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CONTENTS

EDITORIAL

Dear readers,

I would like to present to our readers the new issue of the journal which includes articles focusing on problems of different character, revealed and described by the researchers from various countries. This issue of "Problems in Music Pedagogy" contains studies reflecting theoretical/practical experience and methodological propositions in music education originated in the Baltic region (Estonia, Finland and Latvia).

The teaching and learning of creative subjects in an integrated way is today considered as a builder of general and domain competences. The article by the researchers of Tallinn University's Baltic School of Film, Media and Art (Estonia) presents and describes the Model of Integrated Teaching and Learning of Creative Subjects, which is based on innovative didactic solutions that would help teachers of creative subjects to integrate music, art, dance and film. Authors believe that the Model is beneficial for teachers and school management to use the connections between creative subjects in the school curriculum and the process of planning events and creative projects. As a result, it opens up the opportunity to foster parents and society in general about the nature and possibilities of arts integration.

In her research, student of the doctoral study program "Educational Sciences", Alina Lapinska (Daugavpils University, Latvia, describes formal, non-formal, and interest education on global and national scale, its structure, and importance in the context of the development of emotional, spiritual, and social well-being.

The social music education program El Sistema, which was created in Venezuela, has been used by the Vantaa Tempo Orchestra (Finland) since 2009 and is a key tool in achieving musical and social goals in Finland. The results of the study by Antti Juvonen and Maija Puromies from University of Eastern Finland suggest that the use of this system promotes partnerships between children from different backgrounds and a good and meaningful life with playing music as an important part of it.

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

Editor-in-chief

Jelena DAVIDOVA

A NEW INTEGRATED APPROACH TO TEACHING AND LEARNING CREATIVE SUBJECTS: AN EMERGING MODEL OF DIDACTICS IN THE ARTS

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Abstract

Creative subjects are interdisciplinary in nature, combining elements of different art fields. Integrated teaching has been practised throughout history and continues to be relevant. Students already use modern audio-visual tools integrating intuitively different creative fields on a daily basis, so today's school education also needs an up-to-date, informed and substantive integration of creative subjects. In the national curricula of primary and secondary school in Estonia, integration is supported through general competences and cross-cutting themes; the integration of creative subjects (music, art, dance, film) is less described.

The Model of Integrated Teaching and Learning of Creative Subjects, presented and described in this paper, offers a new approach to integrated learning and teaching of creative subjects. The goal of the model was to create innovative didactic solutions that would support teachers of creative subjects to integrate music, art, dance and film. We were intrigued by how to promote the integration of creative subjects in general education schools. This emerging model was a logical outcome that brought four different art fields – music, art, dance, film – together in a concise and visual way based on common and overlapping features.

The model is based on the commonalities of creative subjects: concept, narrative, composition and rhythm, which act as integration hubs. In order to use the model more meaningfully, we opened up the main goals and principles of each creative field and the principles of modern learning concept, integration, creativity and motivation.

Keywords: *didactic model, integrated teaching and learning of creative subjects, creativity, music, art, dance, film*

Introduction

Integrating subjects has the potential to support transformative learning, encourage openness and exploration, connections, collaboration, bringing together knowledge, experiences and beliefs from different fields. Integrating knowledge from different fields and creating connections with existing knowledge embeds what has been learned in long-term memory (Rinne et al., 2011; Marjanen et al., 2020). At the same time, it is difficult to empirically assess the impact of integrated learning (DeMoss & Morris, 2002; Mõistlik-Tamm & Lock, 2017). The idea of the integration found an outlet in the 1970s in the curricula of North America and Western Europe, during which the subject *multi-arts, integrated arts, performing arts, allied arts* was created (Selke, 2007).

The integrated education of music with all creative arts spanning all cultures has been put forward since 1993 by Yehudi Menuhin in the international MUS-E Initiative (MUS-E, 2020). Art integration and experiential learning have been realised recently with the Art Integrated Learning (AIL) model for all levels of school education in India (Singh, 2019; Sudhir, 2019). The Education Endowment Foundation in England puts forward Arts participation at schools defined as "*involvement in artistic and creative activities, such as dance, drama, music, painting, or sculpture*" in - and outside the curriculum that can support other subject areas, too (Arts Participation, 2023). Recently the Secretary of Education in the US Dr. Miguel Cardona has expressed that we should not underestimate the power of music and the arts – all students should get access to the best music and arts programs (Kalogeridis, 2021).

In Estonia, the need for integration has already been emphasised in the early decades of the last century, highlighting the need to connect singing and movement through various movement games in the curricula (Selke, 2007). However, we can talk about the integration of different artistic activities in official documents only since 1996 in the curriculum-type study program (ibid.). Further curricula have used integration more (Jaani & Aru, 2010).

In the Estonian curriculum for the year 2011/2023, subjects and subject areas have cross-cutting themes. Integration was seen as a shaper of general and field competencies (Primary School National Curriculum, 2011/2023). With the updating of the national curricula in 2023, the integration between art subjects relies on the points of contact between art and music, which have been formulated more concretely. Integration supports the achievement of general competences and the meaningful handling of cross-cutting topics for the student.

The aim of this article is to introduce and describe our Model of Integrated Teaching and Learning Creative Subjects which presents connections between four creative fields: music, visual art, dance and film. Our research group consisted of professionals from Tallinn University Baltic Film, Media and Arts School (researchers, university professors and lecturers) from above mentioned fields plus psychology, education and communication.

Theoretical Background

A. Teaching and learning creative subjects in an integrated way

Historically, integrated teaching of creative subjects has been called differently - arts integration, integrated arts, arts based learning, learning through art, multi-arts education, allied arts, etc. We chose *integrated teaching of creative subjects* as the term phrase to emphasise the importance of creativity. There are three common approaches:

- Creative subjects are integrated with a subject from another field, and the creative subject plays a supporting role in the learning of another subject (Overland, 2013; Mark et al., 2020);
- The arts are one part of science and technology combined programs (STEAM) and
- Creative subjects are integrated on an equal basis, as in this project.

Bloomfeld & Childs (2000) noticed: although drama, dance, music and visual art possess their own epistemological knowledge areas, there are elements, which overlap. There is recognition of common processes that take place as children transform their ideas into the reality of artefacts such as paintings, dances, musical compositions or short plays. During this transformation process creativity and the ability to play are crucial aspects (Tracey, 2007; Marsh & Young, 2015). Many teachers and researchers confirm that integrated teaching of creative subjects supports students' creativity, holistic learning and worldview, cooperation skills and also learning outcomes, and students enjoy integrated learning more (DeMoss & Morris, 2002; Marshall, 2005; Russel & Zembylas, 2007; Overland, 2013).

On the other hand, there is little empirical evidence on the improvement of learning results with the help of integration (Russel & Zembylas, 2007), which may also be due to the complexity of impact assessment (DeMoss & Morris, 2002; Mõistlik-Tamm, Lock, 2017). Russel and Zembylas (2007) highlight teachers' self-efficacy and preparation for integrated teaching as an important challenge. Since the majority of teachers have been trained as subject teachers, it is understandable that they feel incompetent to teach subjects in an integrated manner if they do not have opportunities to gain more in-depth knowledge and skills in other subjects to be included.

Integrated teaching of creative subjects could build on how students acquire knowledge and skills and understanding of what dance, music and visual arts are. These fields have four possibilities of integration:

- Art making as a process,
- Realising through art by producing an artefact,
- Critical responses to the arts as process and product,
- Contextual understanding of arts (Bloomfeld & Childs, 2000).

Creative fields are based either on plastic-spatial quality (painting, sculpture, etc.) or sound-temporal quality (music, film) or use both qualities (space and time with sound: dance). Common components are expressed in different ways: in creative fields where time is not of primary importance, the rhythmic qualities of movement are captured by visual means, but the organisation of space in these fields is akin to

choreographic understanding (Bloomfeld & Childs, 2000). A figurative example, where both plastic-spatial and sound-temporal qualities combine, is the art of dance. Other arts have always been integrated into dancing, dance creation and dance analysis. The dancer usually wears some kind of costume, and when dancing for the audience, the dancer's clothing or even the lack there of it becomes the costume, almost always the dance takes place in some visually perceptible environment, often the dance is connected to music and always to some sound environment in which it takes place or which it creates etc. (Adshead, 1988; Preston-Dunlop & Sanches-Colberg, 2002).

Creative subjects are also united by creativity and creative teaching. The history of creativity research and creative learning and teaching are clearly connected. Creativity has begun to be actively studied and used in pedagogy after the 1950 speech of the American psychologist Joy Paul Guilford as the president of the American Psychological Association. He presented the concept of divergent thinking, which was expressed in a creative process where many different solutions to a problem are proposed. The opposite is convergent thinking, where only one solution or answer is correct and oftentimes have a logical approach. In 1968, Guilford proposed the idea of developing divergent thinking in schools.

Guilford (1950) first proposed the concept of 'divergent thinking', when he noticed that creative people tend to exhibit this type of thinking more than others. He associated divergent thinking with creativity, appointing it four characteristics:

- Fluency – that means the ability to produce a great number of ideas or problem solutions in a short period of time;
- Flexibility - the ability to simultaneously propose a variety of approaches to a specific problem;
- Originality - the ability to produce new, original ideas;
- Elaboration - the ability to systematise and organise the details of an idea in a head and carry it out.

Csikszentmihalyi (1990) described the concept of creativity and the experience which emerges when we are deeply involved in trying to reach a goal, or an activity that is challenging but well suited to our skills, and then one can experience a joyful state called 'flow'. The Flow Model of Csikszentmihalyi (1997) describes the relationship between task complexity and skill level.

When teaching, one must take into account the change in creativity in relation to the child's development. After adolescence, the concept of how we understand adult creativity can be applied. In childhood, creativity is emphasised on imagination and inspiration, and it is constantly developing (Heinla, Puhm, 2020).

B. Creative approaches to teaching creatively

Based on Heinla (2020), three directions are distinguished in teaching creativity:
- Teaching creativity, where creativity and various creative practices are the learning content (for example, various improvisation tasks);
- Teaching creative competences, the aim of which is to develop students' creative thinking and self-efficacy (for example, problem-solving tasks);

- Creative teaching, in which the main emphasis is on the teacher's creativity, personality traits and experiences (for example, unexpected turns during learning).

For all the mentioned directions, the *Four C Model of Creativity* (Beghetto & Kaufman, 2007; Helfand, Kaufman, Beghetto, 2017), which divides creativity into great (genius) creativity (big-C), professional creativity (pro-C), everyday creativity (little-c) and learning creativity (mini-c), could be a support for the teacher. Noticing the latter and creating an environment for the manifestation of learning creativity is one of the key factors in supporting students' creativity. Learning creativity manifests itself in different situations for every student. It is important to pay attention to the students' personal discoveries and reflect on them together. The main role of the teacher is to find and create connections between the learning content and children's interests, to give time for thinking and discussion, and to encourage learning from mistakes and being different from others (Dineen et al., 2005; Rinkevich, 2011; Collard & Looney, 2014; Houman, 2017).

Amabile (1989) lists creative thinking and working competencies as one of the three components of creativity, along with field-related competencies and intrinsic motivation. In addition to successes, it is important to give examples of failures in the creative work process and factors hindering creative activities, which can be several psychological reasons such as excessive self-criticism, perfectionism and performance anxiety, and the teacher's role in creating a creative atmosphere and mood becomes important (Kiik-Salupere & Ross, 2020). The teacher could also pay attention to avoiding or minimising creativity barriers: evaluation, reward, competitiveness and limitation of choices (Amabile, 1989). According to Csikszentmihalyi (2013), it is easier to induce creativity when the environment is made to encourage creativity.

Creative teaching is based on both the personality characteristics of the teacher and the community in which he/she works (Karwowski, 2011; Bramwell et al., 2012). The teacher's creative self-efficacy directly affects the student's creative self-efficacy (Nemeržitski, 2020). The personality characteristics of a creative teacher are similar to those characteristic of creative individuals in general, such as tolerance of ambiguity, flexibility, playfulness and ability to focus (Steers, 2009) as well as determination, enjoyment of the field of activity, enjoyment of the activity itself, courage to take risks, tolerance of mistakes, ability to be in the minority, ability to be different, independent thinking, ability to be creative, coping with expectations and reality, and knowledge baggage, as already highlighted by Torrance (1962).

To all this is added curiosity and learning orientation, the ability to create connections, valuing relationships between individuals and the community, autonomy, originality, willingness to take risks, as well as the fact that a creative teacher is a disciplined expert and can use their creative ability in the classroom (Rinkevich, 2011; Bramwell et al., 2012). Thus, in addition to personality traits, teachers' competencies also influence creative teaching, including attitudes toward creativity and creative teaching, for example, whether creativity is understood as a personal or social quality.

Method and Sample

The method to achieve the aim presented in this article – to create innovative didactic solutions that would support teachers of creative subjects to integrate music, art, dance and film – is modelling. Modelling works with analogies, metaphors, mappings and dynamic idea generation and makes it often easier to explain phenomena or express one's own understanding (Coll & Lajium, 2011). Modelling takes place in the cognitive space of ideas (Harré & Rothbart, 2004), it deals also with beliefs, metaphysics and other models, and can be a guide to future research (Cartier & Stewart, 2001) – models are like narratives of conceptual constructions *"under the control of a storyteller"* (Harré & Rothbart, 2004). Models can be physical, theoretical, mental, cognitive, mathematical, computational, static and dynamic etc. Models have a function (aim, purpose: I prediction/expectation, II explanation, III exploration, IV composition/analysis, V teaching/learning) and use different methods (modelling techniques: a) mathematical, b) representational, c) cognitive, d) theoretical, e) conceptual) (Lock, 2017).

A common feature of modelling is representation, but representation is related to enculturation (Hipólito, 2022) therefore not always universally and clearly understandable to people from different cultural backgrounds. Representation is often synonymous with visualisation that is a core feature of modelling either as main or additional means of expression. Therefore models enable us to grasp easier and visualise systematic thinking and comprehension in science, the arts and education (Lock, 2017).

The type of our Model of Integrated Teaching and Learning of Creative Subjects is, on the one hand, II explanation and IVb analysis, the method is theoretical; on the other hand, it enables III exploring and IVa composition, the method is conceptual. Finally the model supports V teaching/learning. Therefore this model has three functions in analogy to (as a metaphor of) the two sides and the perimeter/the whole of a coin:

- One side is theoretical explanation of core structural elements (based on integration hubs: conception, narrative, composition, rhythm) of music, art, dance and film;
- The other side enables to interdisciplinary explore and compose with these structural elements in a creative manner. The coin as a whole supports both teaching and learning.

The Model (see Figure 1) was developed during an action research, which we will introduce hereby briefly. The motivation for Tallinn University's didactic development project *"Integrated Teaching and Learning of the Arts"* was the contradiction between the built-in connection of the arts and subject-based school reality in Estonia. The arts (in this study: visual art, music, dance and film) share common elements, and creative work is often interdisciplinary. In order to understand the position of teachers of general education, our research group conducted interviews (N=27) with teachers of art (N=9), music (N=5), dance (N=4) and film/multimedia (N=9). We chose purposive sampling considering the equality of teachers from different subjects. We were interested in

a) *How teachers encourage students' self-expression using a variety of the arts in an integrated manner?*

b) *Which methods they use supporting students' creativity?*
c) *What are the stages of creative process in their lessons?*
d) *Which kind of teaching material or training they miss?*

We used semi-structured interviews as a data collection method and qualitative content analysis as a data analysis method. In order to test the Model, we conducted a research of impact, which was initiated by the educational science researchers of Tallinn University.
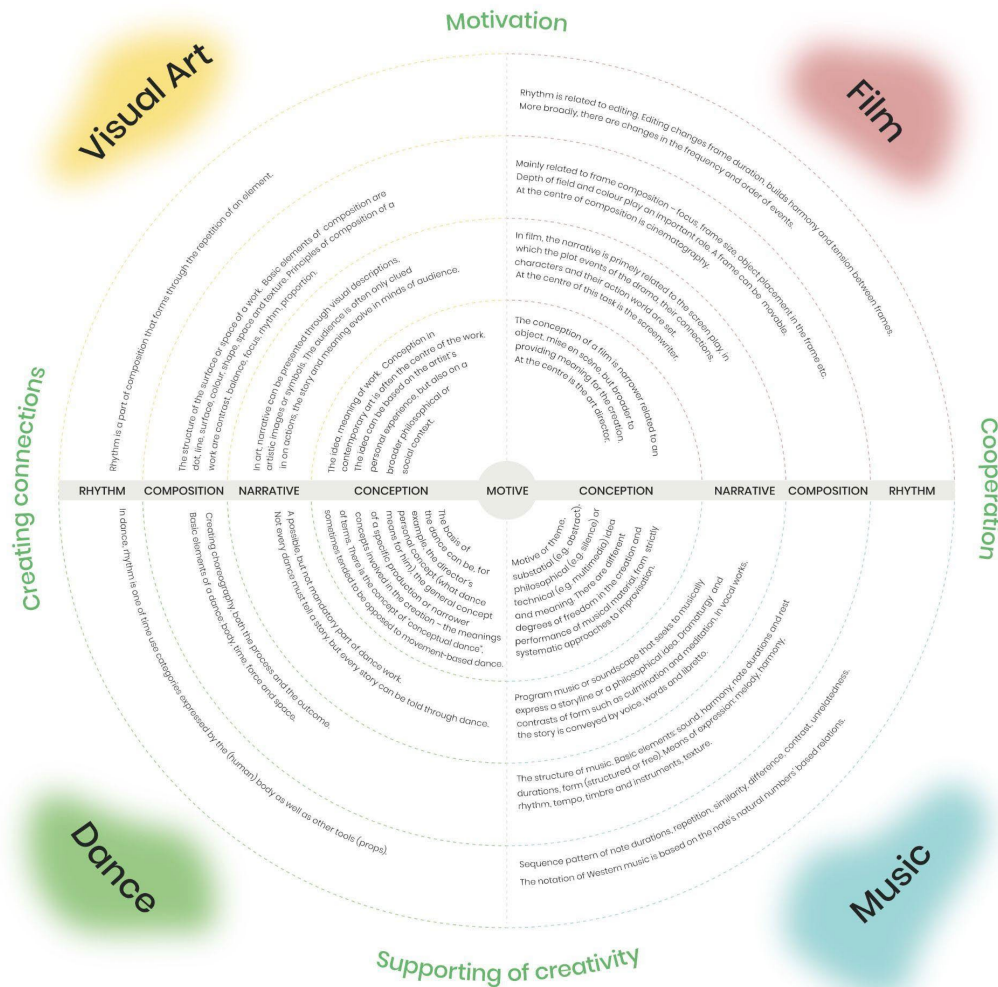
Figure 1. The Model of Integrated Teaching and Learning of Creative Subjects

At the given time the Model is in static 2D form and for better understanding we provide the content of the Model on Table 1.

