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# J M musiikkikasvatus

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## Lukijalle | Editorial

Tämän Musiikkikasvatus-lehden artikkelit on pääosin koottu syksyllä 2016 pidetyn konferenssin esitysten pohjalta (<http://blogs.helsinki.fi/music-crea/programme/>).

Kiitämme Musiikkikasvatus-lehden toimituskuntaa estradin tarjoamisesta tutkimusartikkelien julkaisemiseksi. Konferenssilla kunnioitettiin erityisesti Sir Yehudi Menuhinin syntymän 100-vuotisjuhlavuotta, jota vietettiin vuonna 2016. Sir Yehudi Menuhin vaikutti elämänsä aikana viulistin uran ja lukuisten äänitteiden kautta myös tavallisten koulujen musiikki- ja taidekasvatus toiminnan edistämiseen. Yehudi Menuhin perusti Euroopassa jo yli 11 eri maassa toimivan MUS-E® -ohjelman, jonka kautta taiteilijat pääsevät työskentelemään tavallisiin koululuokkiin yhteistyössä siellä toimivien opettajien kanssa. Monissa Euroopan maissa taidekasvatus ei kuulu yhtä olennaisesti koulujen opetussuunnitelmiin kuin Suomessa tai esimerkiksi naapurimaassamme Virossa, jonka jokaisessa päiväkodissakin työskentelee musiikin aineenopettajankoulutuksen saanut musiikkikasvattaja. Säveltäjä, musiikkipedagogi Zoltán Kodály ja monen muun musiikkikasvatuksen vaikuttajajhenkilön ohella Sir Yehudi Menuhin arvosti sitä, että musiikki ja muu taidekasvatus kuuluvat yhdenvertaisesti jokaiselle lapselle ja nuorelle.

Tämän julkaisun artikkelit luovat monipuolista kuvaa musiikkikasvatuksen tutkimuksen kiinnostuskohteista erityisesti Suomessa, Saksassa ja Virossa. Willfrid Gruhnin ja hänen kollegoidensa artikkeli avaa näkökulmia musiikillisen identiteetin moninaiisiin tekijöihin. Anu Sepp ja Inge Raudsepp tutustuttavat artikkelin lukijan virolaisen säveltäjä ja musiikkipedagogi Riho Pätsin musiikkikasvatusta käsittelevään ajatteluun. Helsingin ja Lapin yliopistojen yhteistyönä ollaan tutkimassa ja kehittämässä sulautuvan oppimisen muotoja ja musiikin verkkopohjaisen oppimisen hyödyntämistä luokan- ja lastentarhanopettajan-koulutuksessa, josta artikkeli antaa alustavia tapaustutkimusotteella kerättyjä tuloksia.

Julkaisussa olevissa puheenvuoroissa Lenita Hietanen nostaa esille musiikin yrittäjäyyskasvatuksen näkökulmasta ja Aino-Elina Kilpeläinen esittelee Tanskassa suuren suosion saanutta kirkon piirissä tapahtuvaa vauvamusiiikkitoimintaa. Professori Géza Szilvay teki aikoinaan yhteistyötä Sir Yehudi Menuhinin kanssa ja sen kunniaksi yksi puheenvuoroista esittelee suomalaisten kehittämää kansainvälistä viulunsoiton opettamiseen liittyvää etäopetustoimintaa (International Minifiddlers).

The articles of this volume are mainly from the interdisciplinary arts educational conference held in University of Helsinki, September 16<sup>th</sup> 2016. The general aim of the interdisciplinary conference was to discover and share new arts pedagogical ideas and practices of and research on arts promoting learning and creativity. We are very grateful to our partners Sibelius Academy, Estonian Academy of Music and Theatre, Tallinn University, the Concert Centre, the Teachers' Academy of Helsinki University, and the Department of Teacher Education for their important co-operation when organizing this interdisciplinary and international conference. We celebrated the 100th anniversary of Sir Yehudi Menuhin's birth in 2016. He was a great violinist and educator. He established the international MUS-E® Arts at School programme to help children—often coming from challenging environments—to begin the long road to personal fulfilment through the arts. Professional artists are working and co-operating with teachers, mainly in primary schools and daycare centers. The project promotes social integration and aims to reduce levels of violence, racism and social exclusion amongst the young. The IYMF now coordinates MUS-E® in 12 countries with 1,000 artists working with 50,000 children in 450 primary schools. MUS-E® in Finland have also had some arts programmes at schools. Today also Vantaa and Helsinki cities are promoting artists at day care center programmes.

We hope you enjoy reading these music educational articles!

Kiitämme kaikkia kirjoittajiamme ja toimituskunnan refereelukijoita ja toivotamme antoisia lukuhetkiä Musiikkikasvatus-lehden parissa!

*... Having had long experience with my own schools, I have felt, more and more strongly, the importance of giving every child a background of example and activity of the arts which might stimulate its own longings and potential...* (Sir Yehudi Menuhin) ■





# Artikkelit | Articles

# Musical identity formation

## Investigating the social, personal, musical, and educational factors

### Introduction

**M**usic and one's self perform a profoundly intimate and highly complex relationship. The role of music in constructing one's identity might be stronger and deeper than any other human engagements (see Bowman 2004). Therefore, it is an illuminating question which personal traits might support the decision to become a performing artist or a music teacher. In German and Baltic music academies the training in both tracks are basically similar, i.e. all students obtain an artistic education on their major instrument. The decision between education and performance evolves either before choosing a degree program, during the studies or after program. Anyhow, this process is governed by a bunch of interacting and sometimes conflicting motives arising from social, psychological, cultural and educational actions.

All efforts towards a better understanding of the complexity of the identity formation from youth to adulthood will enrich our knowledge of social and cultural implications of humans' involvement with music. In recent years personal and professional identity which has developed within and through music calls for an increasing attention because it affects the professional behavior and determines the degree of job satisfaction. Overall it constitutes an important aspect of health and well-being. This aspect gets even more challenging since many antagonistic forces act on the individual personality by social and cultural demands, by means of educational structures, and also by powerful role models in teacher-student relation during professional music training. However, little is still known about the structure and development of different personality factors that act on musical identity of young musicians and teachers over lifetime (see Lamont 2011). The present study focuses on the identification of psychological and social influences on the emerging identity, developmental changes in the process of identity formation and on individual and group differences between students and professionals.

### Theoretical Background

Personality develops within a highly complex interaction of individual and social factors (Burland 2005). Anthony Kemp has described the psychological foundations of the characteristics of musicians' personalities (Kemp 1996). A first broad overview on musicians' development over the lifespan was presented by Maria Manturzewska (Manturzewska 1990) followed by Heiner Gembris (Gembris 2006). In the context of the present study it is particularly important how different factors change regarding their efficiency during the transition from students to professionals. A musician's identity is central to the career decision (Burland 2005, 233). Here it is seen as one aspect that contributes to the future decision of becoming a teacher or a performing musician.

Based on findings from former research on musical identity and the development of self-concepts a cross-sectional study was performed to detect social, personal, musical and educational implications for individual differences which arise from education and the respective job requirements for teachers and performers. Developmental changes might be supported by the activities and challenges of a particular occupation and their respective training programs. Therefore, music students from different programs (performance vs education at a music academy and university) were investigated and compared with

experienced professional musicians in orchestras, choirs, or music schools. Because of this kind of complexity different age and training groups are needed to be investigated. Therefore the results from a multivariate analysis and a factor analysis are used to identify particular factors and their impact on music identity formation which, then, may lead into a critical view of educational structures and teaching attitudes in professional music education.

