultural perspective. The theoretical framework of the conducted research has been adapted to the area of music education. The research is based on the methodology of learning study. The procedure of data collection consists of 4 meetings, video-documented intervention, 44 individual pre- and post-test interviews (n=22) with 6 year old children. The research presents two different ways of communication with children used by a teacher as a mediator: the first one is based on hand and body movements, whereas the second one refers to the language, which supports a child to discover qualities of music sound pitch. The article also reveals the ways the child responds to the music he/she listens to under mediation of the teacher.

Keywords: *early education, music teacher, communication, variation theory, music sounds*

Introduction

In their research studies scholars allocate a considerable attention to didactic research on early childhood education stating that *"didactics is the interaction and communication between the teacher and the child"*, which is achieved through the intersubjectivity or joint attention (Pramling & Pramling Samuelsson, 2011, 5). Scholars do not link communication with any conversation but consider communication to be one of the most important mechanisms of learning (Magnusson & Pramling, 2016; Veraksa et al., 2016). Early childhood didactics also concentrates on various ways applied by teachers *"pointing something out to children"* (Pramling Samuelsson & Pramling, 2013, 3), i.e. it is most important to direct children's attention to discern something in specific areas of knowledge, to engage children into the area of differences and to support them

discover those differences (Pramling & Pramling Samuelsson, 2011). Two aspects acquire importance in didactics: the object of learning and the act of learning (Pramling & Pramling Samuelsson, 2011, 2013).

Over the last decade more and more research studies have been conducted that analyse communication in early childhood education institutions, between the teacher and the child and among the children themselves with the most considerable focus laid on the teacher (Gjems, 2010; Cohrssen, Church & Tayler, 2014; Waters & Bateman, 2015). The role of the teacher in communication with children is significant in the way a teacher creates learning situations that support the development of children understands of symbols (Magnusson & Pramling, 2011, 2016). A teacher creates learning situations during communication with children, presents them and suggests how such situations can be applied in early childhood education institutions (Cohrssen, Church & Tayler, 2014; Wallerstedt, 2014; Björklund & Pramling, 2017). A teacher initiates children's participation in communication about the nature (Gustavsson & Pramling, 2014).

The teacher's role is particularly important in the child's musical activities, where he/she not only has to support a child to notice differences in music sounds (e.g. high-low or short-long, etc.), but also to develop children's insights discovering differences in musical pieces (e.g. timbre of musical instruments, genres, styles, etc.) (Pramling Samuelsson & Pramling, 2011). Knowledge is based on the acquisition of semiotic tools and the ability to combine those with the music listened to (Pramling Samuelsson & Pramling, 2011). It has been noticed that there is a considerable number of research studies (Trehub & Hannon, 2006), which focus on the analysis of how children identify differences in music sounds. However, such studies have been conducted in laboratories rather than in practical musical activities of a teacher. To listen to music in laboratories or during practical musical activities are two totally different settings (Wallerstedt, 2011) acknowledging that the context, where listening happens, has a crucial effect on experience in listening (North & Hargreaves, 2008). In early childhood education the scholars (Lagerlöf, Wallerstedt & Pramling, 2013) conduct research on children's involvement and participation in music dialogue, the peculiarities that facilitate discernment of time (meter) in music from the child's perspective (Wallerstedt, 2010), on how children perceive and characterise differences in the time of music in musical pieces (Wallerstedt, Pramling & Säljö, 2014). However, the studies focusing on how a teacher, communicating with children as a mediator, supports their discovery of qualities of music sound pitch during musical activities are few.

The aim of the research is to analyse ways of communication applied by a teacher as a mediator, which encourage children to discover qualities of music sound pitch.

Communication in early education

This article is based on a sociocultural perspective to learning (Vygotsky, 1997, 1998). This perspective conceptualises learning as adoption of cultural tools, which include physical tools (i.e. artefacts), discursive or psychological means (e.g. categories, distinctions, narratives and formulas) (Magnusson & Pramling, 2016).