Table 1. Content of the Model of Integrated Teaching and Learning of Creative Subjects

	Visual art	**Film**	**Music**	**Dance**
Conception	The idea, meaning of work. Conception in contemporary art is often the centre of the work. The idea can be based on the artist's personal experience, but also on a broader philosophical or social context.	The conception of a film is narrower related to an object, *mise en scène*, but broader to providing meaning for the creation. At the centre is the art director.	Motive or theme, substantive (e.g. abstract), philosophical (e.g. silence) or technical (e.g. multimedia) idea and meaning. There are different degrees of freedom in the creation and performance of musical material, from strict systematic to improvisation.	The basis of the dance can be, for example, the director's personal concept (what dance means for them), the general concept of a specific production or narrower concepts involved in the creation – the meanings of terms. There is the concept of 'conceptual dance', sometimes tended to be opposed to movement-based dance.
Narrative	In art, narrative can be presented through visual descriptions, artistic images or symbols. The audience is often only clued in on actions, the story and meaning evolve in the minds of the audience.	In film, the narrative is primarily related to the screenplay, in which the plot events of the drama, their connections, characters and their action world are set. At the centre of this task is the screenwriter.	Program music or soundscape that seeks to musically express a storyline or a philosophical idea. Dramaturgy and contrasts of form such as culmination and meditation. In vocal works, the story is conveyed by voice, words and libretto.	A possible, but not mandatory part of dance work. Not every dance must tell a story, but every story can be told through dance.

Composition	The structure of the surface or space of a work. Basic elements of composition are dot, line, surface, colour, shape, space and texture. Principles of composition of a work are contrast, balance, focus, rhythm, proportion.	Mainly related to frame composition – focus, frame size, object placement in the frame etc. Depth of field and colour play an important role. A frame can be movable. At the centre of composition is cinematography.	The structure of music. Basic elements: sound, harmony, note durations and rest durations, form (structured or free). Means of expression: melody, harmony,	Making dance choreography, both the process and the outcome. Basic elements of a dance: body, time, power and space.
Rhythm	Rhythm is a part of composition that forms through the repetition of an element.	Rhythm is related to editing. Editing changes frame duration, builds harmony and tension between frames. More broadly, there are changes in the frequency and order of events.	Sequence pattern of note durations, repetition, similarity, difference, contrast, incoherence. The notation of Western music is based on distribution on the basis of natural numbers.	In dance, rhythm is one of the time use categories expressed by the (human) body as well as other tools (props).

Outcome: The essence of the Model

The Model is based on the commonalities of the arts, which act as integration hubs. In order to use the model more meaningfully, we described the main goals and principles of each creative field and some contemporary approach to learning, integration, creativity and motivation.

While discussing the basic concepts of different creative fields within our team, we selected four interconnected main terms – concept, narrative, composition and rhythm – which became the integration hubs in our didactic solution – a model of integrated teaching and learning of the arts. These are components that all creators, both professionals and students, encounter in the creative process. In addition, the main goals and principles of each creative field were described in the model, for example how to consider the contemporary approach to teaching and learning, support creativity, motivation and collaboration.

The Model is accompanied by suggestions for integrative learning of creative subjects based on the specialties of the fields: music, dance, visual art, and film (see Table 2). These integrative learning suggestions have been compiled together with the teachers who participated in the Tallinn University's didactic development

project workshops. They are based on the principles introduced in Table 1 above and are further developed to serve as suggestions and guidelines in each field.

Table 2. Suggestions and guidelines for learning creative subjects

Visual Art	Music
Take time to develop the concept of your artworks – this is the core for most of contemporary art.	Be aware that listening skill is substantial in music.
Feel free to use and experiment with different styles of representation.	Consider the role of the basic elements of music: sounds (and pitches), rhythm, harmony, dynamics, form, texture, room acoustics, and timbre.
For an effective expression of your idea, use a visual trope: metaphor, analogy, hyperbole, irony, metonymy, ellipse etc.	Try to feel the analogies of basic modes of expression of music in other creative subjects: i.e. silence (monochrome of colours) – high dynamic volume in colours, smallness – largeness in shapes, dynamics of motion in other arts.
Use small interventions and dislocations to quickly and spontaneously provide meaning.	Perceive and create atmosphere, emotion and mood.
Think about and combine the basic elements of composition in visual art: dot, line, surface, colour, shape, space and texture.	Be aware that every sound is motion and motion creates sound.
To achieve an impact, use principles of composition such as contrast, balance, dynamics, proportion, rhythm, focus.	Notice the information that the sound conveys – is it soothing, stimulating or joyful?
Consider the perceiver as an important creator of meaning in the reception of art and thus also the making of art.	Use traditional instruments, found objects as musical instruments and digital tools.
	Consider basic compositional connections: repetition, similarity, variation, contrast, relatedness.
Dance	**Film**
Be aware that dance is creative and meaningful movement where the body of a dancer uses force, space and time to express an idea or a feeling.	Consider framing stories in a dramatic manner to provide audiences with an immersive experience through the perspective of the characters. This way the audience learns without perceiving it as teaching.
Consider that dance is always communication – interaction with the audience, between dancers, with the dancer	A film is created through cooperation in various fields. What is done with the camera and in front of the camera are of

oneself or between the dancer and one's cultural context.	equal importance. Both what happens in the sound and in the picture, matter.
Use dance to express yourself using no words.	Use detailed planning before shooting to avoid surprises and problems.
Remember that dance art always integrates other art forms – watching dance we see something visual and usually hear a sound.	Knowing how frames are cut helps to plan them beforehand.
Sometimes the process and dancers' experience are more significant than the outcome.	Watch your favourite films and stories. For example, films based on superheroes comics help learning dramaturgy.

We have added four prerequisite conditions – **motivation, cooperation, supporting creativity, creating connections** – which facilitate the harnessing of the model. Their theoretical background is presented here with bullet points, and practical suggestions how to use them are given in Table 3 below.

- **Motivation** is an important component in the expression of will and directly affects how we choose to think or act. Hennessey (2021) has emphasised that without the right kind of motivation, we are unlikely to play with ideas, take risks, or feel at all comfortable with the possibility of failure. West, Hoff and Carlsson (2013) pointed out that when motivation is intrinsic people get the sense that they are playing rather than working. Hidi (1990) has noted that when people approach new concepts with great inner curiosity and interest, they learn better about the material and remember what they have learned better. Pitman, Emery and Boggiano (1982) concluded that intrinsic motivation promotes memory and persistence. Amabile et al. (1994) point out that intrinsically motivated people are more focused and persistent on their task and they are more likely to take risks to complete the task and this situational combination is favourable for the emergence of creativity.
- **Cooperation** in creativity, often referred to as collaborative or team creativity, is the process of individuals working together to generate innovative and creative ideas, solutions, or artworks. Cooperation in creativity offers numerous benefits, but it also comes with challenges. Bradley et al. (2012) have described that if the atmosphere encourages people to take initiative and not be afraid to make mistakes, then the team can benefit from multifaceted problem solving. Osborn (1963) has described brainstorming as a group-based method of creative thinking, where group members are encouraged to let their imagination run wild and come up with novel ideas without any criticism.
- **Supporting creativity** is crucial for fostering innovation and problem-solving. For creative thinking, it is important to create an environment that provides the opportunity for spontaneity, which enhances emotional courage to use divergent thinking. Runco (2016) has proposed that divergent thinking is one component of creative potential and there are many factors that can inhibit or facilitate actual creative achievement. According to Russ (2014), groundwork for creativity is the notion that through the play children practise and develop their fantasy and imagination. Piaget (1967) viewed creativity as involving understanding and spontaneity.

- **Creating connections** between different art subjects can give the opportunity to see actions and things in a new and original way. According to generalised definitions of creativity, creative refers to purposeful, novel, and ethical processes and the ability to combine elements of the existing ideas with new ideas (Runco & Jaeger, 2012; Goldberg, 2018). Developing creativity in the integration of different artistic fields requires an open mind, a willingness to learn from others and a commitment to crossing traditional boundaries.

Table 3. Supportive conditions to facilitate the application of the model

1) Maintaining motivation
To stay motivated, you more or less all the time need to feel these three emotions (also called basic psychological needs): (1) What I learn is valuable and necessary to me and I can make choices based on my own interests (autonomy); (2) I can handle everything and I know what I am expected of and how to get there (competency); (3) People around me care about me and we get on well together (relatedness).   When these three needs are supported, a self-meaningful and self-directed interest and the will to act (autonomous motivation) are likely to arise. Try to discover your personal interest or need, focus and comprehend learning. It is natural that not everything you have to study seems necessary or interesting at the beginning – a discussion with the teacher and co-students will convince you. It is common that trying out new things is intimidating. The purpose of learning is not making everything perfect but developing step by step and finding out something that is exciting and new. Negative feelings are normal to learning!
To increase the feeling of relatedness, take an interest in co-students and support them, co-operate, bring out your own interest and point of view. Help your companions feel important and pay attention if anyone is falling behind or losing interest. Try to indicate them being important to the group.
To increase the feeling of autonomy ask the teacher why we do something, or even better; try to target learning for you. It is not always easy. Maybe it somehow contributes to moving towards one of your dreams? Think through your expectations, interests and point of view by other activities offered. Speak about them. Think of where you want to develop. Be aware of your responsibility by learning, justify the solutions and formulate your thoughts. You can always decide on your attitude to a learning situation – choose to see learning opportunities, not success or failures.
2) Contributing cooperation
Learn to cooperate! Teachers and students working together are happier, more trusting towards themselves and others, more willing to explore and take risks.
Both group work and collective creation are based on recognising and implementing the roles of one's own and of others. Take different roles in a working process. By changing roles with your co-students you learn to understand each other faster – of what to expect from each other as well as how to make work more efficient and share responsibilities.
Creative process means self-expression and communication. Emphasise the recipient of your creation – viewers, listeners, beholders. Try looking at your creation through the eyes of the target group. Think of those who else in addition to your target group relate to your creation.

3) Supporting creativity
Try to notice and be aware of moments when you discover something new and exciting for you or doing something in a new or special way. It helps you learn!
Notice, be aware and enjoy the state of creative flow, while you are focused, time flies and creative work prospers. Have fun!
Dare to make mistakes! Notice and use mistakes for generating something new or finding unexpected solutions, those help you further. Making mistakes, uncertainty and doubts are inherent in a creative process. To overcome them, work actively and persistently.
For creativity to appear, both creating links in working memory as well as knowledge and experience in the long-term memory are relevant. For being creative, it is useful to know and experience a lot.
Solve tasks of creative thinking and problem-solving. Study different stages of a creative process. Understanding them may help realise and enhance one's creative process.
Fantasise and use your imagination.
Discover different solutions and possibilities. Before you decide, think of alternatives.
Avoid barriers to creativity: competition, comparing, perfection, thinking of reward.
If you see, your ideas and solutions are at a dead-end, stop what you are doing and for a while do something else. Come back rested and notice the change.
4) Creating connections
Establish links – within the subject, with other fields, with your experience and interests.
Creative subjects have a lot in common, yet every subject has its own basic elements. They have common elements such as conception or idea; narrative or story, composition or structure and rhythm of the work. Use and integrate them in your creative work.
Consider multiple tools for expressing your idea: sounds, movement, colours, shapes, light etc. Integrate different forms of art like dance, music or film to create new combinations such as dance film, music video, performance art, video art, multimedia etc. When integrating, value the strength and originality of each creative subject.

The Model offers support to teachers who need more knowledge, structure and principles for meaningful integration of the elements of other arts with their main field of teaching. The Model can also be used by students in independent learning. The Model's creative, exploratory and compositional application (the other side of the coin) can be described as follows. The circles for each "centre of integration" (concept, narrative, composition and rhythm) can be mentally rotated around the central point (motive – the motivation to create) and as a result the principles of concept in music can be applied for creating small dance, art or film exercises or pieces; those of narrative in dance can be applied for art, film or music; those of composition in art can be applied for music, dance or film; those of rhythm in film can be applied in music, dance or art etc. The possibilities to get these principles via multiple rotations mixed between these fields are numerous. The rotation can be achieved using chance, similarly to the game Wheel of Fortune – this is a playful component and poses new challenges to the students every time. The static form of

the model so far can be seen as a limitation. However, the mental principles should be clear and our research group is aware of the necessity to develop the model further towards digitalization and practical interactivity.

The principles being essential for the integration hubs can be found in different synonymous concepts interdisciplinary, so the model is not restricted to only these given hubs. For example, when the subject of the study unit in school is patterns (a synonym for rhythm), they can be integrated with different fields, including also those not covered by our model: music – a pattern in music can be a rhythm or a melody that repeats; physics – the rhythm of the operation of an internal combustion engine; art – drawing patterns; crafts – transferring a geometric pattern from an object to paper; science – patterns in nature; humanities – behaviour patterns; history – cyclical nature of historical events; chemistry – composition, structure, crystals, molecules, smallest parts of substances.

Conclusion

The Model of Integrated Teaching and Learning of Creative Subjects provides teachers with a framework for integrating creative subjects in teaching. It is a support for music teachers and others who need basic knowledge, structure and principles for meaningfully integrating elements of various creative subjects into their lessons. We consider it important that the Model can be used independently by students as well. Also, by creatively transferring the concept of the Model, it can also be used in natural sciences, language learning, and technology subjects.

The Model allows choosing more unusual combinations for integration – creativity, chance and playfulness are included on the principle of the game Wheel of Fortune in order to discover which solutions work together and how. We see the Model as beneficial for class teachers and school management to see better the connections between creative subjects in the school curriculum and the process of planning events and creative projects. This opens up the opportunity to foster parents and society in general about the nature of arts integration and its possibilities.

Currently, the limitations of the emerging model include scarce implementation in practice and the need for inclusive workshops and teacher training courses for the use of it in the best ways – as a practical model, its best conditions will be revealed in practice. The interactive version of our model will be accessible both in Estonian and English on the Tallinn University's website, empowers teachers to seamlessly incorporate integrated teaching and learning into their teaching practice.

Acknowledgement

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MUSIC EDUCATION: IN SEARCH OF EMOTIONAL, SPIRITUAL AND SOCIAL WELL-BEING

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Abstract

Music education is a heterogeneous field of activity with a positive effect on human development. The aim of this paper is to characterize formal and non-formal music education in the context of emotional, spiritual, and social well-being during the whole lifespan of the individual. Each type of well-being (emotional, spiritual and social) develops differently in every form of music education (formal, non-formal, and interest education). Especially in music education, these types of well-being are closely interconnected. The theoretical material explored in this scientific paper will serve to develop a more specific theory for an empirical study of the development of emotional, spiritual, and social well-being within the various forms of music education at different ages.
Keywords: *music education, emotional well-being, spiritual well-being, social well-being*

Introduction

A large number of studies in different fields and interdisciplinary studies show the positive effects of music on human health and well-being. The aim of the article is to characterise and theoretically analyse formal and non-formal music education in the context of promoting social, emotional and spiritual well-being of different generations.

Although much research has been carried out on the effects of music on well-being, there is a lack of specific studies that directly reveal the effects of music education on different types of well-being. Therefore, the theoretical study given will pave the way for new interdisciplinary directions both in the field of the functions of music education and opportunities for promoting individual well-being.

The positive effects of listening to music, playing music, music lessons, and music education have been studied among children, adults, and older people. It is important to point out that participation in musical activities, regardless of whether they are individual or collective, can have a positive effect on health and well-being throughout life (Welch et al., 2020). At the 16th National Conference of the Australian

Society for Music Education INC (Australian Society for Music Education INC XVI National Conference), Gary McPherson stated that music affects people's lives, children's education and the quality of life in communities, and stressed that research is increasingly showing that music is at the heart of children's creative, intellectual and emotional development (McPherson, 2007). Therefore, music is of great importance at all stages of human life, and it would be necessary to explore more precisely how learning music can contribute to the development and maintenance of well-being.