Musical identity is a psychological construct (Spychiger & Hechler 2014) that consists of various components which are mainly based on personal, social, emotional and musical competencies, and which shapes the musical self. It is always “about who, through musical doings of all sorts (listening included) we are, and about whom we are in the process of becoming” (Bowman 2004, 5). Shaping an identity in one’s social life makes an important part of development and education and terminates in the state of remaining a distinctive self under varying conditions. Motivation, practice and commitment complement individual personality traits in shaping the identity (Dweck 2000). Its development results from formal and informal education and appears as a transitory or temporary behavior as well as a deeply grounded and sustained attitude. Consequently, a musical identity reflects the way of how an individual presents him/herself in a cultural and social context as a result of musical experience, commitment, and practice (Evans & McPherson 2015).

MacDonald and collaborators differentiate between “identities in music” (IIM) and the different function of “music in identities” (MII) (MacDonald et al. 2002). Identities emerge in music by “the way people view themselves in relation to the social and cultural roles existing within music” (Hargreaves & Marshall 2003, 264) whereas their identity in music refers to “the ways in which music may form a part of other aspects of the individual’s self-image” (ibid.). However, both aspects interact and perform a mutual exchange. Thereby, Hargreaves and collaborators introduce an important and necessary distinction regarding the function of music during the process of identity formation. The music one preferably listens to and performs, plays an important role in shaping the musical environment; here, the music is the actual agent in identity formation. However, the musically established identity in any style or genre (e.g. as a rock musician or a historically informed baroque music specialist) also determines selection of the preferred music henceforward. Therefore, the musical identity that has been shaped by dealing with particular sorts of music, determines the music that will be selected and will furnish the future musical environment. In short, music shapes the identity which equally impacts on music as an essential part of life. As shown by MacDonald and collaborators (2002), musical identity results from the interaction between personal preoccupations or determinations and socially and culturally transmitted arrays of styles and genres.

Former research has demonstrated that musical identities reflect the individual understanding of the “closeness” of an activity to the self: how much does one feel that an activity shapes the self (Kessels & Hannover 2004). Based on this theoretical approach Maria Sychiger and collaborators have developed a multidimensional scale for their empirical investigation of identity building factors (Spychiger et al. 2009). Their analysis clearly indicates that cognitive components perform the strongest effect on the musical identity in professional musicians and music workers while the more “spiritual” aspects were most prominent in amateurs (ibid., 3). Other studies have focused on teacher identities (Ballantyne et al. 2012; Welch et al. 2010), on cross-cultural studies (Green 2011a; b) and on learning styles that influence the process of becoming a musician (Lonie & Dickens 2016).

The empirical approach of this study concentrates on the internal factors of the personality and external training factors embedded in the training programs of the different focus groups (performers vs. educators). It also aims to disclose developmental processes that arise from the professional experience in an occupation as a performing

musician or a music teacher. Consequently, this implies a dynamic model of identity formation which amalgamates influences from family background, education, training and professional demands. Additionally, there are also powerful personalities such as instrumental teachers, peers, or performers who guide students as an ideal and function as an orientation mark. And all of these single impact factors interact and support or inhibit the process of identity formation. This finally leads to a multilayer pattern of personal preconditions and environmental influences that result in the particular musical identity.

On the other hand, it is quite obvious that there is not only one identity which rules out any other option, rather every person performs different identities simultaneously according to social roles, individual preferences, and professional demands. Nevertheless, it seems appropriate and expedient, especially in view of study programs in higher education, to untangle the manifold influences that finally shape a musician's professional identity as an artist or educator. For this, we focus on measurable aspects of personality traits and musical conditions and intend to follow the development of different ages and training groups. Therefore, the main research questions are: What are the main factors that determine the identity formation in musicians? Which processes can be observed through age and can be associated with developmental changes? What are the specific traits within different groups according to their training and professional background?

## Method

### Participants

A total of  $n = 107$  subjects from Estonia participated in the study. Music students from different programs at Estonian Academy of Music and Theatre (performance vs education,  $n = 47$ , mean age 25.5 years) and older professionals (performing musicians vs teachers in schools and music schools,  $n = 60$ , mean age 44.9 years) with at least 15 years of occupational experience were compared. Finally, a group of pupils ( $n = 12$ , mean age 18.5 years) of a special music high school was added which served as a reference group. The study was conducted in 2014 at the Estonian Academy in collaboration with local institutions.

### Design

Since the main idea of the study is to identify short-term and long-term influencing factors a cross-sectional design was performed where music students during their study course and professionals after at least 15 years of occupational experience are investigated. Therefore, this sample consists of educators and performers in two age groups. Therefore, a two-factor design was employed (Table 1).

	professionals	students
performing musicians	G1 $n = 15$	G5 $n = 11$
teachers in publ. schools	G2 $n = 31$	G4 $n = 36$
teachers in music schools	G3 $n = 14$	[G5 $n = 11$ ]
total:	$n = 60$	$n = 47$

**Table 1.** Two-factor design

## Procedure

After expressing their consent, all participants filled in an online questionnaire indicating personal data (age, gender, education, actual status, socio-economic status of the family, family background, start of instrumental instruction etc.). Then, participants performed a Music Identity Scale (MIS) which was specifically designed for this study and modifies Spychiger's *Scale of Musical Self-Concept* (Spychiger et al. 2009). The MIS consists of 40 statements that refer to personal (P), social (S), educational (E) and musical (M) judgments. The participants ranked all statements in a 6-point Likert scale (see appendix). These components shape a four-factorial plot of each participant which reflects the typical structure of dominant factors for individuals and groups (see figure 1).

For analysis, the individual scores are clustered according to age groups, occupational activities or training programs. Additionally, measurements of cognitive advancement, musical aptitude and personality factors were taken from the last two parts of Raven's *Standard Progressive Matrices* (SPM) (Raven 1990), Gordon's *Advanced Measures of Music Audiation* (AMMA) (Gordon 1989) and a short version (S 5) of Costa & McCrae's *NEO Five Factor Personality Inventory* (Costa & McCrae 1992; Konstabel et al. 2012) which is based on a 60-item questionnaire for measuring 30 facets of the Five Factor model. MIS, Raven's SPM and the Personality Inventory (S 5) were presented online. All data were statistically analyzed with SPSS 22. A multivariate analysis and a factor analysis of the four dimensions of MIS were performed. For the group comparison a two-sample t-Test was employed.

## Results

Since both cohorts (students and professionals) constitute a rather homogeneous selection of musically active and highly trained subjects, no relevant differences can be found with regard to the start and attendance of instrumental training and the parental support within a similar social background. The starting conditions for both musical cohorts are very similar. However, the performance and education groups reveal enlightening differences. Generally, both groups are clearly separated by S 5 and MIS. The internal consistency of MIS is very high (Cronbach's Alpha 0.89). Regarding music aptitude and cognitive scores, personality factors and identity components there is no significant differences between school music teachers and instrumental teachers since both groups work as educators. However, music education and performance students exhibit significant differences. The cognitive scores according to the Raven's SPM are significantly higher in performance students than in music education students and school teachers ( $p = .039$ ). The personality factor extraversion of S 5 is lower in musicians than in teachers ( $p = .023$ ) whereas agreeableness is higher in performance than in music education students ( $p = .041$ ). Finally, the educational and musical components of MIS are more pronounced in education than in performance students ( $p = .039$ ).