Learning is a two-stage process (Vygotsky, 1997):

1. Through communication the child touches important cultural tools;
2. Opportunity for a child to communicate with himself/herself, that is, to think, is seen as a consequence of this participation in communication.

In the traditional teaching practice communication was perceived as information transmitted from the sender (knowing expert) to the recipient (the learner), that is, a teacher would transmit the information to children evaluated as the structure of the concept of communication, while the transmitted knowledge was seen as the concept of information. However, scientific research on the child's learning has provided the arguments proving that in the traditional teaching practice the concept of knowledge and ways to promote it through communication are not effective (Pramling, 1996; Sommer, Pramling, Samuelsson & Hundeide, 2010). Researchers have analysed and suggested other ways of communicating and perceiving knowledge, in which communication is considered from the perspective of its etymology. The origin and development of the term communication are understood as 'making common' (Barnhart, 2000). The process of 'making common' is quite different from the conversation with each other or transmission of prepared information from one to the other, who receives and stores it (Reddy, 1993). One significant aspect of making something common is negotiations, which coordinate the perspectives of participants and their mutual understanding (Rommetveit, 1974). Communication becomes not the one-way process, but a shared project (Pramling & Säljö, 2015). In this shared project, the more experienced teacher or adult consistently reacts to the child's response and unfolding feedback can be noticeable in such episodes, when a teacher/adult adjusts and/or adapts his/her questions to the child's suggestions. Such participation is distinguished by the sensitivity towards what the child expresses and what could contribute to his/her deeper understanding (Björklund & Pramling, 2017).

Communication as 'making common' highlights two important aspects of this concept – inter-subjectivity and coordination of perspectives. The concept 'inter-subjectivity' refers to joint participation in activities (Rommetveit, 1974; Rogoff, 1990; Magnusson & Pramling, 2016). The scholars (Newson & Newson, 1975) perceive inter-subjectivity as the process, when before solving the problem the understandings of two or more participants are different, but while communicating they always get "*shared understandings with other communicating beings*" (p. 438). B. Rogoff (1990) states that a shared understanding among interlocutors is achieved through constant negotiations in learning situations, building a bridge between what we already know and what new we learn while communicating. While the concept of coordination of perspectives helps to figure out that the participants talk about the same thing not only by applying the terms, but also concepts. One of the most important personal activities is language as one of the most powerful tools to direct the focus of someone's attention (Tomasello, 1999). Common feature of face-to-face communication (Björklund & Pramling, 2017) is the use of "*deictic references*" (Ivarsson, 2003, 387), which are the way to divert attention to something or to show the direction in situations (Ivarsson, 2003; Davidson, 2005). According to scholars (Pramling, Samuelsson & Pramling, 2011; Walerstedt, 2011), the use of deictic references is very significant as it facilitates the development of the child's language, accumulation of knowledge in certain areas and to coordinate perspectives of participants.

Such scholars as D.Wood, J.S. Bruner & G. Ross (1976) apply the metaphor of scaffolding, which describes how adults can support children in developing new skills. Such process

can be conceptualized in terms of scaffolding. This term describes the changing division of labour between an adult and a child. The point is that the teacher (or a more experienced adult) must help the child to solve arising problems, so that he/she would be able to gradually take over the problem solving in an independent and voluntary manner. The essential principle of scaffolding is to support the child in solving the problems.

The fundamental concept of sociocultural theory is mediation (Wertsch, 2007), which is used as the main idea of the research that the teacher helps children to discern the sound qualities when listening to music. When the person's activity is based solely on mediation means, such as listening to music, on the one hand, what a person actually does or will be, can be expanded, however, on the other hand, person's meaning-making and situated actions can be limited. Thus, playing is assigned a crucial role in the pedagogical process together with the artefacts available for children and communication tools applied by teachers. In the scientific literature, the adult as a mediator between the child and the culture is analysed in three aspects: a) responsiveness to the child's perspective; b) the role of an adult in child's experimenting, and c) the role of an adult in the development of child's creative thinking (Veraksa et al., 2016).