Music education is one of the most popular and frequent means of learning music. It should be noted that formal and non-formal music education is widespread and in demand among children, youth, adults, and seniors. For example, in Latvia, formal and non-formal music education for people of all ages is particularly closely related to the preservation of Song Festival traditions and development of the Song Festival. The tradition of the Song Festival has been preserved and developed since 1873. Competent music educators are the basis for quality of music education and music collectives, whereas interested, motivated, and continuously improving their musical skills members of music collectives are the continuators of the Song Festival tradition.

Thus, the tradition of song festivals determines the constant need for quality education of young musicians, choir conductors, etc. Preparing for this significant event, many independent collectives – choirs, ensembles, orchestras, folklore ensembles, dance groups, etc. regularly meet and work together. The members of the collectives represent different ages, different professions, and not all of them have a musical education, but they are all united by the desire to play music together and learn new compositions. In Latvia, the strong tradition of the Song Festival motivates people of all generations to participate in music and learn music. The Song Festival itself is also a context for the development and maintenance of spiritual, emotional and social well-being: it can be noticed both during the period of preparation for this festival, time when it takes place, and also after the festival.

Today, well-being and the possibilities to ensure and maintain it are very important areas of research in various, even seemingly unrelated, fields of science. During Covid-19, music, playing music at home, and music lessons on a remote platform helped many overcome the difficult time (Vidas et al., 2021). However, the inability of many non-formal education collectives, both in Latvia and in other countries, to provide face-to-face sessions or lessons endangered the emotional, spiritual, and social well-being of the members of these collectives.

The aim of the given theoretical article: to characterise and theoretically analyse formal and non-formal music education in the context of promoting social, emotional, and spiritual well-being of the population of different generations has been achieved in general.

The following **tasks** were set in this theoretical work:
- To analyse the theoretical and empirical literature on formal, non-formal and interest music education;
- To review the scientific literature on well-being in the context of music education at different ages;

- To gather researchers' opinions about the positive impact of music on the development of spiritual, emotional and social well-being and
- To analyse the scientific literature on the types of well-being in formal, non-formal and interest education in the field of music.

This article will describe formal, non-formal, and interest education on global and national scale, its structure, and importance in the framework of the development of emotional, spiritual, and social well-being. Attention will be paid to the connection between music education and music pedagogy, in addition the development of emotional, spiritual, and social well-being will be emphasised in the contexts of formal, non-formal, and interest music education in Latvia.

Music Education: Formal and non-formal context

In general, music education is a widely developed scope of activities. There are many types of musical activities, and every interested party, regardless of cultural and social affiliation, would have no difficulty finding the right one (Jorgensen, 1997). Similarly, Ligita Stramkale emphasises that the content of music education is often based on the national traditions of a specific country and the understanding of music as a value (Stramkale, 2020). Therefore, it is necessary to note that music is closely related to traditions, cultural policies, and the characteristics of the cultural environment, which are reflected in the content of music education.

Music is a diverse and topical field that can increase the interest of individuals in developing and improving their talents and abilities. The goal of music education is to develop and improve talents, abilities, and skills in the field of music. The goals of music education depend on the type of education: in formal music education at schools music can be taught quite narrowly, but music education outside the institutional framework of school can be very diverse (Jorgensen, 1997). Furthermore, the goals and methods of music education differ depending on the form of education.

Music education involves lifelong teaching and learning, from the most basic to the most advanced levels (Jorgensen, 1997). Consequently, music education is based on a learning system from the simplest to the most complex activities and tasks. Formal music education is usually aimed at children and young people (Bugos, 2017), but non-formal music education in the context of lifelong learning involves adults more and more (Myers, 1995). This allows us to conclude that music education is not aimed at a specific age group, but at the desire of people of any age to learn and improve their musical knowledge, skills, and competencies.

According to the mentioned above, in addition to its place in the academic environment of school, college, or university, music education also takes place in individualised lifelong learning and community contexts (Frühauf, 2019). This means that the ways of acquiring music education are very diverse, both formal and non-formal, and can be suitable for everyone. T. Frühauf emphasises that amateurs and professional musicians generally attend music lessons or short private lessons with an individual teacher with the aim of learning (Frühauf, 2019). Consequently, music can be learnt continuously, even for professional musicians and throughout life. Gruhn (2005) writes that diverse methods and concepts of music pedagogy are used in teaching and learning music in Europe, and they can differ depending on

conditions and cultural politics in a given country (Gruhn, 2005). Therefore, it can be concluded that the multifaceted concept and phenomenon of music pedagogy depend on various factors, including cultural policy in the country. Additionally, music education gives children the opportunity to get to know other cultures and learn to accept differences by acquiring various musical traditions (Váradi, 2022).

Music is one of the subjects in the field of cultural understanding and self-expression, and its content consists of knowledge, understanding and basic skills, as well as cross-curricular skills, values, and virtues (Stramkale, 2020). This allows us to conclude that music as a form of education is important not only as a tool for improving an individual's knowledge and skills, but also as a promoter of values and virtues. Chronological analysis of the development of music education curricula allows us to conclude that the conceptual approach to learning and teaching the subject of music has changed significantly in recent years. Previously, the basic requirements for learning and teaching music were dominated only by the features and types of activities characteristic of music, but now the achievable results on the subject of music have been interpreted in unity with other forms of art (Stramkale, 2020).

What concerns the concept of music pedagogy it could be primarily defined as a sub-branch of the science of pedagogy, which studies not only human musicality in the pedagogical process, but also the general promotion of education, upbringing, and development using the means of music (Stramkale, 2020). Therefore, music pedagogy integrates several processes related both to the pedagogical process itself and to current issues of education, upbringing, and development. Tina Frühauf emphasises that the objectives of music pedagogy focus on abilities, knowledge, experience, understanding, and interpretation in all areas of music (Frühauf, 2019). On the other hand, L. Stramkale (2020) acknowledges that the task of music pedagogy is to pass on from generation to generation a set of musical experiences, developing the ability to perceive and understand music, providing the opportunity to express oneself creatively while playing music, and enhancing understanding of the functions of music and the place of music in society. Therefore, the tasks of music pedagogy are mainly related to the development of human abilities, knowledge, experience, understanding, and interpretation, as well as the possibility of passing musical experience from one generation to another. Music pedagogy includes the concepts of music education, didactics, music teaching, and learning (Frühauf, 2019).

In summary, music pedagogy is a broad field of science that integrates music education, didactics, and learning and teaching processes. Music pedagogy is implemented both in school (formally) and in society (informally). As a subbranch of the science of pedagogy, music pedagogy is closely related to psychology (for example, perception of music, musical abilities, creativity, peculiarities of age development), philosophy (for example, aesthetic categories), general pedagogy (for example, upbringing, education), physiology (for instance, structure of the child's vocal apparatus) (Stramkale, 2020).

Thus, since music education and therefore music pedagogy cannot be separated from psychology, philosophy, general pedagogy, and physiology, they could be interdisciplinary related to such psychological issues as, for example, the potential of music education to promote an individual's emotional, spiritual or social well-being. It can also be seen that music education is of current interest and is desired by

people of different ages. The diverse nature of music education provides opportunities to learn music at different ages and regardless of the individual's social and cultural affiliation, while also gaining the opportunity to promote various aspects of well-being.

In the further presentation of the section, the normative and empirically based definitions of formal and non-formal education will be briefly provided. Since the beginning of the 21st century, a growing number of studies (e.g., Carr et al., 2018; Chang-Bacon, 2021 etc.) have shown that formal education cannot keep up with the dynamic changes in the world. Educational studies around the world focus on how to provide high-quality modern education to schoolchildren, university students, and the necessary lifelong learning to adults. Formal and non-formal education is ways to acquire knowledge, improve skills, and abilities; however, both forms of education have significant differences. The Council of Europe defines formal education as a structured education system that extends from primary school (in some countries from pre-school) to university and includes specialized technical and vocational training programs (Council of Europe, n.d.).

The Education Law of the Republic of Latvia (LR Saeima, 1998) states that formal education is a system that includes the levels of primary education, secondary education, and higher education, the completion of programmes of which is confirmed by a state-recognised educational or professional qualification document, as well as an educational and professional qualification document.

M. Kravale (2006) emphasises that the concepts of non-formal and formal education are defined similarly, and thus the boundaries are difficult to see. She defines formal education as a hierarchically structured and chronologically organised education system from primary school to university, which, along with academic studies, includes several specialised programmes and institutions for full-time technical and professional education. Formal education is an organised model of education, structured and administered by laws and curriculum objectives, methods and content, and aims to assess the knowledge and skills of students, students, and adults (Grajcevci & Shala, 2016). Evaluation of student knowledge or competences is based on the curriculum or the study subject programme, and these documents can, to a greater or lesser extent, be an obstacle to the individual approach to students (Council of Europe, n.d.).

The authors of the monograph *"From Formal to Non-Formal: Education, Learning and Knowledge"* (Žagar & Kelava, 2014) emphasise that informally acquired knowledge can become the basis for formal knowledge, which strengthens the importance of non-formal education. In the first article of Chapter I of the *Education Law of the Republic of Latvia* (LR Saeima, 1998), non-formal education is defined as an educational activity organised outside of formal education that corresponds to interests and demand (LR Saeima, 1998). However, M. Kravale (2006) emphasises that if education can be defined as a system, then non-formal education could be one of its subsystems.

Non-formal education mainly differs from formal education in its flexibility both in terms of curriculum and methodology, and yet learning in non-formal education is not random, it is conscious and organised (Grajcevci & Shala, 2016). Non-formal education is more focused on students, their needs, and interests; it quickly responds to the changing needs of individuals and society. Non-formal education is a

dynamic, diverse educationally developing system that is able to change quickly along with the intensively changing needs of society and individuals (Kravale, 2006).

One of the types of non-formal education is interest education. In the law of the Republic of Latvia, interest education is defined as addressing individual educational needs and wishes of a person, regardless of age and previous education (LR Saeima, 1998). Therefore, the chosen interest education has a close connection with the educational needs and wishes of the individual without limiting age and without requiring previously acquired knowledge. Interest education has a close connection to lifelong learning. G. Strods (2012) suggests that the concept of lifelong education merges with the concept of lifelong learning. Combining formal, non-formal, and informal education is important for lifelong education (Council of Europe, n.d.).

Summarising the above-mentioned about formal, non-formal, and interest education, it can be concluded that formal education is an educational system with a strict structure and procedure, which provides for the evaluation of the knowledge acquired by an individual. Non-formal education is mostly focused on the needs and desires of the individual without requiring prior knowledge and without age restrictions. Interest education is one of the types of non-formal education. All three forms of education – formal, non-formal, and interest education - can be implemented in music education, thus developing individual talents, abilities, and improving skills.

M. Kravale (2006), studying the non-formal education of young people in Latvia, acknowledges that the 21st century is a century of changes in the social, political, and economic spheres, therefore due to this rapid development in Latvia there is a need for changes in the field of education as well. This also applies to changes in educational forms. When evaluating Latvian education documents and on the basis of research and professional experience in the Latvian context, it is obvious that formal education in Latvia fulfils the same functions as in other countries. Formal education in Latvia is a structured system with regulatory documents. Both formal and non-formal and interest education are widely developed, yet little researched fields in Latvia.

The advantage of non-formal education is the implementation of individual educational needs and desires of a person regardless of age and previous education. In Latvia, interest education programmes have traditionally been organised as a form of non-formal education for children and young people, and the regulatory framework provides requirements for obtaining the status of an interest education pedagogue and the procedure for financing interest education programmes. Interest education programmes in Latvia help to develop abilities and talents, improve various skills, and spend free time meaningfully with children and young people (Rēzeknes novada dome, 2022). In Latvia, interest education plays an important role in the formation and motivation of cognitive interests of children and young people. Interest education has great potential for pedagogy; it is a tool for the development of a creative personality. Children and young people spend a few hours a week in interest education classes, and this stimulates them to continue the work they have started or to reflect on it at home (Kalniņa et al., 2012). It can be concluded that interest education is an essential form of education for children and young people, during which individuals can express themselves creatively, develop, and spend time meaningfully.

At the same time, interest education is closely related to career education, as it gives everyone the opportunity to develop career management skills (LR Ministru Kabinets, 2021). Although interest education is traditionally associated with children and young people, it is also quite common among adults and seniors. In the study by the European Commission on the inclusion of seniors in lifelong education in Latvia (Azamatova, 2020) it is emphasised that seniors are exposed to risks such as social isolation, loneliness, depression, and diseases related to disorders of the nervous system more than representatives of other age groups. Non-formal (interest) education in the context of lifelong learning potentially provides an opportunity to ensure the emotional, spiritual, and social well-being of seniors. It is important for older people to belong to a community, feel supported and needed, and feel well emotionally, spiritually, and socially.

In terms of education of different generations, it should be noted that nowadays in Latvia there is a transition from a traditional society to a knowledge society, which, among other things, assumes that each person creates knowledge, thus acquiring independent learning skills and becoming a self-determined individual (Strods, 2012). This transition is closely related to lifelong learning. In Latvia, seniors are not yet included in the lifelong education system, although there are already the first training courses in Riga, Daugavpils, etc. (Azamatova, 2020). That is why it is important to raise the issue of non-formal education (lifelong learning) for adults and seniors, because permanent knowledge acquisition or lifelong learning in the context of the knowledge society is viewed as formal, non-formal, and informal learning (Strods, 2012). Since 2015, a Senior School has been opened in Krāslava, Latvia, which serves as a non-formal education for seniors; there are similar schools in Aglona and Kuldīga (Azamatova, 2020). It should be emphasised that one of the goals of the Senior School is to involve the elderly in an active social life, improve their   health and prevent loneliness (Azamatova, 2020). Thus, it can be concluded that Senior Schools are focused on fostering the emotional, spiritual, and social well-being.

As to the formal and non-formal context of music education in Latvia, it is necessary to emphasise that this field has also been studied insufficiently. Music education in Latvia is implemented both in school (formally) and in society (non-formally), including various types of musical activity: singing, playing musical instruments, rhythmizing, listening to music. Today, a music education system in Latvia consists of state, municipal and private education institutions that provide professionally orientated, professional secondary and higher education programmes (LR Ministru Kabinets, 2021). Both formal and non-formal music education is a way to gain new knowledge in music or develop a talent.

However, based on the above mentioned, formal and non-formal music education are two distinct types of music education. Andris Vecumnieks, a professor at the Jāzeps Vītols Latvian Academy of Music, emphasises that learning music in formal education requires systematic and persistent work from both the student and the parent, and that music education requires a certain system, order and responsibility (Vecumnieks, 2020). Thus, formal music education for students is based on systematic work, which probably requires a lot of responsibility and constant attention from both the student and parents. Formal music education requires more systematic work and there is always an assessment at the end of learning, while non-formal music education is a more flexible form of education, which is often more suitable for both students and busy adults and seniors in today's dynamic life.

Non-formal music education is topical at all stages of life; however, nowadays a special emphasis is placed on the non-formal music education of adults and seniors. The State Service for the Quality of Education, with the support of the European Social Fund, has been offering *out-of-formal education* in Latvia since 2015. The main goal is to grant a certificate to a person who has skills and knowledge in the specific field and which has been obtained outside of formal education (IKVD, 2015). Experts in the field of music have an opportunity to prove their knowledge in music by applying for a test in the form of an exam at different music schools in Latvia, such as NVM Riga Dome Choir School, A. Kalniņš Cēsis Music Secondary School, Ventspils Music High School, J. Ivanovs Rēzekne Music Secondary School. Therefore, there is a noticeable development in non-formal music education in Latvia, which in the long term will positively affect the demand for non-formal music education among adults. As a result of the study *Interest education in Latvia and the role of interest education institutions* (Kalniņa et al., 2012), it was determined that the cultural programme, which also includes musical lessons, is the most frequently attended interest education programme. Non-formal music education in Latvia is of special importance, which can also be explained by the old Latvian tradition – singing folk songs at home and the marker of the identity of Latvia – the tradition of the Song Festival for almost 150 years. The topicality of non-formal music education in Latvia for adults and seniors is evidenced by the active functioning of senior choirs throughout Latvia.

Summarising the information on formal and non-formal music education in Latvia, it can be concluded that formal music education involves a certain order in the educational process. Among children and young people, formal music education is not only the development of talents, useful spending of time, but also the way of disciplining oneself and doing work systematically, in which parents also play an important role. However, among seniors, formal music education is not current in Latvia. On the other hand, non-formal music education in Latvia is in demand at all stages of life.

Well-being at Different Ages in the Context of Music Education

Well-being is an important topic for individuals, society, and public policy around the world (Sheppart & Broughton, 2020). Everyone wants to feel good regardless of age: for children, well-being can develop naturally, but young people and adults have an opportunity to take care of their own well-being.

The positive influence of music on human development and well-being has been confirmed by many studies (see, for instance, Hays & Minichiello, 2005). Music and musical activities affect the individual differently at different ages. For preschool children, musical activities include role play, playing games, playing with toys etc. Through these activities, children express their emotions, because the emotional experience of children while playing and listening to music is very clearly visible in children's behaviour, for example, playing music and listening to music can calm a child (Woodward, 2005).

L. Stramkale points out that music a) provides students with an experience that expands their thinking, b) promotes independent and creative application of skills in diverse life situations as well as understanding of the surrounding world (Stramkale, 2020). Therefore, without a doubt, music has a positive effect on the development and well-being of the individual. Gary McPherson (2007) adds that music affects

people's lives, children's education, and quality of life in communities; also research shows increasingly that music is the basis for children's creative, intellectual and emotional development.