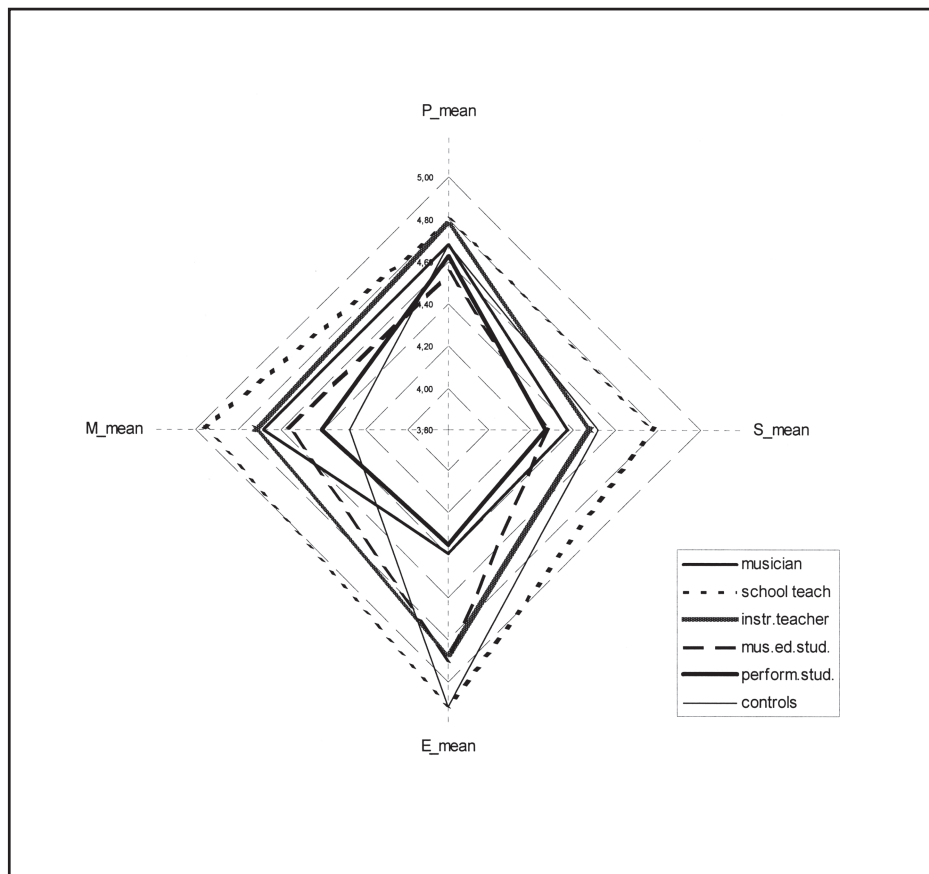
The comparison of music education students and professional school teachers unfolds a remarkable development over time. While performer students and professionals exhibit no significant changes in all dimensions of the personality factors and the identity scale, music education students and professional music teachers strengthen their profile regarding extraversion ( $p = .026$ ) and conscientiousness ( $p = .023$ ) and extend their social ( $p = .001$ ) and musical ( $p = .004$ ) orientation (MIS). This is also confirmed by the results of the comparison between performers (professional orchestra players, choir singers) and music teachers in public schools. These groups perform significant differences in music aptitude ( $p = .001$ ), cognitive development ( $p = .002$ ), extraversion ( $p = .003$ ) as well as regarding the social ( $p = .035$ ) and the educational ( $p = .017$ ) components of MIS. A general comparison of all students and professionals confirms these findings (see Table 2).

Furthermore, a multivariate analysis of all tested dimensions exhibits a significant correlation only for musical ability scores and cognitive development ( $r = .334$ ).

Factors	F	t	df	Sig. (2-tailed)	Mean Diff.	Stand. Error
extraversion	1,181	-2,049	105	.043*	-.10651	.05199
openness	1,790	-2,085	105	.039*	-.7854	.03766
social (mean)	.518	-2,810	102	.008**	-.33175	.11804
musical (mean)	.000	-2,612	104	.010**	-.30913	.11836

**Table 2.** t-Test for independent variables for two factors of the personality scale (S 5) and two of the musical identity scale (MIS). Extraversion and openness as well as social and musical dimensions exhibit a significant difference in the transition from student to professional.

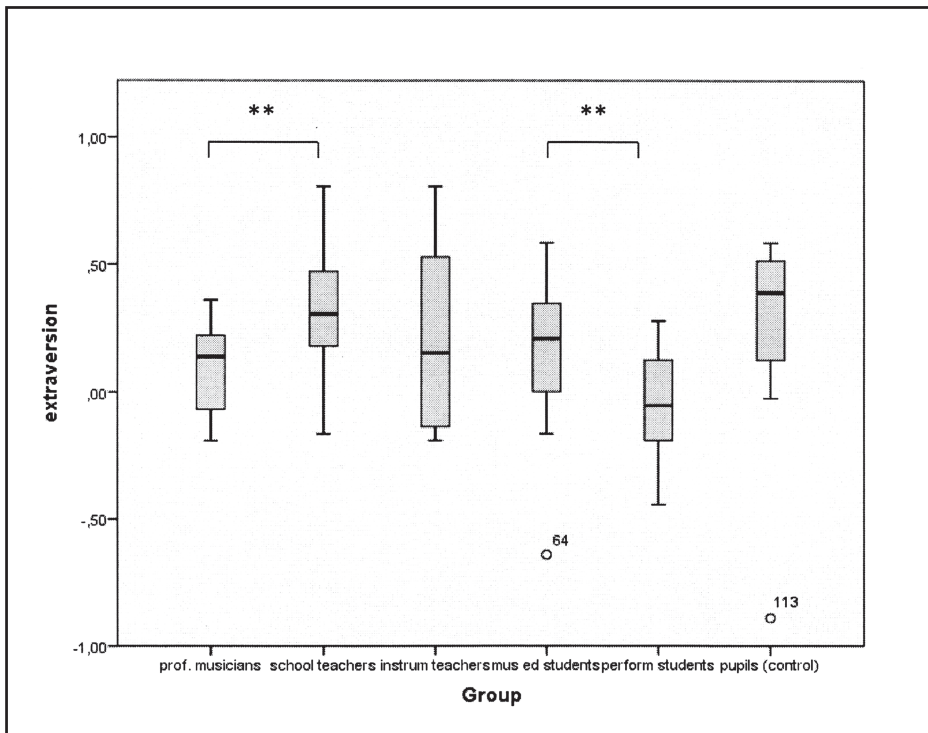
Therefore, the profiles of the different groups which are derived from the MIS data draw a clear picture of the dominant components regarding the development of characteristics for each subject group (see figure 1).



**Figure 1.** Profiles of the four components of MIS for all groups. P = personal; S = social; E = educational; M = musical.

Here it is obvious that music teachers in public schools exhibit the most pronounced profile with highest consent to all four components whereas professional musicians and performance students are much less explicit. Performance students rank highest in the personal dimension, but exhibit lowest values on the educational factors. This clearly reflects their situation to be strongly focused on the instrument without ancillary educational reflections. Instrumental teachers, however, hold a medium position between both groups and exhibit average means for all four components. The most obvious difference occurs for the controls which are still pupils without a clear social and musical profile.