Learning study and variation theory

Learning study (LS) is one of the action research kinds (Elliott, 1991), which combines the variation theory of learning (Lo, 2012; Björklund, 2014; Marton, 2015) with the concept of lesson study (Runesson, 2016; Wood, 2017). The model of LS was created at the end of the 1990 in Hong Kong and most researches with this model were conducted at the primary and compulsory school contexts (Pang & Marton, 2005; Pang, 2006; Siu, 2008 and other). Since 2009, the model of LS was implemented in Swedish preschool education institutions. While employing the model, great attention was paid to the evaluation criteria, as well as the possibilities of applying this model in preschool education, taking into account little children's education conditions (Holmqvist et al., 2010; Holmqvist & Tullgren, 2010; Tullgren, 2010; Ljung-Djärf, 2011; Ljung-Djärf & Holmqvist, 2013). These five researches are unique in a way that the results of the LS projects employed in them were published on international scale (Ljung-Djärf & Holmqvist, 2013). Research results revealed that this model should be adapted so that it would match every preschool activity and the preschool age children's education conditions and needs (Ljung-Djärf & Holmqvist, 2013). From other scientific researches the LS model differs in two key aspects: a) it always takes the object of learning as the point of departure (Lo, 2012); b) LS is based on the variation theory.

The theoretical basis of the LS relies on variation theory (Marton & Booth, 1997; Marton, 2005), which provides a rather unique view on learning and teaching (Pang & Lo, 2011). The theoretical basis of this theory, similar to that of the developmental pedagogical theory (Pramling Samuelsson & Asplund Carlsson, 2008), relies on phenomenography (Marton, 1981). Variation theory answers the fundamental question: how in qualitative and different ways the events of the world that surrounds us are experienced? Having substantiated variation theory, scientists F. Marton, U. Runesson & A.B.M. Tsui (2004) describe it as a theory for learning specific skills and knowledge. Variation theory is directed towards the process of learning, which clearly

and specifically explains what we are striving to teach (Wernberg, 2005). Learning is oriented to expedient learning, i.e. the learning content provides for what kind of knowledge and skills the learners will acquire and develop in one or another learning situation and they will be associated with the learner's understanding (Wernberg, 2005; Lo & Marton, 2012).

Variation theory is not dualistic, which means, that what we are trying to teach must be reflected in the content and it must be inseparable from the learner's understanding (Lo & Marton, 2012). Learning is always directed towards something in variation theory, and this something is the object of learning. The object of learning is a "*specific insight, scale or capability*" (Marton & Pang, 2010, 2), which helps the teachers and children to learn (Ling & Marton, 2012). The object of learning is presented as the only way for the teachers and children to direct the attention to what skills and knowledge children will acquire and develop (Pramling Samuelsson & Pramling, 2016). The object of learning consists of many various aspects, which are referred to as critical aspects, and they can be of two types: real or potential (Olteanu & Olteanu, 2010).

From the perspective of variation theory, learning is understood as discernment (Marton & Booth, 1997). The phenomenon consists of various aspects, which we can see and simultaneously focus only on these aspects exclusively. In this case, we will experience the phenomenon equally. However, it is necessary to define the aspects of the phenomenon that we want to perceive and at the same time focus our attention on them and to identify the particular ways used to discern the aspects of the phenomenon (Marton & Pang, 2006). In this case, the interpretation of the phenomenon is possible by showing how we experience the differences between the separate aspects, parts of the phenomenon or a whole. The discernment of new phenomenon and its aspects changes the experience of the person and the ways of understanding about the world around him/her. Thus, from the point of view of the variation theory, discernment is the perception of differences. Therefore, in order to discern and understand something called deep learning (Marton, 2005), when shown characteristic differences between aspects of phenomenon.