In today's complex and stressful world, human well-being is an increasingly relevant issue, as evidenced by the increase in the number of studies and scientific articles on this topic. Well-being is an important factor characterising quality of life and should be promoted at any age. If feeling of well-being is generally easier to promote in children, young people, and adults, or at these ages its improvement depends more on the individuals themselves, older people often encounter loneliness and depression in their everyday life. A study on active music playing as an opportunity to improve the subjective well-being of older people shows the relationship between active music playing and subjective well-being in the lives of older people. Active music playing was confirmed to improve the social, emotional, and cognitive well-being of older people (Creech et al., 2013). Another study (Daykin et al., 2018) concluded that in late adulthood, regular music and singing together help improve and maintain well-being, prevent loneliness and isolation, depression, improve mood, and prevent mental health disorders. Therefore, the collective music and singing together play an important role in creating well-being, helping elderly people not feel lonely and depressed, and maintaining their mental health. Research (Daykin et al., 2018) has also indicated that targeted music and singing practice can improve mood and reduce anxiety in certain age and social groups, including young adults, pregnant women, and prisoners. Therefore, music helps people feel good at different ages and in different life situations.

2011, in a school of New Zealand after the earthquake a study was conducted on the positive effect of singing on students and teachers. Students and teachers sang together every day with the aim not to learn to sing but to feel good. Research (Rickson et al., 2018) showed that unforced singing has a positive effect on the well-being of students and teachers. The study showed that, on the one hand, singing can be a learning process aimed at acquiring or improving skills, but, on the other hand, it can promote participation and the formation of well-being, thus positively influencing the well-being of students (Rickson et al., 2018). W. Gruhn (2005), while studying music education, also believes in a similar way, pointing out that music education in secondary schools is usually not performance-orientated, the main goal being to develop the student's interest in music.

Various types of group classes focused on people's interests are in increasing demand among adults and seniors today. In the recent systematic review of the literature (Sheppard & Broughton, 2020) authors concludes that active participation in musical activities maintains and improves the well-being of older adults. The studies analysed in this review, focused on older adults, show a clear link between social participation in music playing together and positive outcomes in the development of well-being in older people, thus illustrating active participation in cultural life as an important social factor that promotes health (Sheppard & Broughton, 2020). Therefore, playing music or singing together not only has a positive effect on emotional well-being, but is also closely related to social well-being.

From the above mentioned, it can be concluded that well-being is important at all stages of life, and music has a direct connection with the well-being of an individual. Music helps children relax and express their emotions. For students, music

promotes creativity and the application of skills in various life situations. Music for adults and older people helps to prevent depressive feelings and signs of loneliness. Playing music and singing together has an important role in creating a sense of well-being. Research indicates the positive influence of music on the formation of human well-being regardless of culture, social status, and age group. The ways in which music can be learnt to create a sense of well-being are diverse and different for various cultures. It is important to emphasise that music (especially singing) helps create a sense of well-being if the goal is not to 'teach singing', but to sing together and be together. Therefore, unity and togetherness while playing music are important in creating a sense of well-being.

Music Education and its Connection with Forms of Well-being

Music education is a very diverse branch of education and is suitable for different ages. Based on the analysis of literature, it can be concluded that music promotes various types of well-being and factors related to it, but it is especially emphasised that emotional, spiritual, and social well-being can be promoted with the help of music. Today, music is used successfully not only in medical and psychological treatment programmes and interventions (for example, music therapy), but has also found its application in the educational system (for example, using the fact that music lessons strengthen the physical and spiritual health of students) (Андреева, 2016). Therefore, in addition to health care, music has also played an essential role in the field of education, promoting various forms of well-being for people involved in educational processes. Insights and opinions of various authors about the connection of music education with emotional, spiritual, and social well-being will be presented in this section of the article.

A. Music education and emotional well-being

Emotions and their role in promoting well-being are a topical aspect of research today. Emotional well-being is important at all ages, and, according to Suzanne Mauri and Nikki Rickard (2016), in recent years it has been increasingly recognised that social-emotional competence and well-being have a significant impact on how students experience their time at school and how students learn. A doctoral student Gunita Elksne and professor Zanda Rubene (2018) of the University of Latvia, researching the issue of emotional well-being, emphasise that positive emotions can stimulate various abilities and traits like interest, enthusiasm, optimism, loyalty, and motivation to act. Emotional well-being activates thinking and the ability to perceive new knowledge, thus making students' learning more productive.

However, it is pointed out that the issue of participation of children and young people in making music together to improve social and emotional well-being is not adequately researched (Maury & Rickard, 2016). Diana Boer and Amina Abubakar (2014), studying the effect of listening to music in the family on the well-being of parents, children, and young people, have discovered that families play the main role in the social and emotional development of young people; however, there is little empirical evidence of the positive effect of musical family rituals on social and emotional well-being. A study, in which 760 young people from Kenya, the Philippines, New Zealand, and Germany have participated, discovered that in different cultures listening to music in families and peer groups promotes family and peer cohesion. As a result of the study, it was concluded that through music and listening to music, emotional experiences in the family are strengthened and that

thanks to musical activities in families and peer groups, the social and emotional well-being of young people increases in different cultures. Therefore, it can be concluded that music has a positive effect on the emotional well-being of an individual regardless of culture and age.

Chinese scientists Man Chong Leung and Rebecca Cheung (2020), in their study of the importance of music in creating well-being in adolescents, have found that participation of adolescents in music activities, especially in the process of learning music, can promote their emotional development, which is an important ground for their emotional well-being. Thus, not only music as a field, but also music education as a form of activity, is important in the formation of emotional well-being.

Līga Vinogradova (2021), in her study on the role of emotions in preserving and inheriting the tradition of the Song Festival, points out that one of the most emotionally saturated and positive events in Latvian culture is the Song Festival. These events are clearly linked to non-formal music education in Latvia. She has distinguished several sub-themes related to the Song Festival (consequently non-formal musical education for Latvian residents of all ages) and their impact on human emotions.

Emotions can motivate people to participate in celebrations and daily practices; thus, emotions can also motivate a person to participate in non-formal music education. Emotions can be a benefit or an effect of a celebration, which means that by participating in a celebration, we gain positive emotions and experiences. Triggers of positive emotions can be the leaders of collectives, as well as the repertoire of the celebration itself, the meaning of songs and their lyrics. Thus, it is important for group leaders to be competent in their field, to use the basis of formal musical education to promote positive emotions in the participants, and it is also important to note the importance of the repertoire in creating positive emotions in the participants. It should be noted that an event like the Song Festival, by promoting strong expressions of emotions, promotes not only emotional, but also spiritual and social well-being.

B. Music education and spiritual well-being

Spirituality is a complex process that has various definitions. Music and spirituality have been closely related and inseparable fields since the beginning of humankind. Music therapists Liesel van der Merwe and John Habron (2015), in their study on the connection between music education and spirituality, acknowledge that it is important not to look for a definition of *spirituality in music education*, but to provide an analysis of how music educators and researchers, as well as those in related fields, describe spirituality. This means that the view on spirituality can be expressed in different ways in different scientific disciplines and fields of practice, as well as for each individual. Likewise, the development of spiritual well-being in music education can occur differently for each individual.

The relationship between music, health, and spiritual well-being is complicated (MacDonald et al., 2012), and yet there is research on the effects of music on human health and spiritual development in the context of music therapy (e.g., Aldridge, 2006). Of course, people use music in different ways depending on the time, mood and space; for instance, some people use music as motivation, others as a sedative,

others as an alternative therapy, some to gain an understanding of their world or enjoy its abstract qualities (Hays & Minichiello, 2005).

The current importance of spirituality in music education is demonstrated by conferences, for instance, in London in 2017 the *4th Nordoff Robbins Plus Research Conference* and the *4th International Spirituality and Music Education Conference* were organised, dedicated to the exploration of spirituality of music, focussing on the interdisciplinary dialogue between music, well-being, and education. The conferences made it possible to present studies on individual feelings and experiences in the context of music education, as well as to discuss and analyse spirituality in education in the field of music (Hendrick & Smith, 2019).

According to T. Freeman (2002), spirituality in music education promotes deep, meaningful connections between teachers, students, and the process of making music. Spiritual approach also affects the physical, emotional, and cognitive aspects of each student, respecting and supporting each one equally. Students engage in music with greater body strength, clearer understanding, unlimited creativity, and increased enjoyment, and it should be stressed that promoting spirituality in music education also ingrains a positive musical outlook on life.

A recent study by Finnish researcher Sari Murtoten (2018) on the role of music in the spiritual development of young people concluded that music has a positive effect on the spiritual development of Finnish young people. Especially, young people's spirituality was promoted by spiritual music, which was related to the current issues of young people's lives and the early life experience. The theory of music education of Zoltan Kodaly, a Hungarian music educator, aims to teach people in physical and spiritual harmony (Váradi, 2022). Furthermore, art and especially music require creative and critical thinking, which also promotes children's spiritual needs (Freeman, 2002).

In music education, spirituality is expressed mainly in emotions, feelings, thoughts, and experiences that are achieved through music. Suzanne Mauri and Nicky Rickard (2016), studying music as a factor that promotes well-being in the school classroom, show that the way students are motivated to participate in musical activities in the classroom can promote or hinder the formation of spiritual well-being, because both the choice of music and the way of teaching are important.

It should be noted that spiritual well-being is a very little researched area in formal, non-formal and interest education. Studying spirituality is a complicated undertaking because spirituality is related to the unique inner world of each individual, but this does not mean that research on this topic is impossible. Thus, for instance, study has described the spiritual musical environment as a reflection and inspiration of the entire school community (Freeman, 2002). Therefore, one of the responsibilities of music teachers in the context of formal education should also be to care for the spiritual environment of the school.

To promote student's spiritual well-being, the music educator in the music classroom should respect the inner core of each student, ensuring that students are emotionally, physically, and cognitively uplifted, especially during the most stressful and troubling stages of life (Freeman, 2002). It is important that the teacher understands the needs of each student to help build spiritual well-being in the classroom. Spiritually intelligent music educators and their students can gain much

from learning and performing within their classroom (Freeman, 2002). Thus, the level of spirituality and spiritual well-being of the music teacher is also essential for the development of spiritual well-being of his/her students. Tamara Freeman includes her philosophy of spiritual music education in the following original mnemonic (see Table 1).

Table 1. Key aspects of the philosophy of spiritual music education
(adapted from Freeman, 2002)

Sensitivity	The teacher demonstrates empathy and flexibility
Personality	The uniqueness and importance of each student is valued
Insights	Students' knowledge and ideas are intrinsic in the class
Raison d'etre	Current and long-term humanistic goals are nurtured
Independence	Standards of excellence support the positive self-image of students
Togetherness	Respect promotes optimal musicking and relationships

Thus, it can be concluded that spirituality can be especially important in music education, because music itself promotes specific emotions, feelings, and experiences in an individual. Spiritual well-being can be promoted by participating in formal and non-formal music education. However, it could probably develop more in non-formal and interest education, where the individual is not tied to certain, often externally set learning tasks and goals. Spiritual well-being in music education can be promoted by listening, seeing, feeling, moving, and coordinating memories, often accompanied by deep emotions that evoke joy, happiness, bittersweet sadness, or other emotional experiences (Altenmuller & Schlaug, 2012). All these activities are possible in formal, non-formal and interest education, and it is evidenced that spirituality is clearly related to emotions, and spiritual well-being is developed in close connection with emotional well-being.

C. Music education and social well-being

One of the important aspects to ensure the social well-being of individuals is their participation in groups and communities that provide opportunities and create an environment for varied and active communication and social contacts. In the study by the Hungarian researcher Judith Váradi (2022) on socioemotional learning and its connection with music education, the influence of the socioemotional field on children's knowledge, skills, attitudes, as well as effective management of their emotions and maintaining social connection in daily communication was emphasised. The study showed that music education is not only related to teaching and learning music, but is closely related to the social and emotional well-being of students.

An important aspect that determines social well-being is a sense of community and belonging. Whether children play music with one parent or with the entire family, they can experience a sense of community, which is a contributing factor to social well-being (Packer & Ballantyne, 2011; Váradi, 2022). Therefore, making music together has a direct connection to the individual's social well-being. Working in groups and presenting performances within the framework of music education builds confidence in children, who can see their achievements, show compassion to others, forgive mistakes, and respect each other during the work process and at the end of the process (Váradi, 2022), thus the learning process in groups is essential both at the learning stage and also at the presentation stage; it teaches and

promotes empathy and social well-being in children. J. Varadi (2022) emphasises that a musical performance is a good opportunity for children to practice various social and emotional skills and that experiencing belonging to a community develops children's individual self-expression abilities. Therefore, it can be concluded that music education, which is based on making music together or singing together, contributes the most to social and emotional well-being.

In 2010, associate professors Jan Packer and Julie Ballantyne of the University of Queensland, Australia, conducted a study on the effects of attending music festivals on the psychological and social well-being of young people (Packer & Ballantyne, 2011), which can be described as the impact of non-formal music education on the psychological and social well-being of young people. The study revealed several positive factors that influenced the social well-being of young people. Young people who participated in the festival and were actively involved felt a sense of belonging to the event much more than those who were in the audience. This finding presents evidence that social well-being in non-formal education is enhanced by active participation in the music making process. Sharing experiences with others provides a sense of belonging and social integration that can often continue beyond the event (Packer & Ballantyne, 2011).

Another important aspect that contributes to social well-being in non-formal music education is that after the end of the event, a new stage begins – waiting for the next event, which strengthens the desire to further engage in non-formal education and strengthens social well-being among young people. Despite social benefits, participating in music festivals can also reduce its positive effects if it is too frequent. The study results emphasised that attending a festival once every few years showed higher social well-being results (Packer & Ballantyne, 2011). Therefore, it is important not to overload young people with participation in festivals to avoid losing their positive influence on the social well-being of young people. It is similar in Latvia, where the Song Festival takes place once every five years. Therefore, it can be concluded that participation in festivals clearly promotes social well-being for young people and all festival participants.

Social well-being is especially important for older people. The educational role of music for people of different ages not only affects the development of their general skills, but also promotes social and emotional well-being (Váradi, 2022). Non-formal music education provides life focus, sustains ongoing interests, promotes socialisation, and provides a way to contribute to society for retirees, thus clearly contributing to social well-being (Hays & Minichiello, 2005).

In a qualitative study on the importance of music in the lives of older people (Hays & Minichiello, 2005) it has been concluded that non-formal music education for older people contributes to their emotional, social, intellectual, and spiritual well-being. Furthermore, L. Vinogradova (2021), studying the role of emotions in preserving and inheriting the tradition of Song Festivals, emphasises that emotions are closely related to the formation of an individual's belonging and identity. Therefore, it can be assumed that through emotions, participants gain a sense of belonging, which is the main factor of social well-being, and also form their identity, which is closely related to spiritual well-being. Thus, it can be concluded that emotional, social, and spiritual well-being are integral and unified phenomena.

Conclusions

1. Topics related to the impact of music education on emotional, spiritual, and social well-being have gradually become more urgent in recent years. At different ages, music and music education contribute to different types of well-being. Music promotes creativity and the application of skills in various life situations for students. Music and playing music for adults and seniors help prevent depressive feelings and signs of loneliness.

2. In the research, various ways have been characterised that allow promoting the well-being of students within the framework of music education. Music education is primarily closely related to emotional well-being, which in turn are also related to social and spiritual well-being. As research shows, music education promotes emotional, spiritual, and social well-being for individuals of different ages through communication and being together, but it is especially important for older people. In the opinion of the authors, social and emotional well-being is often combined with socioemotional well-being, emphasising their complementary importance. Making music and singing together promotes various social skills, thus positively influencing social well-being and, respectively, emotional well-being. It is important to emphasise that making music and especially singing help create a sense of well-being if the goal is not to 'teach singing', but to sing together and be together. Therefore, one of the important aspects of creating well-being is unity and togetherness during music making.

3. From the findings of several authors about the types of well-being (emotional, spiritual, and social) in three forms of music education (formal, non-formal, and interest education), it can be concluded that emotional well-being forms in different ways in music education. Motivation and experience acquisition can serve as factors contributing to emotional well-being in formal, non-formal, and interest education. In all three forms of music education, emotional well-being also overlaps with social well-being, because when learning music, the individual is usually in contact with others. When working in choirs or other music groups, you can feel good emotionally, socially, and spiritually through mediation of leaders who are able to create appropriate conditions for promoting emotional, social, and also spiritual well-being. In terms of spiritual well-being, it should be noted that in formal education, the teacher is responsible for spirituality in the classroom and the way, methods and music selection that promote spiritual well-being. Spiritual well-being is formed on the basis of emotions, whereas emotions are formed under the influence of music. Spiritual well-being can also be gained through participation in non-formal music education, choirs, community musical events, festivals, and concerts.

4. In music education, emotional, spiritual, and social well-being are usually closely interconnected, and one type of well-being can lead to another type(s). There is not much literature on the given topic, and it is not easy to summarise it because of the different research contexts. The theoretical literature studied will serve as a basis for the development of a deeper theory for an empirical study of emotional, spiritual and social well-being and its formation within the framework of various forms of music education at different ages.