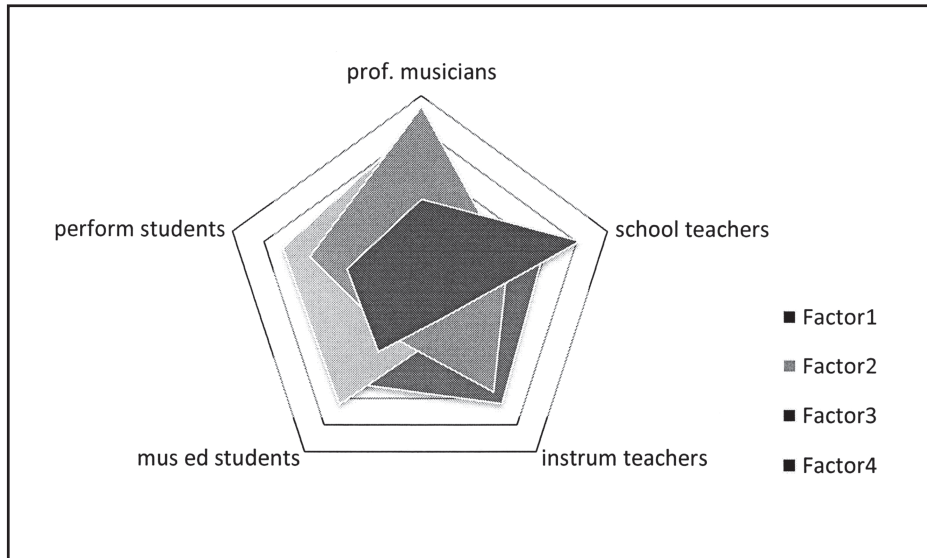
More differences occur in the personality dimension as indicated by the *Big Five* personality scale. Musicians and teachers significantly differ regarding their scores of the extraversion and conscientiousness factors. The same results are demonstrated in the two student groups (performers and educators). It is also interesting to notice that all groups exhibit negative mean values with a high distribution for neuroticism whereas extraversion seems to present a significant discrimination factor at least for professional musicians and music teachers as well as for performance and education students (see figure 2). Extraversion corresponds to an open attitude toward other subjects which is psychologically essential in all educational occupations.



**Figure 2.** The extraversion dimension of the personality scale for all groups. Differences for professional musicians and teachers as well as for the two student groups are highly significant (\*\*): musicians vs teachers  $p = .009$ ; performance vs education students  $p = .017$ .

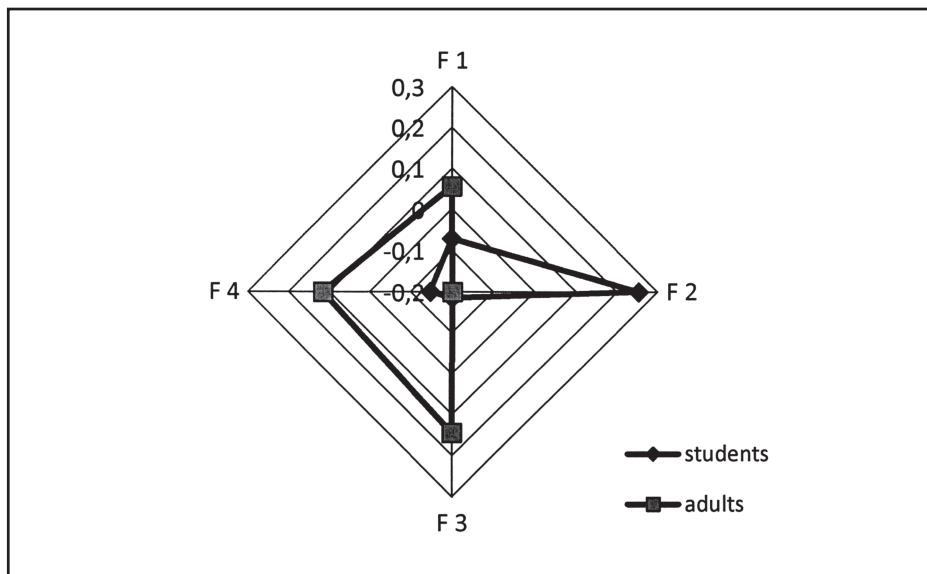
The factor analysis with oblimin rotation of the data of all MIS components (personal, social, educational, musical) exhibits four main factors which can be interpreted as theoretical reflection (F1), communicative interaction (F2), interpersonal relation (F3) and professional curiosity (F4). While F1 exclusively incorporates M and E components, F2 P and S components and F3 mainly P components, F4 includes a mixture of all four

components and therefore is less distinct. Nevertheless, all groups are separated by the factors. Professional musicians strongly load on F3 which reflects their interpersonal relations whereas school music teachers most prominently load on F4 which might relate to their broadly distributed interests. Finally, all students load highest on F2 and indicate the importance of social interaction whereas all teachers similarly load on F1 and exhibit a broad and open interest in musical aspects and training (see figure 3).



**Figure 3.** Loading factors for all five sub-groups.

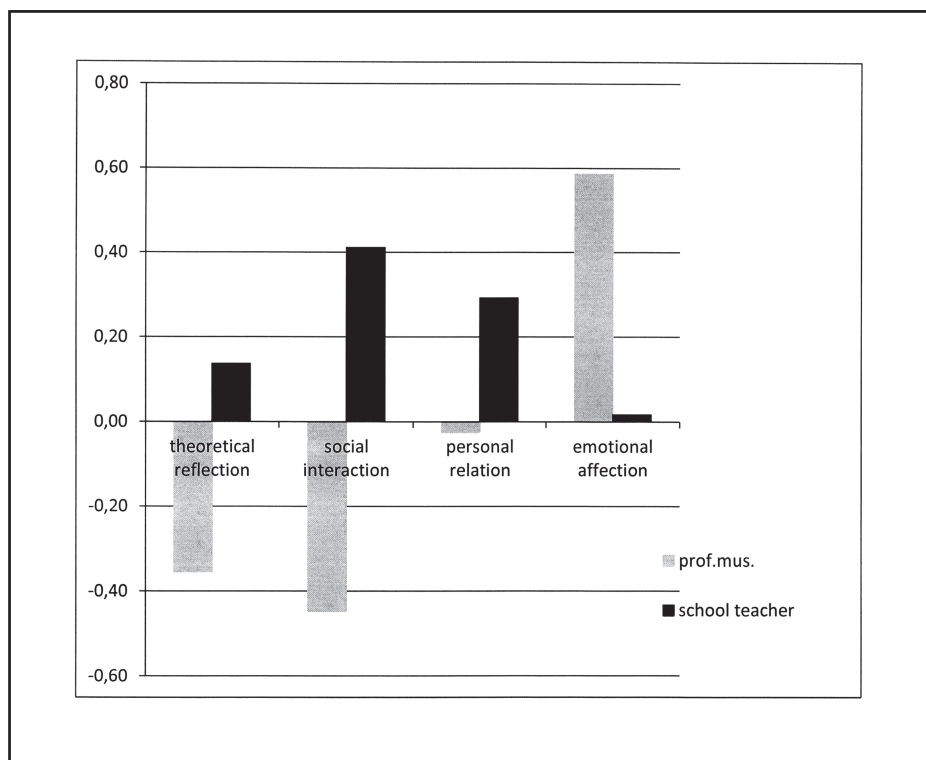
When we cluster all students and adults, opposite profiles based on the loading factors appear (figure 4). Here, students load significantly higher on F2 (.253) than adults (-.198) and perform the only significant difference ( $p = .02$ ) which clearly reflects a strong developmental impact over time.