The necessary condition for the discernment is to experience the variations in the aspects of the phenomenon (Pang & Marton, 2007). F. Marton & M.F. Pang (2006) stated that to discern a particular aspect, we have to experience the differences in the variation of that aspect. For example, in order to discern the aspect of music sound pitch, we have to identify the differences in the pitch of these sounds: *piano* and *forte*. J. Bowden & F. Marton (1998) claim, that when the aspects of the selected phenomenon vary all the other aspects of the phenomenon are invariable. In this way, the learner will more easily experience the differences in the variations of the selected aspect and it will be easier for him/her to discern the same aspect. For example, when children listen to musical pieces with high musical sounds, they hear them played on the same instruments but at different tempos. In this case, children will better identify differences in tempos than the same musical instruments. The application of variation theory in the conducted research is grounded on the ways of communication of a teacher as a mediator between the child and the music listened to during musical activities.

A description of the learning study project

The project was conducted in a group of children in an early childhood education institution in 2016. Variation theory was used as the point of departure in the project analysed in this research; then, while planning, during and after the interventions, discussions and evaluations were held. The teacher was introduced to the variation theory in a theoretical way and had to implement the theory directly in their educational practice. The objects of children's learning identified in the study were music sounds, and the pitch of a music sound was regarded as a critical aspect. The contrast and separation models of variation theory were employed in the learning study.

The project was organized in an initial screening and one cycle. This cycle consisted of four steps: 1) pre-test, 2) intervention, 3) post-test, and 4) analysis. The empirical material is mainly video documented and consists in total of four meetings, one intervention, and 44 tests in the form of individual pre- and post-tests. The pre-, post-tests in the learning studies were conducted in the forms of individual interviews (Holmqvist et al., 2012). In the project, all children were individually asked to answer three questions concerning the different pitch of the music sounds. The project was previously analysed while concentrating on the children's learning (Ljung-Djärf, Magnusson & Peterson, 2013). The project was summarized in terms of frame – music listening and playing; focus – music sounds and music sound differences in pitch; teaching strategy – while communicating with children, the teacher helps them to focus their attention on the learning object and to discover the qualities of high and low music sounds.

The musical activity is a playful story about the Little Red Riding Hood, who went to visit her grandmother. Thus, the project consists of two parts. In the first part, the teacher offers the children to listen to the same song in high and low ranges. While listening to this piece in high range, the teacher and the children are imitating the birds 'fly' in the room, whereas while listening to the same piece in the low range, the children together with the teacher imitate the movements of the bear. Having listened to the musical pieces, the teacher communicates with children about the differences of the heard music pitch sounds. The contrast model of variation theory is employed in this stage (see Table 1). The musical pieces are presented in different pitch ranges to enable children to hear their differences. One popular children's song "Two Roosters" is presented.

Table 1. The contrast model of the variation theory: High and low music sounds

VARIABLE	INVARIABLE
Pitch of music sound	Music style – popular contemporary children music
Low music sounds	Instrument (piano)
High music sounds	Instrument (piano)

In the second part of the activities, the attention is focused on the separate music sounds and their features (see Table 2). The children have travelled to the bright meadow. While being there, they listened to the high sounds, trying to perceive the features of the high sound. While the music piece is being played, the children, using the symbols created on their own, portray them on a sheet of paper. After listening to a music piece with high music sounds, the teacher calls the children for a conversation about the features of the high sounds. After the conversation, the children with the teacher 'go' from the bright meadow into the dark meadow. In it, the children listen to the low music sounds and their characteristics. The children draw their associations on the paper. After listening to the music piece, the teacher speaks about the features of low music sounds. For the children to better discover the features of separate music sounds, the separation model is applied. Pieces of contemporary music were used throughout the whole project.

Table 2. The separation model of the variation theory: High and low music sounds

VARIABLE	INVARIABLE
Pitch of music sound	Music style – contemporary music
Low music sounds	Instrument (piano)
High music sounds	Instrument (piano)

Sample

A music teacher from one of Vilnius city kindergarten was invited to participate in the 1st project of the learning study. This 'strategic decision' (Denscombe, 2000) was applied as the case selection method, resulting in the fact that the music teacher working in this kindergarten became well known to the author of this article. This is an important aspect since it could make the research planning and its implementation easier. The music teacher has a university degree and is a teacher-methodologist. She has been working in an early childhood education for 14 years.