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AN ETHNOGRAPHIC REVIEW OF THE DAILY ACTIVITIES OF VANTAA'S TEMPO ORCHESTRAS: IT LOOKS LIKE PLAYING, BUT THERE IS MUCH MORE

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Abstract

Venezuela-based social music education programme El Sistema has been operating in Vantaa since 2009. The Vantaa Tempo Orchestra is a key tool in El Sistema Finland's pursuit of musical and social goals. These include a partnership between children from diverse backgrounds and a good and meaningful life with music playing as an important part of it.

In this article we address the significances of the Tempo Orchestra's orchestral work in El Sistema Finland's context in Vantaa. The research is topical and important, as it explores low-threshold, goal-oriented leisure activities based on the "Finnish model". In addition, the study provides information about the Finnish elementary school system as a comprehensive and supportive context for students at increased risk of social exclusion. The research questions in this article were:

- *What are the main elements of Vantaa El Sistema Finland?*
- *What is going on behind the scenes?*
- *How can the social educational elements and music educational elements in Vantaa El Sistema Finland's activity be seen?*

We observed activities throughout the school day, in performances, behind the scenes, in instrument lessons, not just orchestral rehearsals. In this study we used an ethnographic approach strategy. The data were based on the participating observations and notes made at schools offering Vantaa Tempo orchestral activities during the 2021–2022 academic year. The analysis is ethnographic based on the material and the interpretation is hermeneutic.

Results: School and part of the school day are appropriate contexts for Vantaa Tempo Orchestras to act in. The activities contribute to one of the region's interventions, social inclusion, and the promotion of the democratisation of art. Most of those who want can at least try playing in the Tempo Orchestra and many of them find their own important issue in it. The expansion of operations will bring new employees, whose sharp introduction to the principles of El Sistema without causing problems on their own pedagogical personality is a topical challenge.

Background and previous studies

El Sistema, a social music education project started in Venezuela in 1975. It has expanded and has been applied in at least 65 countries. All children in Venezuela have the right to participate in El Sistema (https://elsistema.org.ve/estructura-academica/). Of Venezuela's 28.6 million inhabitants, a major proportion of children, youngsters, and young adults, as well as special groups of adults, participate in activities. There are more than 1,700 orchestras providing free facilities, teachers, musical instruments, and uniforms. In addition, El Sistema Venezuela comprises more than 1,400 choirs and more than 2,600 other music groups. (https://elsistema.org.ve/estructura-academica/). The idea of free and easy access is to remove economic barriers to musical pursuits and thereby promote inclusion in society (Lesniak, 2013). Music education for the entire community also aims at securing an audience for classical music in the future (Burton-Hill, 2013).

El Sistema Venezuela, founded by Abreu cannot operate the same way everywhere, and the operating structure is different in other countries because of changing situations (e.g., Lesniak 2012; Sæther 2017). According to Abreu (1938–2018), El Sistema is like an amoeba, a system that is constantly changing and suitable for different contexts (Tunstall, 2012). Abreu was convinced that a simple relocation to a different environment 'as is' cannot be carried out - it should be converted into the essentials of each context (Majno, 2012, 58).

In Finland, El Sistema in the form of Tempo Orchestras began in 2009 in Vantaa as part of the "Whole World in the suburbs" Project. The programme was adapted to suit Finnish society, with a social starting point. The aim is to increase the partnership between the multi-ethnic and multi-background children, as well as to increase interaction between families. Its aims include preventing racism and helping immigrant children and their families to integrate into Finnish society. In the Finnish model, the field of education and learning meets with leisure activities, which implement the democratisation of music by physically introducing basic art education into the pupils' school day. (Sistemafinland.fi) The operation has also started in other Finnish cities, but in this article, we have concentrated on Vantaa.

The new national "Finnish Model of Having a Hobby" offers Tempo Orchestras opportunities to start activities in connection with music schools and institutes (https://minedu.fi/suomenmalli). The Tempo Orchestra in Vantaa was connected to the Vantaa Music School (until 2023), which receives municipal funding (as now when it works in the children's culture department of the city).

One of the purposes of this study is to explore El Sistema's future expansion and how it could succeed. Examples around the world showcase where the expanding has been too rapid leading to a decline in the quality of music education (e.g., Majno, 2012). Morin (2014) notes that the effect of El Sistema spreading too fast and uncontrollably with unstable funding is for it to run out after only one season of operation. Similarly, motivated music educators may be difficult to find for work that will probably last only a short time. The experience of the participants and the community has shown that uncontrollable orchestral activity ends negatively (Puromies & Juvonen, 2023).

El Sistema Researches

Many studies have been written about El Sistema, although publishing critical scholarly research has been limited (Majno, 2012; Puromies & Juvonen, 2020). Baker (2016) warns the actors inside El Sistema not to go further in developing the programme until the errors identified by the critical research have been corrected. According to Baker (2016), El Sistema is a trademark in which problems must be considered, and it should not be used merely as an idealised brand.

Baker and Frega (2018) referred to El Sistema's history arguing that the programme focuses on filling the country with orchestras rather than educating musicians. They also claimed that the research on El Sistema and its history from the 1996s was idealised, clichéd, and mainly used only the texts published on El Sistema's own website (Baker & Frega, 2018).

In 1997, Estrada and Frega presented critical reviews of El Sistema, but their works were largely ignored. Twenty years later, similar critical research results were brought to light again. Thousands of children have gone through a system that has not been reformed in any way, even though the reform would have been important and responsible for the importance of social music education (Baker & Frega, 2018).

Bolden, Corcoran, and Butler (2021) highlight several limitations in current research and show in which direction further research is needed. The results of the studies carried out have inevitably been influenced by different geographical conditions, students, teachers, curricula, the age of the programme, financial and communal support, such as the relationship with a professional orchestra or a university partner. The socio-economic heterogeneity of these different contexts makes it challenging to draw conclusions about the effects of El Sistema and the other programmes inspired by it.

Puromies and Juvonen (2020) presented 46 of the most important El Sistema studies using the methods of a systematic literature review. In their article from 2023, they brought out a study on experiences of the participants of Vantaa El Sistema Finland (Puromies and Juvonen, 2023).

Baker (2014) began his research with a clean slate without presuppositions about the method. He lifted the romanticising myths of El Sistema. Its good reputation is based on good public relations work and short, well-prepared visits to Venezuela. Baker (2014) offers constructive criticism of El Sistema's music education philosophy: it has no orientation, no meta-level, only good-sounding melodies. One point of criticism is the lack of broad music education: rehearsing music pieces for a performance is not the same as music education. Baker's (2014) critique is summed up in the following concepts: not musicians but players; not learning but practice; students become performers as technical masters of certain musical compositions, not artists.

Booth (2009) wrote his praiseworthy description paper concerning El Sistema after a one-week visit to Venezuela. Baker (2014), instead lived in Venezuela for a year and saw the reality quite differently. One interesting section of Booth's article (2009) contains a rewarding reflection on moving El Sistema's ideal to the United States. El Sistema USA relies heavily on the Venezuelan model but is a modern application because it is child centred.

Uy's (2012) article contains many practical descriptions. The author spent five months in Venezuela, and his views are similar to those described by Baker (2014). The El Sistema-method is based on the amount and repetition of work without a sense of individuality. The participant is a part of the machine, and the programme is not even aimed at low-income students or families (Uy, 2012). According to Uy, the sociological study on El Sistema should address issues of social inclusion and try to find answers to the question how music could work to shift differences of class, cultural, political, and geographical issues towards a greater social harmony and action (Uy, 2012).

The Nature of the Vantaa El Sistema as a Phenomenon and understanding the Entirety

Research questions

In our previous study (Puromies & Juvonen, 2023), we studied the experiences of children participating in the Vantaa Tempo Orchestra using theme interviews. Most of the statements were positive or neutral in nature. The objectives of the activities were said to bring out good perspectives on the growth and development of the participants. El Sistema's practical solutions in Vantaa work mainly as planned. Similarly, elements of the sociocultural animation theory behind the activities can be mirrored in the Vantaa application of the programme. After that we are faced with the research questions for the research in hand:

1) *What are the main elements of El Sistema Finland?*
2) *What is going on behind the scenes?*
3) *How can the social educational elements and music educational elements in Vantaa El Sistema Finland's activity are seen?*

We did not only observe orchestral rehearsals, but we were present throughout the school day, in performances, behind the scenes, and in instrument playing lessons. We are interested in exposing opening the activities which have offered the participants these positive experiences (Puromies & Juvonen, 2023).

Research strategy

In this research we focus on ethnographic method and analysis. We aim to a hermeneutic interpretation of the data. The data were collected during a participatory observation that lasted for one school year in three Vantaa schools where Tempo Orchestra work was taking place. Three public performances of Tempo Orchestra were observed during this time. One of them was in Tampere, with the Tampere Tempo Orchestra playing together with Vantaa Tempo Orchestra. The analysis is ethnographic, strongly based on the material, but nevertheless with an abductive grip. The interpretation is hermeneutic. The observation presented in Table 1, was carried out by the first writer of the article (M. P).

Table 1. Participatory observation during the academic year as tabulated

Date	1. School A	2. School B	3. School C	School day	Orchestral rehearsal
07.09.2021		x		x	
09.09.2021			x		x
10.09.2021		x		x	x
13.09.2021	x			x	x
27.09.2021	x			x	x
25.10.2021	x			x	x
26.10.2021	x			x	x
01.11.2021	x			x	x
02.11.2021	x			x	x
15.11.2021	x			x	x
26.11.2021	x			x	x
10.01.2022	x			x	x
11.01.2022	x			x	x
25.01.2022	x			x	x
17.03.2022		x		x	x
22.03.2022	x			x	x
24.03.2022		x		x	x
05.04.2022	x			x	x
08.04.2022		x		x	x
19.04.2022	x			x	x
26.04.2022	x				
02.05.2022	x			x	x
23.05.2022	x			x	
26.05.2022	x	x			

Tempo Orchestras operated in six schools in Vantaa city during the academic year when the observations took place (2021–2022). The eastern side of the city of Vantaa was chosen as an observation area because the orchestra had operated there since the beginning (2009). The observation took place while the first writer (M. P.) was working as a substitute teacher at the schools being observed. After the school day, she stayed at the Tempo Orchestra's rehearsals, observing their activities. The orchestras operated twice a week for two consecutive days at each school.

The area where the observation was done is in Finland's most immigrant densest city. The proportion of immigrants to Finland in Vantaa among the working-age population is 23 per cent. The highest proportion of foreign language speakers was at the end of 2021 in Hakunila, East Vantaa, at 32 per cent (Saukkonen, 2022, 15-16).

Statistically, according to labour market placement, income and housing, the immigrant population in the Helsinki Metropolitan Area is in a worse position than the native population. In 2020, the employment rate of immigrants was 56 per cent in Vantaa. On average, adults who belong to the second immigration generation also fare worse in life through education, employment and income than their peers with a Finnish background (Saukkonen, 2022, 70-75).

In the area where our observations were done, by many indicators, the school is the most worrying area in Vantaa. There, the low-income rate, the unemployment rate,

and the low level of education (the proportion of those who have only completed comprehensive school) are higher than elsewhere in Vantaa. The "City's News" reports that the area is one of the Positive Special Treatment Action Plan' areas. The city of Vantaa also has plans to increase the number of cultural events to improve the comfort of the area (https://www.vantaa.fi/en/topics/news/). A high degree of substance dependence is also evident in the area. School A which was chosen as the main observational target is just right for social interventions like the Tempo Orchestra because of the socio-economic background of the school's adoption area.

As one participant spontaneously described his living conditions:

> *At first, we lived together in another apartment with dad, but there was no air conditioning and nothing was done about it, even though we complained. Then my dad moved to another apartment, which at first had a nice playground, but then somebody completely trashed it. And no one has fixed it yet, even though we have asked many times,*

Ethnography as a Method in This Sub-research

Gadamer and Nikander (2004) speculate about the scientific point of view in the spiritual sciences like the ethnography. They wonder if it is possible to use the term 'research' at all. The scholarly nature of such knowledge seems to be closer to the intuition of the artist than to the spirit of the method of natural science research. Certain testability distinguishes the ethnographic methods used from a popular nonfiction. Campbell and Lassiter (2014) present ethnography as a creative and artistic rather than an analytical or technical method.

Ethnography combines linguistic expressions with cultural practices, binding together social organisations, social events, symbolic and material resources, and interpretive practical situations. For a researcher, it requires the ability to step back to achieve objectivity, as well as ability for identification and empathy, aiming to achieve an insider's perspective. Ethnography is based on a desire to understand the entirety (Anttila, 2006). Ethnographic studies do not count, verify, or carry out fact analysis but instead they do analysis of perceptions, meanings, and the construction of the social world. Like Baker (2014), in this sub-research we are primarily interested in culture, ideology, and understanding Vantaa El Sistema as a whole phenomenon.

Ontologically, in ethnography, a human being is understood to be intentionally active and goal oriented. Human beings know, plan, and value issues and meanings. Human activity gives rise to cultures and the cultures shape human beings (Anttila, 2006). Campbell and Lassiter (2014) consider ethnography to be deeply personal and opinionated, as well as deeply subjective. They follow a long tradition of philosophical and critical thinking that examines the idea of objectivity. The pursuit of a purely objective perspective is impossibility. The objective research setting in ethnography masks world views, sensitivities, agendas, hopes and aspirations (Campbell & Lassiter, 2014). The observations, research perspectives, approaches, and results are always selective and experienced by the researchers in their own way (Anttila, 2006).

However, it requires nurturing reciprocal relationships, which mean that ethnographers must do more than participate in events and conduct interviews. Ethnography requires commitment to be in contact with people, to engage in

dialogue, and to establish genuine connections. Meaningful participation also requires that the researchers make themselves useful to the people they work with (Campell & Lassiter, 2014). Even in the hermeneutic tradition of science, subjective views have risen alongside the objective view of science (Anttila, 2006).

One of the more important concepts in hermeneutics is the hermeneutic spiral. Siljander (1988) describes three different meanings in which a hermeneutic spiral can be used. In the first sense, it is stated that the formation of knowledge has no real beginning. Behind all new understanding is pre-understanding, which changes and is corrected as understanding and interpretation progress. However, it does not change completely, maintaining contact with the earlier version. Another meaning of the hermeneutic spiral is to understand it through the interpretation of the parts and the whole. For example, when interpreting a text, parts of it cannot be understood without the whole, but the interpretation of the parts affects the interpretation of the whole (Siljander, 1988). According to the Hermeneutic Rule, the wholeness must be understood from the individual part and the individual part from the wholeness (Gadamer and Nikander 2004; Anttila, 2006).

The third meaning is the incompleteness of interpretations and conceptual definition. In this case, the concepts cannot be precisely defined before research, but research can contribute to changing the definitions of the concepts. As the research progresses, the researchers seek to question their own preconceptions and correct them (Siljander, 1988). Qualitative research must be started with an open mind, free from preconceptions (Baker, 2014). The researcher must be interested and knowledgeable in the subject, to be able to detect the features of the phenomenon being studied from the beginning (Anttila, 2006).

This study delves into El Systema programme through the following the steps listed by Dey (1993) and Anttila (2006). Reflection is an essential part of the process. It includes a detailed description of the phenomenon, interpretation of the contents of the phenomena and making the matter understandable (in this case Vantaa El Sistema). This means finding and conceptualising the characteristics and meanings of the whole phenomenon.

Our research method was participant observation; sometimes we acted as an educator, and sometimes we were passive event followers. The events were tentatively divided before entering the field, based on previous research and its thematic interview material and the field-working ethnographer's comprehensive knowledge of the topic (Puromies & Juvonen, 2020, 2023). We started the analysis during the data collection stage. The categories of preliminary analysis were finally clarified during the final analysis phase. Our follow-up period was long and dense enough for all the laws and routines of the research topic to take shape and open. In notes written by the observer (M. P.) on 5 April 2022 state that "The research material is clearly becoming saturated, but I want to follow until the end of the current semester".

The observer of the fieldwork (M. P.) made use of her knowledge of the phenomenon gained from almost eight years of following the activities of Vantaa El Sistema. The earlier research and articles written based on it also increased the knowledge of the research topic. It is important for the researcher's own unique perspective and experience to be brought into the ethnographic processes. It requires awareness and understanding of one's own perspective or position when carrying out research

(Anttila, 2006; Campell & Lassiter, 2014). For this study, we limited the material to the academic year in which the observation period took place.

Based on her prior understanding and prior knowledge of the observer (M. P.), her attitude (as a pedagogue) about the goals and implementation of El Sistema ideas applied to Vantaa, Finland was positive. As a researcher, she kept her preconceptions about the case as neutral as possible for the duration of the data collection. The potential developmental issues to be discovered were responsibly brought forward in the spirit of social pedagogical research.

Research Questions

The aim of this research was to find the main elements of the Vantaa El Sistema, Finland:
- What actions and activities are taking place behind the system?
- How are the social educational elements and music educational elements shown in Vantaa's El Sistema Finland activity?

Through these questions we will also find out what the factors behind the statements of the interviewees in our previous study (Puromies & Juvonen, 2023) regarding their experiences as participants were.

The coding used in observation can be called open coding, where the frame of reference was the areas outlined by observation of the Vantaa Tempo Orchestra's activities in the school context, as well as the existing research literature on El Sistema, alongside our own research. The classifications of the analysis for the four main research questions were as follows.

Research question 1: What are the main elements of El Sistema Finland?
- Context – the implementation of Sistema Finland;
- Joining and quitting the Tempo Orchestra;
- Participants;
- Special education in the Tempo Orchestra.