**Figure 4.** Loading factors of all students (G4 + G5) and adults (G1 + G2 + G3).



If we look at the factors more in detail, professional musicians and school music teachers demonstrate quite opposite characteristics (figure 5). Theoretical reflection and social interaction exhibit negative values in musicians, whereas teachers exhibit positive scores. Conversely, emotional affections perform the highest positive values in musicians. For teachers, however, theoretical reflection, social interaction and personal relations are essential for their professional behavior.



**Figure 5.** Loading factors for performing musicians and school music teachers.

## Discussion

If one looks at the data it becomes quite clear that there is not just one main factor that accounts for musical identity. However, there are some essential personality factors that play a prominent role during the process of identity formation for musicians and music educators: extraversion and conscientiousness. This seems very plausible since acting in front of a concert audience or a classroom as a particular form of an audience calls for a more extrovert behavior and openness in the face of others whereas neuroticism would counteract on the musical development. And, of course, conscientiousness is as important for performing artists regarding the musical score as for teachers regarding the needs of the students. As a teacher one relies on reliable and trustworthy attitudes. Another aspect of the identity formation indicates that the traits and dimensions measured by the *Big Five* clearly separate teachers from performers even at the time of enrollment in the academy. It also appears that attitudes and the appraisal of values reflected by the *Music Identity Scale* (MIS) provide an appropriate measure for discriminating the five groups of students and professionals in both cohorts. Therefore, it seems clear that obvious differences in the structure of the personality of musicians have a strong impact on the decision about their further occupation.

These traits might be genetically determined to some extent, but the social and cultural environment has a strong impact, too. However, the socio-economic and socio-cultural data do not support an early determination by family and education. The familial conditions for starting instrumental instruction are quite similar. Thus, it is likely that additional factors come into play when students successfully turn towards a career as a teacher. Their personality factors such as openness and extraversion focus on social interaction. Similarly agreeableness exhibits highest positive scores for school teachers and performance students since this reflects social components such as cooperation, trust or acceptance which is as important in ensemble play as in classroom teaching. Differences of the interest in educational and social aspects are highly significant for performers and teachers and probably predictive for career decisions and occupational success.

The development of a musical personality starts in early years and increases by intensive education as performed in Music Academies. Here it is not so much the content of the study program or the participation of required courses rather than the social impact by peers and—mainly—the instrumental teacher. According to Burland, students often report that sometimes the instrumental teacher functions as the most important contact person who is relevant to individual development (Burland & Pitts 2007, 303). In particular music education students seem to rely much more on social interaction and theoretical understanding which can be immediately related to educational challenges. On the other hand, performing artists orientate themselves on affective aspects of music and, therefore, accomplish emotional requirements and expressive demands of the music they actually perform or want to perform.

The study also clarifies that personality factors as well as chronological dimensions of age and the amount of time spent in a professional occupation commonly contribute to the musical identity. This is reflected by the differences between students and professional adults in general. The higher load of all student groups on F2 might be due to the fact that students in general are more open to feedback from peers and professionals and rely more deeply on social interactions than adults who have already developed their own professional routine. In this regard, it is quite plausible that the demands and duties of an occupation retroact on the norms and attitudes of a person. While acting and succeeding in a job individuals adopt the standard values which are supported by the profession and at the same time affect the development of their self-concept. When a person works as a teacher for several years his/her attitude becomes strikingly more educational whereas the period of his/her studies creates different life perspectives, professional visions and artistic expectancies. That indicates that professional involvement in the occupation as teacher or performer strengthens the development of the actually felt musical identity.

There are many determining factors that act on an individual during the performance of an occupation which relate to the daily demands and challenges, to a positive or negative feedback from occupational actions and therefore shape the treasure trove of experience. The longer one works as a skilled and passionate performer or teacher the more attitudes and personality factors develop that are relevant for successful work in a profession. The interest in technical aspects of music performance, in the commitment to extensive practice and emotional devotion mark the primary sources of satisfaction during the degree course and later in the occupation. On the contrary, a broader spreading of interest areas, personal and social aspects of music making as well as analytical interest in the music performed indicate a typical orientation of educators.

The present study demonstrates how different dimensions develop over time and differ between groups. The professional training as performer or teacher becomes a core factor of the musical self which often overrides the individually distinct personality traits. There is no evidence of a preponderance of genetically determined parts of individual growth that accounts for the development of a performer or teacher, but rather the

environmental and educational, personal and institutional context of an art institution influences the musical identity formation. Furthermore, it is the strength of a sustaining commitment to and deep involvement in the actual work which shapes and changes attitudes and behaviors. What we see is that it is always a specific, but individually different mixture of influencing variables that work in different context at varying periods.

However, from this study one can only speculate to which extent the different factors actually interact. One may assume that the typical mixture of factors is composed of psychological dispositions and values and attitudes acquired over time. Therefore, all influences from institutional and personal contacts, especially the intense and intimate relation between a students and his/her instrumental teacher have an enormous impact on the adoption of attitudes, norms and values. To explore and understand the interaction of the different factors in a more general context, it would be necessary to include more subjects from domains other than music to generate a deeper understanding of the hidden processes that are relevant to the formation of a musical identity. This will be extremely important to institutions of higher education and teacher training to model and implement those elements into educational programs that are most relevant to the respective professional behavior and support abilities and areas that help to model musical identities through music and within the domain of musical activities.

This calls for a stronger emphasis on interpersonal and socio-cognitive aspects in music training courses. With respect to this demand further research should implement more students with different academic backgrounds from various institutions (conservatories, academies, colleges, universities) with the intention to compare their profiles to uncover general core factors and common psychological structures within the developmental process of personality formation.

There are still questions related to the condition how and why these traits will develop that remain open. Is the individual genetic disposition stronger than institutional and environmental impacts? One may suspect that the various factors at different times act together, and it is most likely that they interact. But this cannot be shown by the present study which only identifies efficient personal characteristics for the investigated groups, but cannot explain the causal relation between personality factors and musical achievement. However, the four dimensions extracted from MIS indicate vital core variables although there are probably other variables like intensive practice and long lasting commitment that may account for the behavioral traits of musical identity. This might be subject to further research. ■

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## Appendix

### Musical Identity Scale

Please, mark the degree of your approval of every statement by circling a number between 1 (= I do not agree at all; this does not reflect my attitude) and 6 (= I fully agree; the statement completely reflects my attitude)! If there is a statement that is not relevant to you because you don't teach, please, ignore that statement and go to the next!

### Musical Components

Practical experiences in different musical styles/genres are important for my own performances. 1 2 3 4 5 6

Music theory helps me to better understand the music I perform. 1 2 3 4 5 6

Mostly I try to find out about the historical and/or cultural background of the music I currently practice. 1 2 3 4 5 6

Before I start playing/singing a piece of music I read and analyze the score. 1 2 3 4 5 6

A teacher who does not make music for and with his/her students fails his/her job! 1 2 3 4 5 6

I often listen to music I am not so familiar with (avant-garde, folk, jazz, hip-hop, non-western music etc.) because it attracts me. 1 2 3 4 5 6

I enjoy identifying harmonies and following the voicing while listening to music. 1 2 3 4 5 6

I like to compare different interpretations (performances) of the same music. 1 2 3 4 5 6

I prefer to attend live performances instead of listening to recorded music at home. 1 2 3 4 5 6

Estonian music had/has a strong impact on my musical development. 1 2 3 4 5 6

### Educational Components

For me it is important to know different methods of teaching an instrument. 1 2 3 4 5 6

To be experienced in different techniques of playing an instrument contributes to my musical skills. 1 2 3 4 5 6

A professional musician, namely a music teacher should be able to play more than just one instrument. 1 2 3 4 5 6.

