

WOULD I BE A MUSICIAN OR A MUSIC EDUCATOR?

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Abstract

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

Keywords: music teacher, musician, professional growth

Multi-professionality and Other Challenges to a Music Educator in

Finland Today

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

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

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

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

Educational Materials

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

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

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

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

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

Who Can Be a Music Teacher in Finland?

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

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

What Makes a Musician?

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

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

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

Music and Gender

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

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

Professional Identity and the Family

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

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

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

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

The Professional Identity of a Music Educator

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

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

The Target of the Research and Research Questions

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

The research questions are:

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

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

Executing the Research

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

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

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

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

Sample

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

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

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

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

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

Data Collection

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

The Analysis of the Data

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

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

A. Musicianship – its experiences

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

B. Executing and developing the musicianship

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

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

C. Being a musician in the school world

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

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

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

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

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

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

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

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

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

E. Music teacher's work as developer of musicianship

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

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

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

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

F. Family and musicianship

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

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

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

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

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

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

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

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

G. The significance of gender in carrying out the musicianship

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

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

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

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

H. Earlier musical instrument studies and their experienced effect

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

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

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

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

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

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

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

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

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

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

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

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

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

1. Musical instrument studies besides working

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

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

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

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

J. Music and teaching now and here

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

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

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

Summary and Discussion

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

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

Reliability, Validity and Ethical Questions

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

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

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