Research question 2: What is going on behind the scenes?
- Tempo Orchestra at school and everyday life context;
- Background work.

Research question 3: How can the social educational elements and music educational elements in Vantaa El Sistema Finland's activity be seen?
- Connections to community and social life;
- Connections to music education.

Results

We answer the research questions in the order they are presented. The quotes are picked up from the observer's written notes. The notes were written about significant events, and this was done to secure the observer's memory trace as correct as possible.

Research question 1: What are the main elements of the Vantaa El Sistema Finland?

Context – the implementation of Vantaa Sistema Finland

El Sistema Venezuela's operational activities take place in small units which are called 'núcleos' in the original system. There are various orchestral and choral units around the country. In Vantaa, the tangible action takes place in comprehensive schools. In this paragraph we open the school context.

At our main observation point, School A, 77% of pupils study Finnish as a second language. Forty other mother tongues are also taught to 83% of pupils. In the second observation place, School B, Finnish was studied as a second language by 40% of pupils and 30 other mother tongues were taught. The third, School C, was only visited and observed once. That was an important observation because it was a meeting at which the pupils chose their instruments. At School C, pupils spoke 69 languages. Mother tongue instruction is offered in 17 of these languages. About 65% of the school's pupils studied Finnish as a second language. Observer's note:

> *Tempo Orchestra plays under the conductor in the dining room. "Ice Hearts" (the agency for preventive child welfare work) walks past the dining room towards the gym.*
> *A male character and a bunch of fourth graders. A natural, downright respectful encounter. Both groups within their own interventions. Full acceptance of the situation.*

The principal describes the atmosphere of School A as immediate, with difference being the norm. The same child may well participate both in "Ice Hearts" and Vantaa Tempo Orchestra: a strong intervention combined. Observer's note:

> *The teachers and other adults typically give thumbs up gesture smiling but not disturbing, the orchestra. The region's teachers have become used in multi-background pupils in the last few decades.*

The multiple languages cause sometimes problems in spreading information. Observer's note:

> *It is difficult to understand the instructions, for example, when planning a performance trip to another school, both home and player "See you in front of the lunch room at 11:30".*

There is a lot of important information in this short sentence, often in a difficult school language. Observer's note:

> *The distance education is threatening (threat of strike). Uncertainty about upcoming school days is spreading among players. "I don't have WhatsApp. Maybe I'll get a new phone. Or if my father borrows a phone."*

In varying social situations, it can be difficult for homes to find out what is happening. At least children whose home language is not one of the two official languages of Finland may experience this. Observer's note:

> *Suddenly, a participant's phone rings and there the mother announces that she must soon be home.*

The girl immediately obeys, saying she must go because she must fetch some backpack. The parents seemingly do not always know how important this once-a-week moment is (in A-orchestra). A variety of participants' languages and cultures bring more challenges to communication, group management and pupil knowledge, when the language of instruction cannot be understood in communication.

Joining and quitting the Vantaa Tempo Orchestra

The core idea of El Sistema is to remove the boundaries to participating in music and being an active member of society (Lesniak, 2013). A pupil can start playing in the Vantaa Tempo Orchestra on second grade, when most of the pupils start, or join later when the orchestra seats are released. In August-September, starting is supported and encouraged on socio-pedagogical grounds. Throughout the year, motivated queuers come along as they find out that they wish to participate in music making. An entire preschool group came along to Tempo Orchestra when an early childhood education worker was inspired by the orchestra idea. Observer's note:

> *Oh, great progress again. There was a two-month break in my own participatory observation at this school! Of course, some of the players will drop out, and those really interested have joined in.*

> *The new player, after queuing, is shy but eager to participate in the already-grouped orchestra. Three new pupils are watching the rehearsals. A big brother of one of them also signed for the joining...Will the joining take place?*

After the initial selection of instruments, new problems may occur, and situations between the players and instruments live and change throughout the year. Observer's note:

> *The cellist wants to switch to the violin because he lives so far away (difficulty carrying the instrument). A new girl who was watching today promises to become a cellist so that the first player may switch to violin. There are also others who wish to play the violin. Do the violinists enjoy higher status?*

The violin enjoys appreciation in instrument choices, and certainly not least because from the child's point of view it is also comfortably independently transported between home and school. Compared to the viola, the violin is also more well-known as a solo instrument.

The reasons for not joining the Vantaa Tempo Orchestra during the elementary school years may be because there is no order for it in life, or because participation is not arranged for practical reasons. Not all are interested in a music hobby, too. Observer's note:

> *Oh, you don't play in Tempo Orchestra, do you? No, at least I already have so many hobbies that I can't take any more.*

> *The new students, studying Finnish as a second language, who followed the orchestral rehearsal today, were a little confused afterward. One of them shyly*

asks me if I she will come and play the violin here the next day. The instrument teacher answers "We need to think about it with the teachers because I don't know if we have enough instruments. We'll know better next Monday". After all, new interested pupils who already have been partly included in the orchestra's magic circle cannot be left hanging on top of nothing.

The lack of instruments or instrument teachers may sometimes lead to not being able to take new players into the orchestra, which always is against the ideas of the programme. The actors do all they can to offer all willing pupils a chance to participate in the action. Abreu wrote that from the minute a child is taught how to play an instrument, he is no longer poor. He becomes a child in progress, who will become a citizen (Tunstall, 2012). One of Tempo Orchestra teachers also noted that another important issue of enjoying the orchestral work is the atmosphere immediately after the first performance with the orchestra. Still, there were eight pupils who dropped out from the Vantaa Tempo Orchestra in the 2021–2022 schoolyear. Observer's note:

Arriving late to orchestral rehearsal from my teaching lessons. During rehearsals, one of the pupils sounded bored, eventually refusing to play as well. Said he would quit Tempo, or rather, already had quit Tempo. Instrument teacher Sanna went to whisper in his ear: You are needed, your playing is needed, don't stop now. The child stubbornly replied that he would quit as he was so bored. Sanna replied that it is a shame. I told the child that I love hearing his rough playing. I asked him to participate at the upcoming performances in Tampere: "Go through that experience again and after that decide whether to quit". He had only just begun in the autumn. He continued playing in the orchestra.

There are many challenges with the children in Tempo Orchestras, especially, children with several symptoms, runaway children, and violently sensitive classes. When the outsiders ask: "How's the tempo going?" the answer is "It goes well if it doesn't, and if it doesn't, we only can wait until it gets better through time – maturing – which usually starts during the very first few gatherings". Very early quitting in participating is probably not visible in the statistics.

The Participants

Tempo Orchestra pupils were part of the administration system of the Vantaa Music School until 2023. The system recorded the guardian's and pupil's basic and contact information and information about the student's loaned instrument. Providing this information is the responsibility of the guardian, and it often means a hand-written note, difficult or impossible to read and understand by the chancellor of the music school. The school is not permitted to disclose any information directly to the music school, even with the agreement of a guardian. Observer's note:

16.11.2021. 6 Girls and 2 boys, 0 participants with a Finnish background and 8 participants with an immigrant background

8.4.2022. 14 Girls and 2 boys, 3 participants with Finnish background and 14 participants with immigrant background.

> *Pupils in the same school class know well who is playing in Tempo. And those who play is calmly proud, serene, on the subject.*
>
> *During the school day, the pride of the hobby is visible. One student is picked up for violin class in the middle of the visual arts class, that's ok. The other student forgot about the class and the instrument learning lasted until the break between the lessons. A student who had previously attended class packed this other pupil's supplies and cleaned the place up.*

Pupils in the same class take care of each other in the Vantaa Tempo Orchestra. An experienced player will take care of the new participant from the same class. At the main observation school (School A), siblings and their other relatives signed up. When asked about pupils with need of special support, the rector of the school answers that she is sure that there are such pupils, but the school has no information about them, because it is the music school that keeps the pupil's information records. The Tempo Orchestra on the other hand, does not know the school's information details of its participants. There are no communication exchange meetings from one side to the other. Class teachers and special education teachers in practice seem to know the Tempo orchestra participants of their class, but there is no rule for any records or lists inside the school. There are no name calls at the beginning of the orchestral rehearsals or any other systematic follow-up of participation taking place, for example, about the instrument lessons.

Throughout the year, pupils for whom the Vantaa Tempo Orchestra participation is suitable are selected. A certain commitment is evident in the essence. Observer's note:

> *Our orchestra, our Tempo. A great gift of life. A natural elimination has taken place. Can I take the violin home? Thank you! A stamp pass, I'll get it.*

Special education in Tempo orchestra

The children bring themselves to the scene: no background information, papers, and diagnoses. Everyone can be what they want, are and can be. For example, the question of responsibility in the case of a pupil running away or not appearing in rehearsals seems quite unclear. Observer's note:

> *Adjustment and more adjustment: orchestral set up, music stands, musical instruments, notes. New participants. A substitute teacher and one student missing. Yesterday the group talked about it with the missing person and her guardians: you must commit to the orchestra when there are others in line.*

Vantaa's Tempo Orchestra doesn't seem to fit for kids who have neuro-psychologic problems. There is no capacity for taking care of those kinds of issues. In Venezuela there is a separate operating programme for special education children. It is aimed at the musical training of children and young people with special educational needs or disabilities by developing their artistic and musical potential.

This target group covers all possible forms of specific support needs (https://elsistema.org.ve/estructura-academica/programas/programa-de-educacion-special/).

Also, pupils who have not yet reached the ability to commit to the activity can be guided to quit and wait until they have developed to a mental level that is suitable for participating. According to the orchestra's conductor, in some cases there are 'a few' decisions made not allowing some pupils to continue in the orchestra every season. Observer's note:

> *The first time in the main observation school with the second-class pupils was a total mess. Observed two weeks later, they were already like an orchestra. Routines were also found. I wondered this aloud, and I was told that one lively child, who clearly preferred playing the piano rather than the violin, was kindly advised to quit. He was asked to grow, to develop, and maybe to find an interest in string or other orchestral instruments. The solution deserves wider consideration.*

Research question 2. What's going on behind the scenes?

Tempo orchestra at school and everyday life context

There were 428 pupils at school A, when the data was collected (2021–2022). There are two orchestras named A and B orchestra working at the school. Both orchestras had fewer than 25 participants (the number varies). Tempo action doesn't touch a lot of pupils at school when it is not performing. The COVID-19 pandemic restrictions had a flattening effect on socio-cultural animation. For a long time, the participation in the Vantaa Tempo Orchestra has not been the most interesting issue for the whole school. When the performances are carried out, they become a part of the democratisation process of art. The teachers at the school seem to be proud and excited about their Tempo Orchestra work. Observer's notes:

> *There is visibly great pride in belonging to Tempo in the class without negativity. One boy had come to Tempo evening yesterday pretending to be someone's family, even though he was just a friend.*

> Tempo Orchestra activity mainly follows the school's annual schedule, possible strikes, and pandemic or other restrictions. There are performances and concert tours during the year: also in the summer, on weekends, in the evenings. The celebrations of different religions also affect the Tempo Orchestra's schedule. The orchestra is deeply connected to the pluralistic society in addition to the school institution and its work. The school-day encounter with the other Tempo Orchestra certainly brings lift and strength encouraging them to wait for orchestral rehearsals. The teacher's involvement is important for the pupil who participates in the orchestra. Having a familiar person witnessing the participants' worthy activity is one of the advantages of the school context. Observer's notes:

> *Next week there will be no Tempo, oh no!!! Can we just come here to play? Oh no, the school is closed. Calm down today, both at school and in Tempo; some have an Id-al-fitr-fest. After the performance there is no Tempo since the afternoon. Oh no…*

> *During the school day: "Will you come to Tempo today? Yeah yeah!*
> *Well, was it a good Tempo today?" - asks the young violinist. Well, it was!!*

The orchestral work has a limited budget, and in practice, performing during the day often restricts the other afternoon activities. The Tempo Orchestra does not provide a snack, a room for waiting, or any staff to supervise the free time before the rehearsals. Luckily, the afternoon club snack reaches some of the second graders. Hunger and the resulting anger can be observed as the afternoon's progress. After a 10:10 a.m. school lunch, nothing has necessarily been eaten before late afternoon Tempo rehearsal. Observer's note:

> *For 2D students, 1.15 min interval after school before the orchestra. Fortunately, they had their own lunches, in the school hallway floor to enjoy.*

Tempo Orchestra brings voices into the house. They are produced in orchestra playing year after year wherever they can fit in school buildings. At the main observation school (School A), the school supplies warehouse was at the same time the Tempo Orchestra's base. Observer's note:

> *What sound is that? In the middle of a lesson. Ah, it is the Tempo who is practising.*

When Tempo Orchestra teachers and other adults are not present, children are responsible for equipment and school order at observation School B. They also take care of locking the doors when needed.

After the holidays sometimes only half of the pupils come to rehearsals. Those who do come are usually the most eager to play. When such happens, those in place are quite disappointed, especially if it is decided not to play that day at all. Observer's note:

> *Learned a new song by singing. The Tempo Passes were distributed. Asked about vacations. The instruments were tuned. There is no routine replacement system*
in the
> *case of teachers being absent for sickness or other reasons.*

The set of the orchestra is created every time from nowhere. In practice, a very messy classroom is cleared for the orchestra by the participants and rearranged to a usual classroom layout after the rehearsal, which seemingly is not part of the schoolmaster's job. The spacious lunchroom of the school is often used by the school's afternoon club. Tempo activities do employ classroom teachers in keeping in touch with the participant pupils' homes as late as November, in cases when electronic orchestra enrolments have not been taken care of in the homes.

Even in the modern and spacious school building of School B, the Tempo Orchestra work is somehow hidden. The orchestra is set up in a cramped classroom space each time, either in a rather tiny music class room or in a regular classroom which is too small for a rather big orchestra when it is reserved on every other rehearsal day of the week. This is also a familiar phenomenon from the international El Sistema study, when the programme is operating within the school system (e.g., Morin, 2014; Simpson Steele, 2017).

According to Morin (2014), El Sistema staff needs, among other things, their own space for their locations within schools, more human resources from schools to help at least in early-season group management. More nutritious snacks for players, as

well as a teaching board for teachers and a high-quality functional colour printer were also on the wish list.

Background work

Lopez and his research group (2018) see that changes take place through socio-musical practices, i.e., instrument playing lessons, rehearsals, and concerts in addition to mere joy of music making. All of this is organised with hard work. Doing things with goals should be clearly verbalised. According to the artistic director, the work in the Vantaa Tempo orchestra is systematic especially concerning the sheet music archives. The paper notes have been copied for the performances, and they are not allowed to be taken home. If the participants are practising at home, they should have their own notes or ask about getting them. Sometimes the teachers and other staff become irritated by the mess around. Observer's note:

> *Why are you so angry? This is such a horrendous mess, but I'm not angry. But why are you stressed? Well, I'm stressed now. I didn't see the warm-up, because I was copying new notes, regrets one music educator.*
>
> *Nice number of players present. Too much waiting: forty-three minutes from the start without playing one sound. Half an hour after the start time, the instruments had not been played at all yet. Adults are irritated at the general commotion. The whole system seems very disorganised.*

The large numbers of hours of work behind the activities appear through the observation. There is much work that is invisible to the public, such as the maintenance of teaching equipment and servicing the instruments. In the end, the music itself, the musical interpretation and expression, are probably just the tip of the iceberg. Deficiencies in team management skills, careful planning, and the creation of routines and time use are reflected in the atmosphere and presence.

Research question 3. How do the social educational elements and music educational elements show in Vantaa El Sistema Finland's activity?

Research context and perspective of the review

Finnish society faces growing problems in the form of demographic changes and related social, cultural, economic, and political problems. In addition, the ageing population (Statistics Finland), the sustainability gap in central government finances (Ilmola & Casti, 2014), social and economic inequality caused by increasing immigration, inherited poverty, and cultural exclusion (Putnam, 2015) and political polarisation and its extremes (Castells, 2010) increase the number of problems. According to Finland's immigration statistics, every seventh person aged 30 to 64 who lived permanently in Finland at the end of 2020 was of foreign background. One out of every four school-age children in the metropolitan area has an immigrant background (Statistics Finland).

Social pedagogical approach

Social pedagogy examines the social nature of individual growth and the human being as a social being. Social pedagogical theory combines educational and social perspectives, setting as a point of reference a holistic examination of society. The goal is to integrate individuals and groups into society. The aim is to confront the grievances of society, to help the underprivileged and to promote well-being, justice

and social balance, individual freedom, social responsibility, experience, and inclusion in the community, and to prevent exclusion and stigmatisation (Hämäläinen & Kurki, 1997; Latomaa, 2007; Úcar, 2012).

Social pedagogy defines education as a broad-based process of education and socialisation to support the construction of identity. Social pedagogical thinking and activity live and develop continuously as part of the influence of various human, social, moral, and scientific concepts, and can be seen as a social movement, a scientific pedagogy, or an independent scientific discipline (Hämäläinen & Kurki, 1997; Nivala & Ryynänen, 2019).

> *Sociocultural inspiration is a trend within social pedagogy that includes theory, ideology, methodology, and practice. Sistema Finland's music education and other activities are strongly motivated by socio-cultural inspiration. Orchestra's activities are all motivated to grow cultural democracy* (Tempo-opas, 2020).