Expert musicianship should be based on the familiarity with more than only one musical style (classical, jazz, pop, folk etc.). 1 2 3 4 5 6

It is of great advantage to be well grounded in skills of organizing different musical activities (e.g. in ensembles, bands, jazz combos, salsa groups, improvisation, folk...).

1 2 3 4 5 6

Group teaching techniques enrich teachers' competency.

1 2 3 4 5 6

I need to know about the agents that influence and determine musical preferences of listeners/the audience.

1 2 3 4 5 6

I strive towards encouraging others (friends, colleagues, students etc.) to attend concerts.

1 2 3 4 5 6

I am going to practice my own musicianship as a model of how to deal with music.

1 2 3 4 5 6

Primarily, I want to be recognized as an estimated performer/practitioner.

1 2 3 4 5 6

### Social Components

For me it is important to participate regularly in national or international conferences on teaching methods (like: EPTA, ESTA, EMOL, EQ etc.).

1 2 3 4 5 6

Talking with colleagues, peers, friends about educational issues helps to develop my own educational skills.

1 2 3 4 5 6

Very often I talk to my family/friends about my work (advancements and/or problems).

1 2 3 4 5 6

I am interested in getting feedback from the audience in a concert/ performance or from my students in class or from my classmates.

1 2 3 4 5 6

Regular personal meetings with my peers, friends or colleagues are vital for my communicative demands.

1 2 3 4 5 6

Collaboration with other people is essential for my professional musical development.

1 2 3 4 5 6

I look for participation in activities of other social groups beyond music since that provides me with the opportunity to meet other people from different cultural backgrounds and with different interests and preferences.

1 2 3 4 5 6

As a musician I intend to communicate only through music.

1 2 3 4 5 6

In my communication with others I try to show respect to deviant opinions.

1 2 3 4 5 6

I get immediately upset and react spontaneously when something happens that I do not like.

1 2 3 4 5 6

**Personal Components**

Music provides the opportunity to share my emotions with others.	1	2	3	4	5	6
When working musically with others I need to respect the musical preferences of my colleagues/mates/friends/students.	1	2	3	4	5	6
I care about the current emotional status of my colleagues/friends/students	1	2	3	4	5	6
I want to address and talk about the actual problems of my friends/classmates/students/colleagues.	1	2	3	4	5	6
Even when I feel depressed I can still focus on the technical aspects of my own or others' musical practice.	1	2	3	4	5	6
I want myself listening to the preferred music of my friends/colleagues/students.	1	2	3	4	5	6
Dealing with music gives me the feeling of belonging or being part of a bigger entity that encompasses me.	1	2	3	4	5	6
I prefer a repertoire that helps me to develop technical skills.	1	2	3	4	5	6
I enjoy expressing my emotions on stage.	1	2	3	4	5	6
When I work on <i>music</i> I understand that I learn a lot about <i>myself</i> .	1	2	3	4	5	6

## Abstrakti

Tutkimus tarkastelee musiikillisen identiteetin käsitettä ja siihen yhteydessä olevia tekijöitä. Tutkimuksessa analysoitiin musiikin opiskelijoiden ja ammattilaisten musiikillista identiteettiä ja aineisto kerättiin käyttäen Musical Identity Scale (MIS) -mittaria. Taustamuuttuja-aineistoa kerättiin Ravenin SPM-testillä sekä Neo-5 Factor Inventory -persoonallisuustestillä. Lisäksi kerättiin aineistoa tutkittavien musiikillisista kyvyistä Gordon's Advanced Measures of Music Audiation, AMMA-testin avulla. Tutkimuksen tuloksina löydettiin neljä musiikilliseen identiteettiin yhteydessä olevaa päätekijää. ■

# The music teaching concept of Riho Päts through the lens of praxial music education

## Introduction

**E**stonian music education has been undiscovered to the rest of the world until recently for two main reasons: firstly, because most of the materials and sources available were written in Estonian language, not widely practised in the world,<sup>1</sup> and secondly, due to the political and ideological situation after the WW II (until 1991) that prevented free communication with the Western world.

The aim of this article is to introduce the music education system created by music educator Riho Päts to the broader audience in order to present his ideas and practices widely used in Estonia. Considering, that Päts's music education system includes joint singing and instrument playing (also using Orff instruments), development of aural imagination and listening skills, musical movement, improvisation and elementary music literacy, it might be useful for music educators to learn how all of this has been synthesised into one holistic unity.

Taking into account one of the most prevailing trends in music education philosophy today—ideas of paraxial music education—the Päts approach and his ideas are reflected through the lens of paraxial music education by revealing the similarities and differences within the interpretive paradigm (Cohen, Manion & Morrison 2009, 21–22).

The purpose of this article is to identify the main concepts of music teaching and learning underlying the Päts music education approach and to reflect these with paraxial music education ideas grounding on the literature review.

Shortly after the publishing of the significant and epoch-making book by D. Elliott “Music Matters: the new philosophy of music education” (1995), the ideas of praxial music education started to spread in Europe, including Estonia. One of the main notions in this approach is the idea that music education at comprehensive schools should focus on music as it is used in everyday life, producing positive effect for the students and emerging “*musicianship*”—the practice-specific form of musical thinking and learning (Elliott 1995; Regelski 2009). This approach derives from the essence of music itself, being the result of some kind of action—the same idea in music education meaning that students should be provided with the opportunities to learn and master musical skills through direct participation in musical activities.

The term for this, “*musicing*” (Elliott 1995), expresses different forms of music making: singing, playing instruments as well as composing, improvising, music listening, musical movement, including music criticism and making musical choices. Sadly enough, when implying to praxial music education, the “formal musical knowledge...verbal concepts about music history, music theory, and vocal and instrumental performance practices...” (Elliott 1995, 60–62) is often cast aside, although this is, by no doubt, an important component of *musicianship*. The same goes with understanding the musical notation – “... knowledge of how to decode and encode musical sound patterns in staff notation, graphic notation, hand signs, or rhythmic syllables” (Elliott 1995, 60–62) by helping the students to better understand their musical actions, reflect on what they are doing in music-making process and develop their independent musical thinking.

All in all, the most important goal of music education is most certainly understanding



and practicing the real value of music—the *musicianship*, the formal musical knowledge being the secondary objective, yet not without importance, for music education.

Gruhn (2006) complements the idea of paraxial music education with connecting music learning with the process of acculturation, where children adopt the structural norms and sound properties of their musical culture—in this case they develop characteristic structures of Western music (familiar patterns of tunes, rhythms, forms and instrumental sounds) according to their presence in the environment<sup>2</sup>. As the brain does not depend on rules, but on appropriate models, it is extremely important to represent variety of different models and patterns to children (Gruhn 2006, 18).

According to Allsup (2010) the two main and related processes of paraxial instruction are “First, the development of procedural know-how or the skills and craft of a given tradition, and secondly, the development of musicianship: musical thinking that can match the demands of a given tradition with the know-how to execute said tradition” (Allsup 2010, 56). He also emphasises the idea that in school-based music education the first and foremost aim is to practice or perform music in every class.