Characteristics of the research group

One group of children from a kindergarten in Vilnius city participated in the learning study. In total there were 22 children between the ages of 5-6 year (born in 2010 and 2011). Musical experience of 22 children was obtained by attending musical activities in their kindergarten.

While selecting the empirical research methods, developing research instruments, carrying out the research and analysing the results, the ethical guidelines of the Swedish Research Council (2002) were followed: information, consent, confidentiality and application requirements, which means the use of the collected research data only for research purposes.

Results of the study

At analysing the research data, special attention was devoted to how children make attempts to use their body movements and to adapt them to music while listening to the pitch of music sounds. The teacher's body movements, hands and the language serve as a mediator for enabling a child to discover high and low music sounds in musical activities. Two ways of communication of a teacher as a mediator between the child and the music listened to are analysed separately and used for structuring of the data. The ways of all the categories will be shown with the same teacher. A note on the transcripts: in the excerpts, 'T' stands for teacher and 'C' stands for a child.

A. A teacher as a mediator uses encouraging hand and body movements to direct children's attention to the object of learning, i.e. to high and low music sounds

Excerpt 1: Using their voice and the body, children are trying to demonstrate what they have heard.

The teacher invites children to listen to the song "Two Roosters" in two different versions: high and low range. Having listened to the whole song, the teacher talks to children:

T: Children, in what voices did the birdies sing: thin, light, heavy, thick. What?

C: Light.

C: Soft [having thought for a while] ... light.

T: Can you show me how the song was sung by the birdies?

C: [Imitating the birdies' wings, she tries to fly like a birdie, and she sings the song in the thinnest possible voice].

T: Very well, Simona [girl's name was changed] you sang very, very beautifully and showed how the birdies sang a song. And now I want to ask: how did the bears sing?

Children react to this teacher's question very quickly. One after another children try to match their voices to the heard bear voices and sing loudly like bears. One girl stands up and bravely shows what she heard:

C: Like this [with her movements she shows how the bear walks]!

T: What a beautiful bear!

C: [The girl does not listen to the teacher and continues to walk around the room like a bear].

T: Can anybody sing a song?

When one girl started to sing in a thick voice similar to the one of the bear, almost all the other children joined her, and by voice and movements imitated the bears' singing.

B. A teacher as a mediator between the child and the music listened to: Body movements support children's discovery of qualities of high sounds

Excerpt 2: Using their voice children try to explain what they have heard.

While the song "Two Roosters" is being played (song is arranged in high range), teacher tries to imitate the flying of the birds: flapping hands, imitating the bird's flight, running around the room in light steps. While the music is still being played, a boy's voice is heard:

C: A birdie!

After the song stopped sounding, one after another children's voices started to be heard:

C: A birdie!

C: A birdie!

T: Children, please tell me how the birdies sang?

C: [Suddenly the answer of the girl was heard] in thin voices.

C: Beautiful and ... [after having thought shortly] ... thin.

C. A teacher as a mediator between the child and the music listened to: The language used by the teacher supports children's discovery of qualities of high sounds

Excerpt 3. Using associations and gestures children describe and explain what they have heard.

Teacher tells the story about the Little Red Riding Hood, which while travelling unexpectedly, enters a bright meadow and hears the sounds of music. While listening to a piece of music, she begins to dance herself. Children start drawing what they hear while listening to the piece of music.

T: Well, children, what sounds you have heard now? How did it sound? Did it sound high, low, thick, scary, thin or beautiful?

C: Thin.

T: What were you drawing at that time [the teacher shows dots in the picture]?

C: Small steps.

T: And were those steps heavy, thick or light, thin?

C: Light.

C: On the fingertips.

T: And the dashes? What did you hear drawing the dashes?

C: Long.