The participants in six Vantaa Tempo Orchestras come from several countries: Finland, Estonia, Russia, Spain, Turkey, Kosovo, Iraq, Pakistan, India, Bangladesh, Thailand, China, Vietnam, and Japan etc. Most of the players with immigrant backgrounds in the orchestras are second generation immigrants, i.e., they either moved to Finland at an early age or were born there.

Sociocultural Animation and Tempo Orchestration

Equality means equivalence regardless of personal characteristics, gender, age, nationality, conviction, or state of health. Otherness means being defined as an alien and different from the normal. Tempo activities promote children's well-being through music and develop areas of life skills such as concentration, self-confidence, and attention and appreciation of others. The importance of school as a learning environment for social skills is central to Finnish society. The group dynamics created by collective music making in the Tempo Orchestra promote equality and attachment to the school community.

Social justice includes equal opportunities for action in community and interaction, as well as recognition of the identity and culture of diverse groups (Hanley, 2013). Immigrants' greatest challenge is to become a full and active member of society, not forgetting their own language and culture. "Building a sense of togetherness in a tolerant and supportive atmosphere will help to meet the challenges and obligations of Finnish society later" (Sistemafinland.fi).

There are no statistics on the social background of students in the Finnish music education system, but public services are expected to move towards responsible cooperation between different actors to respond to social problems. Vantaa El Sistema Finland activities can be seen as one form of this activity. Tempo activities are guided by the idea that every child has the right to pedagogical support for their growth and cultural development. The aim of teaching is for all players to learn the songs played together well. However, the technical development is not the most important of the goals, but it is important that the child attends exercises and takes root in communal hobby activities with other children. Still, the relationship between music schools and El Sistema activity is not free of problems, which are caused by differences in approach to the basic principles of their action: Music schools target the

development of the music expression and musical elements of pupils while El Sistema concentrates on socio-cultural points of view using music as a means of action.

Kuuse (2018) sees the teachers of the programme also as social workers, in which case the provision of structural space, opportunities for influencing and discipline are clearly related to the implementation of the musical task. According to Kuuse, the tasks of music education and social work do not clearly correlate positively with each other.

Vantaa Tempo Orchestras perform actively, and new students also participate in the performances from an early stage. Performances are an important part of pedagogical educational activities, and their impact is based on togetherness, learning social skills, and experiencing meanings, which are important parts of the goals of sociocultural inspiration. Tempo Orchestras are assembled from 2nd and 3rd graders and the ensembles play together for two years.

Gustavsson and his research group (Gustavsson & Ehrlin, 2018) studied two Swedish El Sistema preschool group's teachers about their attitudes and knowledge about El Sistema. The study revealed the teachers' poor knowledge about El Sistema's beginning, establishment, and contents. Interview data from Gustavsson's research group (Gustavsson & Ehrlin, 2018) show that teachers have noticed El Sistema's beneficial effect on the linguistic development of the participants. In this context, it refers to the development of school language for children with an immigrant background. Teachers also expressed their view of the activity as a tool for integration, enabling children and parents to integrate into Swedish society. It seems that teachers' arguments about intercultural education contribute to some extent to the assimilation rather than to the integration, as in this case, swedishness seems to be a prerequisite for social communality (Gustavssson & Ehrlin, 2018). Music is important in the identity formation; it provides opportunities to get to know and strengthen social agency. For the immigrant, the issues of identity and its development are more pronounced in terms of combining new and old socio-cultural contexts (Karlsen, 2014).

Expanding the Tempo Orchestra activities

The dominant discourse also plays a dominant role in setting the goals of the entire programme. Once they are clearly defined, it is easier to head towards them (Lopez et al., 2018). Lesniak (2013) describes the situation in the USA at the time, noticing that there is a clear growing need for community-based youth orchestral programmes, especially in disadvantaged low socio-economic status communities. With proper strategic planning, programmes inspired by El Sistema could easily help meet the needs of these communities. Collaboration and planning help existing music organisations and programmes achieve this goal in a productive and cohesive way (Lesniak, 2013).

Vantaa Sistema Finland is an activity based on previously stated goals (see also Puromies & Juvonen, 2020, 2023). As Tempo activity expands, one must ask: *Is it controlled expansion? Do the newly recruited instrument teachers master the ideas and starting points of Tempo Orchestra work pedagogy, Vantaa El Sistema's goals and cornerstones in their own work?* In March 2023, during a visit to School B (with M. P.), the artistic director of Sistema Finland commented:

> *No order, no routine: the students place the music stands and chairs in the orchestral setting themselves. In the main observational school (School A), adults do it.*
> *No one conducts the orchestra; the teachers just play along with the students. The main observational school orchestra is conducted by the teacher.*
> *The instruments were sometimes kept on the floor.   School A has precise global orchestral routines in place during breaks.*
> *The printed sheet music was the responsibility of the students. At School A, the sheet music is the responsibility of the adult.*
> *No clear leader adults. School A clearly has one.*
> *A piano is the missing element, now the guitar was bringing harmony. School A has a piano for the second practice session of the week.*
> *The Artistic Director stated: Totally different routines are in use here, not the global ones.*

According to Majno (2012), in such a hierarchically organised structure, borne from the purposeful inspiration of a single, far-reaching mind, it is difficult to imagine how the spirit of Abreu could be reproduced, shared, and delegated without weakening values. Each time there is a substitute teacher from another Tempo Orchestra school the music education method will change. Observer's notes:

> *Immediately order occurred when he introduced himself to the players as a real teacher. Welcome to the Tempo Orchestra. The music has piano and FORTE. Now they have got a good posture. Let's learn the stand-by position: The eyes of string players look at the audience. Fresh and clear music education. Signs are shown by the leader of the orchestra. Let's practise following the conductor. No attention is paid to the simultaneity of the strings.*

It is difficult to model unified music education when it so personifies itself, at least for the time being. Attendance may also be personified by the classroom teacher and other class-specific issues.

For example, in a series of parallel classes in a school, there may be a strong emphasis on students in only one class. Observer's notes:

> *The artistic director invents to take the kindergarten close to school as a partner. A motivated consulting early childhood education teacher takes a strong catch.*

Once again, the appropriate system becomes a system of its own. You put some of your own ideas on top of the classical model: this time a pre-orchestra led by a character, which also has goals related to learning the Finnish language. Genuine educational philosophical enthusiasm takes the best catch.

Music educational points of view in the Vantaa Tempo Orchestra action

Although Vantaa El Sistema does not constitute a clear coherent and accurate curriculum-based methodological entity of music education, certain principles specific to music education systems can be observed in its operations. The examination of musical educational perspectives in this article is based on the starting points and guidelines presented in the Tempo Guide, which have been studied when observing. The first starting point is the functional teaching facilities.

The starting point of the activities in the school premises is the classrooms. The orchestra is created each time as if from nothing. In practice, the cluttered classroom is cleared for the orchestra itself and demolished after the rehearsal. For the rest of the school staff, the work related to the activities is also not a matter of law. The Tempo Orchestra employs classroom teachers as contacts to the homes of the players when the electronic registrations to the orchestra in the homes were successful. Also, in the modern and spacious school building of School B, El Sistema is somehow hiding. The orchestra is created either in the music classroom or in the usual cramped classroom each time.

According to the Finnish Tempo Guide, teachers work as a team with a unified vision, which is almost impossible to establish based on observation. However, based on observation, the school's staffs welcome the action. School teachers and other adults typically thumb, smiling but without disturbing the orchestra. Observer's notes:

> *10.9. School B: In an exciting way, Tempo teachers are different from schoolteachers. That kind of youth worker style. That's good.*

> *13.9. School A: How big a mixed congregation gets a proud unified string orchestra? Interesting journey. Are they as wild as to a substitute teacher, or do they come from Jarkko and partners like their own teacher after all.*

The aim of the activity is to start playing right from the start in the traditional orchestral form. As with music education in general, Tempo orchestral activities try to keep the atmosphere of teaching relaxed and encouraging. However, this is not always the case, and it is also reflected in the observation notes. Observer's notes:

> *Half an hour from the start, the instruments had not yet been played at all. Adults have a whiff of the general commotion; the system seems much disorganised. A sense of urgency and irritability. Springs fly. One adult in a very rugged style of speaking to students.*

The Vantaa Tempo Orchestra's pedagogy does not seem to embrace educational philosophy. Let's go forward, there's a goal set. Let's not stay long to think about the morals and ethics of situations, but the exercises will continue. Playing music is the most important thing and the rules of conduct are adhered to. The tool is an orchestra not a discussion. Abreu's pragmatic approach favours action over reflection (Baker, 2014). Also, the principles of socio-cultural inspiration do not always seem to be realised. Observer's notes:

> *Aren't you taking breaks? Not when we're trying to quit earlier.*
> *Now get away from everyone else who isn't in the A orchestra.*

The aim in orchestral activities is that progress would be seen in small development events. This means that participants can always participate in the performances, even if their playing skills are still poor. This is made possible by the arrangements that may include playing only free strings of stringed instruments. Some music education elements are included in orchestral rehearsals at the appropriate moment. The rhythm character of a new song is first learned verbally. The structure of the song is also learned before getting to know the melody. New playing techniques are learned in smaller groups: the teacher guides one by one, two by two, playing along. Orchestral pieces are also rehearsed in private playing lessons. Teaching takes place

in connection with the school day when the Tempo teacher is actively interacting with the school community.

The new teachers at School B started the following formula, as the orchestral practice is carried out. 1) Warm-up play 2) Already learned song 3) New song 4) Final play (not necessarily related to music). At School A, the programme for each orchestral rehearsal is announced written on a flip chart. Both methods work well in the management of the group and situation. Piano and pianist are an important part of the action. The piano gives harmony and posture to orchestral rehearsals.

A young cellist who is very interested in the piano often talks to the pianist: "He's a great little musician: 'I can play this Ode-melody on a violin too. Home! I learnt from YouTube how it is played.' Towards true musicianship".

In Finland as in the United States, teachers come from different backgrounds than the participants. This is not the case in Venezuela. In the USA, teachers often represent a different class of society than the students because they come from a higher socio-economic background. In El Sistema, Venezuela, teachers, and students represent the same social class, writes Shoemaker (2012).

The Vantaa Tempo orchestra's repertoire is mainly based on children's songs, classical and light music melodies, and folk music. The music is performed acoustically, except for digital piano accompaniment. The orchestra strives to perform as often as possible, as the performances are seen to connect players to the collective action, motivate the action and structure its clear goals. Preparing for performances is largely a repetitive and disciplined work. Observer's notes:

> *Training for a professional school concert in a week will frustrate not again…*
> *2.6. All Vantaa Tempo orchestras perform at Energia Areena. Cultural workers from all over the city are present. The wait before the call started was pretty quiet for about half an hour and went well. Great concert, no one could help but like it.*
>
> *26.4. Tempo at Varia Vocational School performing. The aim is to present both the Tempo-Kids programme of preschool and the Tempo orchestra of one school to social sector students.*

The experience of community and 'us' increases the sense of communality and the perception that, despite differences, we are the same. Pedagogical choices in music education have an impact on what kind of operating culture and the world is being built. Creativity and imagination can serve as the origins of art and social justice (Hanley, 2013). Innovation, flexible thinking, and creative problem-solving skills meet the demands of a changing society. The increased multiculturalism requires better communication skills (Kertz-Welzel, 2018). Music and art education provide immigrants with opportunities to understand themselves in the new environment by providing elements of identity from the new and old, from what has happened to what is happening.

Conclusions

1. The Tempo orchestras in Vantaa have selected schools in areas where the goals of El Sistema in Finland are meaningful to implement; areas where low-threshold opportunities have been needed. A pupil can find Vantaa Tempo Orchestra as a player in many ways. The most usual way is to start with the orchestra in the fall of the second grade. The child usually shows own willingness to join the orchestra. The adults in Tempo Orchestra work do not get any advance information about their new participant players except what they see. The teachers at school do either not know how their pupils are doing in the orchestra other than what they see by chance. The Tempo Orchestra is basically open to all pupils including the ones in need of special support, but in practice some children are guided to leave the orchestra usually rather quickly after the beginning, when the supervisors notice that the musical instrument playing is forming a too big challenge for the pupil. Inclusion takes place at a social level, but there is a lack of structure and resources for the inclusion on other levels.

2. Tempo Orchestras operate in the school, in the school premises, in the shelters of the school, during school terms, and without disturbing the school. The orchestra is created from scratch on Tempo rehearsal days on its own and classroom behaviour is replaced by Tempo rules. The moment the school day has ended, and the orchestral activities have not yet started, the student is on his/her own behavioural discipline and his/her own snacks except for the children who participate in the after-school activities in the second grade. Acting in a school context brings undeniable benefits to the activity: the school receives good publicity of Tempo Orchestral work, and participants benefit from the school context. When realised, the performances are part of the democracy of art, reaching the whole school context. School teachers seem to be proud and excited about Tempo-activity. The school-day encounter with the other orchestra participants certainly brings the pupils lift and strength to stay for orchestral rehearsals. Outside the actual education staffs of the school, the Tempo music education staffs' hanging around the school premises on rehearsal days also brings more trusted and encounterable adults to the school. They are adults not only for selected paying customers (cf., for example, music school instrument teachers at school), but idealistic for the whole community, without elitist nuance. Having one's own teacher and other adults to witness the participant's somehow glorious activities as a Tempo musician after the school day seemed important to the participants – they wanted to be seen. There are also similar experiences from Canada: The programme brings positive effects to surrounding communities, such as context schools (Nemoy & Gerry, 2015) and surrounding communities (Morin, 2014). Tempo activity is a giving and getting issue for the orchestra and the school. For the benefit of making music to reach the players and for the orchestra music playing to be realised in general, it requires a huge amount of background work from the staff. Neglect of design work, lack of staff, and other forms of disorganisation easily cause chaos.

3. Our main observation school (School A) has been the stage for the Tempo Orchestra since 2009. Similarly, Vantaa El Sistema Finland's artistic director has been working as its conductor and instrument teacher from the beginning. The pedagogy that takes place in Vantaa can be described as a 'classic model' in El Sistema work. The other Tempo Orchestras, carried out by new people

may be quite different and form their own ways of action, perhaps realising some structures from the original El Sistema's ideas.

4. It is difficult to conceive a clear musical education model from Vantaa El Sistema Finland, as the activities are personalised. When the work following the original Venezuelan El Sistema expands, there are more and more operators working based on their own backgrounds. Vantaa El Sistema Finland has been working on this challenge recently. The aim is to try to find a consensus, in which the freedom of instrument teachers to act according to their own teacher-artist persona and common music educational principles meet. Baker (2014) finds it problematic that too much of the international El Sistema research has been done by novice researchers or has been made by a researcher who has a close relationship with El Sistema. Both problems are realised in the first writer of this article (M. P.). Her close relationship with the Finnish Vantaa Tempo Orchestras manifested itself as an eagerness to explore the subject. But when the research approach is social pedagogical, it is justified to hope to be finding issues which should be developed, and which should be responsibly taken forward. It is a pleasure to be involved in good phenomena, even as a representative of critical research. This is the first doctoral study of El Sistema in Finland. The so-called advanced society and the effects of action on individual achievement and the economy of the people is usually measured by quantitative measures, and it is difficult to assess quality using only qualitative starting points (Baker, 2014; Kurki 2000). Both methods are needed in this kind of research (Baker 2014). We believe we have created an authentic picture of the action in its entirety. The observer (M. P.) adapted to the situation well and created confidence through the roles she represented (Anttila, 2006). Similarly, we believe that the observed data and the observations of it corresponded in number to the phenomenon itself (Anttila, 2006).

5. Social music education elements in Vantaa El Sistema work would easily employ a whole group of social workers, providing, for example, an internship for students in the field. It would bring a more controlled use of time to situations where the orchestra music making is not going on, but the participants spend time together. A piano club as a group teaching place could be a good idea within the Tempo Orchestra. It would be a great side instrument supporting the understanding of music theory, for example. Vantaa has responded to questions related to the expansion of operations by establishing a job of the periodic Tempo-coordinator, among other things. The Tempo coordinator should also address painful questions concerning the continued involvement of Tempo-activity as a part of socio-cultural animation in the post-latency period. The responsibility issues and information transfer factors should also be dealt with. Building conscious inclusion (not just social) is very important, i.e., how the Tempo Orchestra would be accessible to participants with various educational challenges, such as the cognitive and neurological ones. The situation should be made better for well-educated workers to commit to their work through moving to a system of total working time.

6. To address the challenges of music education and other educational philosophy differentiation, Vantaa Sistema Finland is preparing a training package to ensure that the activities are as uniform as possible. But we may ask: Is unity a value? Wouldn't a music pedagogue be allowed to implement the autonomy granted to a classroom teacher as well? Acting as a group and pair of music pedagogues encourages a unified methodological line. El

> Sistema work starts at the moment of recruitment. Recruitment should reveal to the new worker an opportunity to do something quite special, participate in music education including social education elements, within an international movement. "*First find out about us, our policies, and goals. After doing that, come to El Sistema for a job interview, if it feels like your ow*" - could be the basis for recruitment.

In our previous article, one point which was shown to need developing was the continuity of orchestral activities from both the player and the orchestra, and it is now being developed further. In Vantaa, it has been planned that after two-years' participation in Tempo Orchestra (from 2nd grade to 3rd grade), the Vantaa music school would take care of the continuation. Teaching would focus on playing in an orchestra. There would be less studying of the basics of music and music theory, and the instrument lessons would be carried out as group teaching. The road from participating in Tempo Orchestra to the music school would form a supported continuum. Of course, there are still unresolved questions, but it would be a nice idea for the pupils to be able to continue playing. Music cannot save the world, but it may save a human being of the world.