In the 2015 edition of the book, the idea of critical reflection has been especially emphasised in the realm of music education to “... assess why and how our *past* thoughts, feelings, and actions have led us to our current ways of thinking and doing. Reflection guides us in evaluating what is best to keep or discard from our personal repertoire of past habits and perspectives and how to apply the results of our evaluations to future thinking and doing. (Elliott & Silvermann 2015, 10–11). The authors express the idea of “...good work in the *educational* dimension of music education should be centrally concerned with person-centered, ethically guided, and *educative* teaching and learning” and underline the three main concepts having the central place in paraxial music education: “*praxis*, *educative* and the roles of *ethics* in music, education and music education” (Elliott & Silvermann, 2015, 16–17). With keeping these main ideas in mind, it would be interesting to study and compare the music education system of Riho Päts to find out the similar concepts underlying the paraxial music education approach.

### Riho Päts and music education development in Estonia

Considering Estonian pedagogical culture in the field of music education, these ideas were not exactly completely “new”—thanks to music educator and composer Riho Päts<sup>3</sup> (1899–1977) who played an outstanding role in developing the foundations for Estonian music education already during 1920s and 1930s (Sepp 2014). At that time the new pedagogical ideas of John Dewey, Jerome Bruner, Max Werthheimer, Georg Kerschensteiner, Celestin Freinet, Rudolf Steiner, and Maria Montessori spread widely among Estonian pedagogues. These ideas influenced the development of new didactic approaches, especially teaching methods and were shortly implemented in teacher training courses. The essential goal was to preserve individuality of every child by developing his/her (musical) abilities and creativity through various activities and practices. We can conclude that the central idea of this innovative approach was cognitive activity pedagogy, which also brought along great changes in music education designed by Riho Päts (Raudsepp 2013). He focused on developing natural musical abilities of children, encouraging them to join in active musicking and analytical listening, as well as to participate in extracurricular musical activities like choir singing, playing in ensembles and orchestras.

Päts obtained new ideas from his numerous trips to Finland, Germany, Czechoslovakia, Lithuania and Soviet Russia during 1920s–1930s where he learned and explored new trends and practices: in Germany the relative solmisation, use of instruments (recorders) and the importance of music listening; in Soviet Russia he studied the holistic music education system from kindergarten to the upper secondary schools; in Finland the

innovative ideas of the analytic-synthetic method of teaching singing, created by Vilho Siukonen (Raudsepp 2013, 60). He did not follow these practices in detail, but analysed and synthesised the underlying ideas and components when creating his own music education approach.

The innovations (for example the use of relative method) were interrupted by the annexation of Estonia to the Soviet Union in 1940 and finally in 1945. Music education was centralized by pan-union subject programs which rejected all innovative methods (Raudsepp & Vikat 2012).

The significant event that changed the situation and influenced the development of his music pedagogical ideas was the 6<sup>th</sup> ISME (International Society for Music Education) world congress in 1964, Budapest, where Päts presented a paper “Some possibilities for activating musical thinking among pupils”. It was for the first time Estonian music education was represented on such an important international forum. The participants also had the opportunity to visit and see the implementation of the relative match pitch (also known as movable-do solfège) method in music lessons of general comprehensive schools in Hungary (Päts 1975).

Päts could trace several similar ideas and features with the music teaching method created by Zoltán Kodály, like the importance of singing folk melodies, using the melodic motives and models in pentatonic mode; importance of feeling the rhythmic metre through movement and simple accompaniments for the songs, using different visual aids (the hand signs, “note ladder”, picture notes, shifting quarter note etc.) to help pupils to understand and imagine the relations between different sound models. Thus, everything was to be taught through active music making, by singing, using musical instruments and movement. The idea of systematic teaching, appropriate to the pupils’ age was also highlighted.

But all the above mentioned was not possible to complete without competent and highly professional music teachers. It meant the task to introduce the innovative approach first to teachers and encourage them to use it.

On the whole, the changes and innovative ideas he introduced in Estonian music education were:

- 1) *use of analytical-synthetic relative method;*
  - 2) *use of analytical commentaries and synthesis in studies;*
  - 3) *use of improvisation as a means of activating musical thinking;*
  - 4) *development of analytical music listening skills;*
  - 5) *developing vocal skills and singing through differentiated teaching/learning;*
  - 6) *developing cognitive abilities through playing instruments;*
  - 7) *using joint singing to preserve and shape national identity*
- (Raudsepp 2013, 61)

### **The analytical-synthetic relative method**

As a teacher and researcher, Riho Päts was especially interested in finding an appropriate and efficient method for understanding and reproducing notation at comprehensive school level. The different teaching methods like John Curwin’s *Tonika Sol-fa*, Agnes Hudoegger’s *Tonika-Do* and others did not convince Päts to be suitable for really activating pupils’ musical thinking. He found the solution after observing and studying the analytical-synthetic relative method by the Finnish music educator Vilho Siukonen (1885–1941) who related the mentioned method with learning songs, highlighting the relations and connections between the elements of melody and functional meaning of pitch. The main idea was to develop the “inner ear” and independent musical thinking by using acoustic pitch model—melodic images and associations using the pitch symbols.

The relative system drew on the analysis of the musical elements and using it in practice when learning a song, so the theoretical knowledge could be acquired through music practice (Raudsepp 2013).

Common knowledge is that the hand signs, pitch stairs and picture notation help to visualize and understand the functional relations between the sounds. Päts also introduced the “flying note” or shifting quarter note and expanded the method by introducing relevant rhythm syllables to acquire rhythmic precision. The use of rhythmic accompaniment individually, in groups or with the whole class, emphasizes the idea of active participating in music making process especially for those who are not keen on singing. Thus, the independent musical thinking along with ability to focus, and self-esteem are developed.

In 1960s Riho Päts and Heino Kaljuste adapted the sound symbols JO, LE, MI, NA, SO, RA, DI instead the traditionally used DO, RE, MI, FA, SOL, LA, SI (Päts 1989). Such an approach meant high demands on music teacher competence in finding different solutions and repertoire corresponding to the different class situations.

### **Analytical commentaries and synthesis in studies**

The aim of this approach was to develop critical reasoning through cognitive thinking processes (perception, thinking and recalling) in music learning contexts, the main idea being a step-by-step analysis of the musical components (melody, rhythm, metre, dynamics etc.) of the piece used in practical musicing. This enables participation of every child, furthermore, the connection between theory and practice. The teacher also gets immediate feedback about the real knowledge and possibility to choose the ways for further activities as well as the pace (tempos) of the lesson. This particular procedure highlights the idea of seeing learning as a process where new knowledge is acquired through reflecting on the particular piece of music being performed (Burnard 2005). At the same time it gives the opportunity to develop attention, memory, independent musical thinking along with self-regulation.

### **Use of improvisation as a means of activating musical thinking**

Päts underlined the utmost importance of improvisation as the opportunity for children’s independent and original self-expression in music, together with the development of musical creativity. According to Elliott (1995), “creative” music making is both reflexively thoughtful and contextually embedded (Barrett 2005, 177). Musical improvisation most definitely should be grounded on the didactical principle “from the easier to the more difficult” giving the child an opportunity to reflect and understand the structural elements of music. Päts distinguished between the main possibilities for improvisation in general music lessons being rhythmic, melodic, rhythmic-melodic variations, seldom for several voices. He highlights the importance of starting with one’s own compositions at the very beginning of music learning and emphasizes the professional, creative and skilful guidance by the teacher (Päts 1962/2010).