T: Auguste [name changed], show what kind of steps?

C: [The girl strides with long steps].

T: Good girl!

C: Like, like this [another girl also shows long steps].

T: And were those steps thin or thick?

C: Thin.

C: Thin.

C: Light.

T: And when the Little Red Riding Hood turned around, what did you hear then?

C: I heard the wind.

C: A turn around.

T: And what was the turn like?

C: Strong.

C: Light [shows light turns].

T: Can you show me more how the Little Red Riding Hood turns around?

C: Like [expressively and lightly turns round] this.

D. A teacher as a mediator between the child and the music listened to: The language used by the teacher supports children's discovery of qualities of low sounds

Excerpt 4. Using associations, gestures and changing the tone of the voice children describe and explain what they have heard.

The teacher tells that the Little Red Riding Hood has entered the dark meadow. A big storm started.

T: When a great cloud came, tell me, please, what did you hear?

C: Thunder.

T: And what was the thunder like?

C: Strong.

C: Hard.

C: Heavy.

T: What else did you hear apart from thunder?

C: The rain.

T: What was the rain like?

C: Very strong.

T: And when it rained heavily, how did you hear it?

C: [Knocking hands on the floor and expressing in voice] pitter-patter.

T: How did you draw that rain then?

C: In dots.

C: [Another child in a thicker voice expresses rain] tap tap tap.

T: What were those drops like: were they heavy or light?

C: Heavy.

T: And what else did others hear?

C: I also heard the wind.

T: See, how did you hear the wind?

C: SSSSSSS [a child imitates the wind in a hissing voice].

T: How did you draw the wind then?

C: Here [shows the hand rotation] like liiiiiike this.

Discussion

The conducted research tested two ways of communication of a teacher as a mediator between the child and the music listened to, which support children's discovery of qualities of music sounds. One of the applied ways includes hand and body movements and the other embraces the language, which enables children to concentrate on the object of learning, to feel the pitch of a sound through music and to evoke child's associations related to high music sounds. This substantiates the statements of scholars that what we learn depends on how we learn. Moreover, having analysed ways of communication, when a teacher as a mediator between the child and the music listened to uses the contrast model of the variation theory, the efficiency of this model was established as children demonstrated qualities of music sounds, explained what music

sounds (high or low) they heard on the basis of associations (Excerpt 1). It should be noted that in the previously conducted research, targeted at the communication between teachers and children, the importance of applying the contrast model of the variation theory to support children's ability to discern symbols (Magnusson & Pramling, 2011, 2016), to learn about natural phenomena (Gustavsson & Pramling, 2014), as well as to facilitate children's ability to discern time in music (Wallerstedt, 2010) was emphasised.

The conducted research also helped to reveal the role of a teacher as a mediator in the process of children's musical learning. The research results showed that the body movements applied by the teacher as a mediator, as well as his/her hands and language help children to discover qualities of high sounds while listening to music during musical activities. The body movements and hands were used as a means of giving the meaning (Jewitt et al., 2001) rather than that of assessment. It should be noticed that body movements and hands produce effect of individual sense making for a person. This is proved by the research (Excerpt 1, 2), when body movements and hands were seen as a functional tool for children to discover qualities of high music sounds. Non-verbal means usually perform communication, psychological and linguistic functions (Mercer & Littleton, 2007). In this context sense making is approached not personally (Bruner, 1990), but it helps children to communicate with each other and to discover what a teacher as a mediator between the child and the music listened to, exactly wanted the children to hear.

The research also showed that the language of a teacher as a mediator between the child and the music listened to, can help the children to master coordination: child's gestures are coordinated with the teacher's language, the music listened to and verbal expression (Excerpts 3, 4). The research data disclosed that a non-verbal form of communication contributes to the acquisition of general knowledge of music (qualities of pitch of music sounds) and verbal language ensures deeper understanding. Thus, child's learning based on a verbal and non-verbal communication of a teacher as a mediator between the child and the music listened to is one of the most efficient ways in early music education.

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