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ARRANGEMENT OF MUSICAL COMPOSITIONS AS A WORK FORM FOR THE DEVELOPMENT OF FUTURE PROFESSIONAL MUSICIANS' TIMBRAL HEARING

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Abstract

Professional musical practice sets new requirements for the development of a musician's hearing. A strong tendency of today's musical thinking is laying great emphasis on the timbral element, which now is brought to the foreground as one of the most important expressive and form-developing means. Timbre is an intensively developing sphere of the search of contemporary composition and performance. This, in turn, implies requiring a high developmental level of timbral thinking at performing, composing and perceiving contemporary music. The awareness about the need to teach and develop it among the professional musicians is not yet fully recognized and proved by comprehensive research on these issues.
The creation of different timbral arrangements as a traditional method for improving future professional musicians' musical hearing at sol-fa lessons may be used for the development of their timbral hearing. This study aims to develop the classification of the arrangement types by the nature of relation to the original and levels of mastering instrumental timbral means.

Study is concerned with working out the classification of the arrangement types as well as methodological recommendations on creating different arrangements oriented towards developing future professional musicians' timbral hearing.
Keywords: *development of timbral hearing, arrangement*

Introduction

Traditionally, the problem of the development of musical hearing is considered as being one of the principal issues in music pedagogy. Timbre is an effective means of performing expressiveness: along with nuances, articulation, dynamics, and tempo, timbre provides the performer with an opportunity to realize different variants of performing the composition (Zavadska & Davidova, 2022). The contemporary professional musical practice sets down new requirements for the musician's hearing. Timbral hearing is becoming one of the highest forms of functioning of musical hearing, an artistic-esthetic category, but coloristic findings heighten the expressiveness of sounding. According to many researchers (see Siedenburg et al., 2019) timbre is a foundational aspect of hearing.

Despite of the fact that studies on timbral hearing are quite numerous (Handel, 1995; Handel & Erickson, 2004; Siedenburg et al., 2019; Zavadska, 2021a; Zavadska, 2021b: Zavadska & Davidova, 2022), awareness of the need to teach and develop professional musicians' timbral hearing is not yet sufficiently proved by comprehensive research on these issues.

Practical activities of pedagogues-musicians show that first and foremost teachers work on the development of melodic and harmonious types of hearing. But the development of timbral hearing has been undervalued by music pedagogy until now. Along with a timbral dictation, and analysis by ear, the arrangement of musical compositions for groups of different instruments is an interesting creative work-form which also promotes the development of timbral hearing.

Research aim: to develop the classification of the arrangement types by the nature of relation to the original and levels of mastering instrumental timbral means.

Method

Methods used in this study are as follows:
- The analysis of methodological and theoretical literature on the problem under the research;
- Summarizing of research and pedagogical experiences.

Characteristics of Musical Timbral Hearing

Timbre is a sound quality parameter that depends on a large extent of spectral balance. Evaluation and control of timbre require specific listening abilities which are very important for professional musicians (Quesnel, 2009). Besides, timbre raises many important issues in psychology and cognitive sciences, musical acoustics, speech processing, medical engineering, and artificial intelligence (Siedenburg et al., 2019). T. Litvinova (Литвинова, 2013) distinguishes also such types of timbral hearing as:

- According to the way of implementation – internal and external timbral hearing;
- According to the number of timbres perceived – mono- and poly-timbral hearing.

External timbral hearing is characterized by T. Litvinova as the ability of auditory perception of various timbres of really sounding music. In turn, internal timbral hearing is based on the ability to "mentally" imagine the timbral sounding. A color scheme in like measure of one or several similar instruments (e. g. violins) belongs to the field of mono-timbral hearing, while the sounding of several different instruments (e. g. string, wind, percussion) – to the field of poly-timbral hearing (Литвинова, 2013).

Arrangement as One of the Forms Used for the Development of Timbral Hearing

The arrangement of musical compositions or their separate fragments is creative work and requires musicians' active work of their hearing. The definition of arrangement in *The New Grove Dictionary of Music and Musicians* (Boyd, 2001) states that an arrangement involves reworking, as well as being highly likely to be

accompanied by the change in medium. Arrangement represents itself as both a process and result of musician's creative work on reworking a musical composition in compliance with the new conditions of performing and with the transformed artistic tasks (Garcia, 2008).

The choice of the timbre of some instrument or voice is impossible without hard work of internal hearing and timbral imagination. The closest attention in the artistic conception of arrangement is given to the timbral aspect. The quality of arrangement and musical image, that is being formed, depends on the right choice of timbres and effectiveness of grouping the instruments (Rooksby, 2008).

To correctly determine the initial author's approach to the original and to define tasks, D. Dee (see Boyd, 2019) offers a classification of arrangement types and gives two models of the classification of musical arrangements:

1) **Classifying arrangements as their constituent facets** (medium, form/genre, and function which are conventional facets of music).
2) **The realm of arrangement** in five spaces:
   - Facets and foci;
   - Temporal;
   - Expression;
   - Authority and creatorship;
   - Transformative information.

On the basis of the analysis of theoretical studies by different researchers and their own pedagogical experience, the authors of this paper offer their own classification of arrangement types, based on the nature of relations to the original musical composition. The aim of this classification is to divide the types of arrangement by levels of complexity and show the differences in work with note texts. The classification of types of arrangement by nature of relations to the original musical composition can be represented in this way:
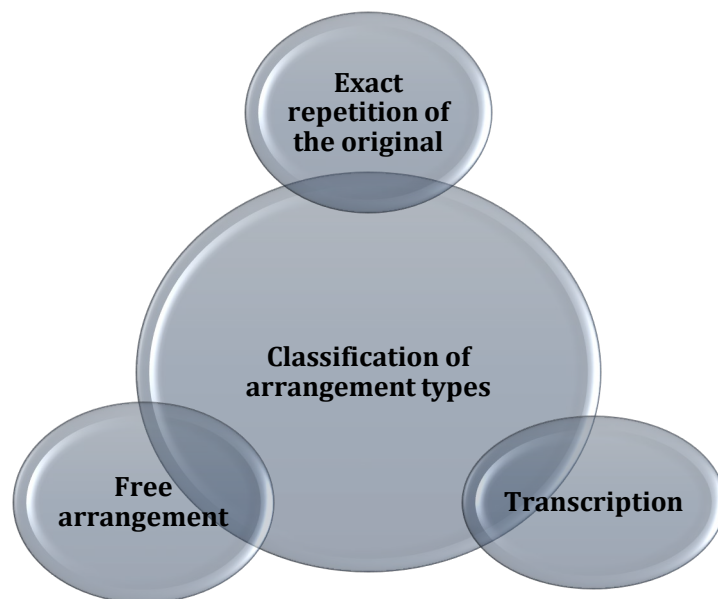
Figure 1. Classification of the arrangement types by the nature of relation to the original

- **Exact repetition of the original,** where the arrangement strongly resembles the original and is a different timbral interpretation. In this case, the note text is only supplemented by adequate techniques of playing, bowings, dynamics.
- **Free arrangement** is the type where slight texture changes, octave transferences, withdrawal of whole musical episodes from the text, partial change of composer's conception are allowed.
- **Transcription** involves active interference in a musical texture, resulting in significant changes in it. In this case, the author of the arrangement becomes the co-author of the composer, and the changes in dramaturgy and tonal plane of the composition are also possible. Often, the transcription has a shade of some virtuoso interpretation of the original (e. g. transcriptions of F. List, S. Rachmaninov).

It must be mentioned that in teaching practice mainly the first type of arrangement – exact repetition of the original – is being used, but in some cases, more advanced learners can use the second type of the arrangement – free arrangement - as well. This can be attributed to the fact that the learners are only beginners in this field, and having little experience in the field of this activity, it is difficult to immediately create free arrangements, and transcriptions even more so.

During the process of arrangement, a kind of "trying on" of various timbral soundings and revealing the role of timbre in creating a musical image take place. This allows the learners to study the sounding deeper and understand why the composer has chosen this given variant of sounding.

The timbral environment and learning new timbral combinations are very important for the development of timbral imagination and fancy. Original combinations are also arrangements for unusual groups of players.

Levels of Mastering Instrumental Means of Music

Pedagogical experience obtained in work with learners studying the arrangement of musical fragments allows distinguishing three major levels of mastering instrumental timbral means. The aim of distinguishing three levels is to show the succession of work on arrangements and the principle of gradualness at mastering professional skills by the learners (see Table 1).

Table 1. Levels of mastering instrumental timbral means

Level	Indicators
Initial	1. Arrangement for one's own "native" instrument; 2. The choice of the composition is related to identical conditions.
Medium	1. Arrangements for the other "alien" instrument; 2. The choice of standard group of instruments (solo with the piano).
High	1. Arrangements for different groups of instruments; 2. Individual creative approach to arrangement.

During practical work, all possible variants of arrangement are used: for one's own "native" instrument, for the "alien" instrument and arrangements for different groups of instruments, depending on experience and success in work with arrangements.

For work at the initial level, learners are offered to create arrangements for their own "native" instrument. At this stage, it is important to select a musical composition which would satisfy certain conditions: register, image structure, nature of movement. These might be vocal arrangements with a melodious melody for different voices which can be arranged for the violin, violoncello, saxophone with the piano.

At the medium level, it is recommended to focus on the "alien", less familiar instrument in conditions of a standard instrumental group (e. g. a string and piano trio).

At the high level, non-standard groups can be used: creation of such arrangements belongs to the field of individual creativity. Non-standard instrumental groups allow the implementation of creative ideas with unusual timbres and their combinations: vibraphone and saxophone, harp and marimba, horn and violoncello, clarinet and accordion etc. Such assignments contribute to the development of timbral imagination and fancy.

Peculiarities of Creating Various Timbral Arrangements

Work on arrangements requires a professional approach based on deep knowledge of characteristic features of different epochs and styles, on adhering to the principle of succession in work and on a firm conviction about one's own aspirations (Lee, 2019). Style and genre of music play the decisive role at solving artistic tasks on arrangement (Corozine, 2015).

Due to the tremendous diversity of timbral sounding palette, it is possible to create sounds for a musical composition of any style and genre.

When learners work on arrangement they should be supplied with the information about:

- epoch;
- composer;
- peculiarities of the specific style and genre of the given composition.

Learners should learn to be competent in various trends of style. The composition of the players' group depends on style and genre. Besides, the quality of the developed arrangements will depend on a correct use of theoretical knowledge and on the learner's auditory and practical experience.

The main thing at producing arrangements is to consider the timbral dramaturgy of a musical composition. It has two aspects: the imagery content aspect and the aspect of creating the form. It is essential to focus the attention on the role of timbre in the formation of imagery content of the composition. The choice of compositions for the arrangement might be related to the program music. A definite timbre of the instrument can be connected with some character from the program music.

The link between the timbral dramaturgy and form-creating role of the timbre also should be underlined. The use of one timbral sounding for the development of some specific theme – melodic line - connects the musical thought into a single whole, but contrasting timbres emphasize division, confronting of musical images. The concept of timbral differentiation pertains to the form, when the change of timbral nuance takes place in a new division of the form.

In turn, the concept of functionality is related to texture. Different simultaneously sounding layers of musical texture must differ from each other in their timbral nuances or in the character of sounding.

Working on arrangements, learners' functional thinking should be developed. To do this, they have to acquire and develop practical skills of creating different textures.

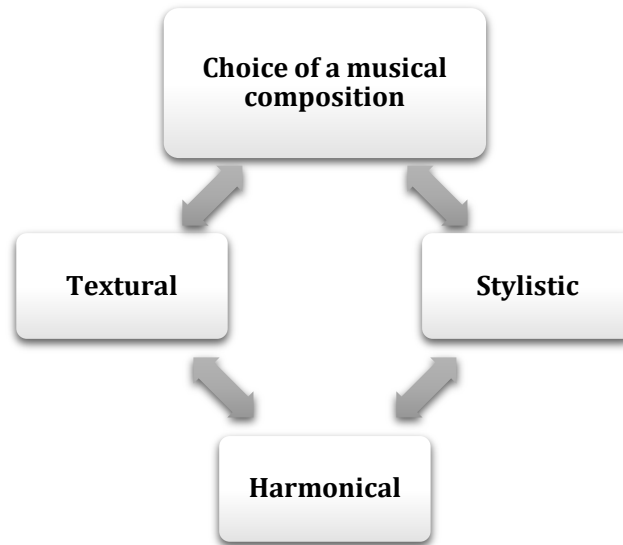Other useful timbral techniques are as follows:

- Technique of colorizing (coloristic), which is related to imitating sounds (e. g. imitation of the sound of shepherd's pipe, singing of birds, splashes of rain etc.) and to the use of percussion instruments and of sonorous soundings;
- A rapid change of a thematic material: a small piece of composition promotes constant changes of timbral zones, which, in turn, determines a constant "play" – a change of timbral colorings;
- Technique of switching the sounding over to a new timbral plane, for instance, unexpected switching of fragments in the performance of solo instruments;
- Technique of imitating the sounding of folk instruments;
- Technique of contrasting timbres, when the sounding of some timbre is not being performed until some definite moment, and therefore its unexpected appearance creates the effect of a renewal;
- Timbral "metamorphosis" – comparison of various techniques of performing by playing one and the same instrument within the frame of one composition.

The process of arrangement can be divided into several stages:

- **Research stage,** which includes historical-cultural, stylistic, technological, and performance analysis of the given composition;
- **Planning stage,** which presupposes developing the plan of arrangement and the projection of the means of expression of the initial composition for a specific group of performers;
- **Stage of the technical implementation of the developed plan** is related to a concrete work on the arrangement of a composition;
- **Control stage,** which involves the analysis of the produced arrangement and identifies losses and gains in comparison with the original.

Choice of a Musical Composition for the Arrangement

In practice, it is recommended to take several piano compositions for creating the arrangement. The choice of musical compositions for the arrangement should be done by taking into account three indicators (see Figure 2):

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                    ┌─────────────────────┐
                    │  Choice of a musical │
                    │     composition      │
                    └─────────────────────┘
                       ↙               ↘
        ┌──────────────┐             ┌──────────────┐
        │   Textural   │             │   Stylistic  │
        └──────────────┘             └──────────────┘
                       ↘               ↙
                    ┌─────────────────────┐
                    │     Harmonical      │
                    └─────────────────────┘
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Figure 2. Indicators of the choice of musical compositions for the arrangement

A. Stylistic

For the majority of musical instruments, there are musical compositions of definite style to play. This can be attributed to the specific features of one or another instrument: timbre, expressive and technical possibilities.

At choosing some composition to create the arrangement for one or several instruments, it is essential, first and foremost, to decide (imagine) how it will sound on the selected instrument and whether the author's conception won't be misinterpreted. Thus, for instance, it is quite evident that a composition for the piano with the texture, scattered across a wide diapason of subtle pedaling characteristic only of the piano, will sound strange and even completely unfamiliar performed on wind instruments even in the best arrangement.

B. Harmonic

Characteristic feature of this aspect of arrangement is the fact that a musical composition created for one or a group of instruments (also for singing, orchestra etc.) transforms into the composition created for a different instrument. This implies that at preserving its initial expressive qualities and properties, the composition becomes comfortable to perform on a different instrument and sounds well.

C. Textural

To successfully arrange a musical piece, it is necessary to clearly imagine its original sounding. We need to compare the written arrangement with the original of the musical composition: to check the melody and harmony, and consistently shift all author's instructions (tempo, its changes, dynamic and other nuances, as well as all small signs – accents, points etc.) onto the arrangement.

The techniques of performing (bowing) might be transformed in some cases, however, each change must be objectively valid. In their compositions for the piano, some composers (e. g. L. Van Beethoven) have marked pushing of the sustaining pedal by a dynamic nuance **sf** (*sforcando*). Techniques of *legato, staccato, portamento*

are related to the nature of a musical instrument, and things that sound well on the piano do not always sound well on a different instrument. For instance, slurs of the violin, indicating the movement of the bow, have nothing to do with the sounding of other instruments.

Pedagogical practice knows cases when the arrangement has been done quite well, but the real sounding of the arrangement does not correspond to the original concept of the author. Then the arrangement should be looked through once more, bearing in mind texture, voice leading, registers and other important parameters of musical-expressive means of music.

The basic principles of the arrangement – unchangeability of author's conception and the timbral originality of sounding – remain important in case of the arrangements for a group of instruments.

Conclusions

1. Arrangement of musical compositions or fragments of compositions is a creative activity, which is related to active work of musical hearing. Producing arrangements promotes the development of future professional musicians' practical skills, and contributes also to widening the repertoire for musicians' future pedagogical activities. In performing activities, arrangement is a way how to demonstrate the rich virtuoso and expressive possibilities of one's own instrument, and also a form of re-reading the timbral aspects of well-known compositions.
2. A step-by-step algorithm in work on arrangements – research, planning, technical performance, control - might help prospective professional musicians avoid accidental solutions, semantic and technical disparities with the original.
3. At selecting musical compositions for the arrangement, three indicators should be taken into consideration: stylistic, harmonical and textural.
4. Prospective professional musicians' work on arrangements enhances the acquisition of the logic of musical composition's development, its imagery and structural-timbral content, and develops also a deeper understanding of all textural elements and expressive possibilities of timbral variation, which finally forms the basis for the development of learners' timbral hearing.

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