The use of improvisation provides the opportunity to encourage participation in music making, furthermore, develops musical fantasy along with the possibility to experience the delight and pleasure out of one’s own performance and musical achievements (Martin 2005).

### **Development of analytical music listening skills**

Listening skills form one of the fundamental abilities for understanding and conceptualizing music, out of several issues to be considered such as the importance of live music experiences, the need for systematic listening activities, the appropriate repertoire according to the pupils’ level of development, knowledge and age, but also connecting

music listening to other activities like movement, instrumental accompaniment, to name just a few. He emphasized the significance and quality of media - the importance of (music) programmes for children as a means of informal education (Päts 1962/2010).

### **Developing vocal skills and singing through differentiated teaching-learning**

Singing has always been the fundamental activity in music education in Estonia. That way the idea of developing vocal skills was of special importance also for Riho Päts. His views were grounded and supported with the research results made by Vilho Siukonen<sup>4</sup> who claimed that the singing abilities of every child can be developed, and practically every child can sing (Raudsepp 2013). Päts pointed out the importance of music teachers as the key figures to motivate and guide pupils to singing. He also underlined the idea that singing should offer positive emotions and children should be encouraged by experiencing success. Singing should be grounded on the natural use of the voice guided by the music teacher as the developing voices of children are really fragile and easily injured when used inconsiderately, especially when the voice is breaking (Päts 1962/2010). Singing also gives wonderful opportunities for developing pupils' musical abilities through participating in music making process.

Thus, in his article "Everyday problem in school music education" (1975), he pointed out seven obstacles that still could prevent children's successful musical development (lack of coordination between hearing and voice organs, the unsuitable home environment, lack of listening control, psychological problems etc.). The differentiated teaching would be the possibility to resolve such problems, similarly giving opportunities to use other means of musicing (playing instruments, musical movement) in engaging every pupil.

### **Developing cognitive abilities through playing instruments**

Compared to singing, which was the main activity in music lessons of general comprehensive schools, playing of instruments can be described as a rather modest activity during the 1920s–1930s for several reasons: there was not enough instruments and experience as well as feasible repertoire (Rannap 1977).

Päts was inspired and started using musical instruments in general music education after his trip to Germany (in 1925) and as a result, in 1931 he organized the first recorder orchestra ever in Estonia, at Tallinn 21<sup>st</sup> Elementary School; later the orchestra was supplemented by different Orff-instruments, the piano and the harmonium. As playing in orchestras became so popular, Päts organized a rhythmic orchestra for pupils of younger ages. Motivated and encouraged by the wonderful example, school orchestras and ensembles were established all over the country. Use of instruments became popular not only in the music lessons, but also in extra-curricular activities (Raudsepp 2013). Playing an instrument develops student's general musical abilities and social skills, but also attention, accuracy, speed of reaction and cooperative skills.

### **Using joint singing to preserve and shape national identity**

Joint singing embodies an important phenomenon in Estonian musical culture, with its origins resting in older folk songs (runic songs) and church hymns that laid the basis for the choir singing traditions of the 19<sup>th</sup> century. Choirs were organized not only in churches, but also in local community centres, especially schools, so that by the end of the century they had spread both in towns and in the countryside, following the example of German choral singing. It all led to the organising of the First All-Estonian Song Festival that took place in Tartu, June 18–20, 1869 being a significant historical event in the development of Estonian national and cultural self-determination. (Raudsepp, Sepp & Ruokonen 2015).

During the 1930s the idea of joint singing became officially supported by the state and

was included into music lessons at schools, which were provided with collections of school music books presenting also the repertoire of songs specified in the National Curricula. Päts realized the great potential of school choirs in the development of joint singing. He pointed out the important connection between participating in choirs, general music education and extra-curricular music activities, emphasizing the significance of the selected repertoire (Raudsepp 2013). The main idea was not only promotion of choir singing but also, and more significantly development of the feeling of national solidarity.

In today's globalizing world, where maintenance and development of national identity need particular attention, the use of joint singing to strengthen national identity through the feelings of unity, self-expression, self-realization and self-discovery, seem to be a reasonable possibility (Stolovit 1992). Joint singing has an important role in maintaining social cohesion and sustainable cultural development through music education.

### Concluding remarks

Comparing the music education system of Riho Päts with the ideas of paraxial music education philosophy, it turns out that the main viewpoints are the same: teaching and learning music through direct involvement, in a certain social-cultural settings—in a “live” culture (Elliott, 1990), in order to understand its real meaning and purpose, and keeping in mind the holistic development of a person when education him/her “in music, about music, for music, and through music” (Elliott & Silvermann 2015, 17).

Riho Päts managed to develop a music teaching approach which combined traditional methods (joint singing, choir singing, playing instruments) and innovative ideas from Europe (e.g. Z. Kodály-method and C. Orff approach) into one holistic entirety (Päts 1989). On the one hand, it is connected to music making (singing and playing instruments), on the other hand, it involves activation of thinking through the relative pitch matching, improvisation and analytical music listening skills. Päts also underlined the importance of differentiated instruction taking into account not only individual differences and development of the child but also regarding the teaching methods being used.

During the 1930s, his music teaching ideas were ahead of his time, yet established solid foundations for the development of Estonian music education up to the present day (Sepp 2014), actually carrying largely the ideas of the current paraxial music education philosophy paradigm. Thus, the main goal of paraxial music education “...is a focus on empowering people to develop the abilities and dispositions required to pursue many exceedingly important human life goals and life values for themselves and others. These goals and values include, but are not limited to: a life well lived, personal and community well-being (cognitive, emotional, etc.), self-fulfillment, interdependent relationships, and happiness for oneself and others—in short, a life of human flourishing through a combination of artistic, participatory, creative, intercultural, informal, and formal school and/or community music education (Elliott & Silvermann 2015, 18).

According to Elliott (1995), in order to teach music effectively, in addition to “educatorship”, music educators must “possess, embody and exemplify musicianship” (Elliott 1995, 262). Only this approach makes it possible to teach music “as reflective musical practitioners, or musical apprentices. [...] the music curriculum based on artistic musicing and listening through performing and improvising in particular, and composing, arranging, and conducting whenever these are possible and relevant” (Elliott 1995, 260).

In Estonia the functioning of music in the comprehensive school educational system was and still is guaranteed by the solid place of music (i.e. singing) in the national curricula with the number of lessons specified for each class (Sepp 2009) and under the guidance of professional and dedicated music teachers. ■

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## Notes

[1] According to the statistical data (<http://www.stat.ee/34267>), there are a approx 905 805 Estonians living in Estonia. In addition, there are approx. 20 % living in different countries of the world (<https://www.hm.ee/et/tegevused/eesti-keel-ja-voorkeeled/eestlased-valismaal>).

[2] "Western music" is meant in the context of European education.

[3] **Riho Päts** (1899–1977) professor, Estonian composer, music teacher and educator, conductor, author of numerous music books. He laid the foundations of present-day Estonian music education during the 1920s–1930s, synthesising and combining the ideas of Vilho Siukonen, Zoltan Kodaly and Carl Orff with Estonian traditional joint singing. He emphasised the ideas of relative music learning and participating in active musicing. His compositions included mostly choir music, arrangements of folk music and music for children.

Riho Päts studied at Tallinn Konservatoire, graduating first composing (1926) and then piano (1927).

Since 1921 he worked as a music teacher in Tallinn (founded and conducted a big childrens' choir and recorder orchestra). He taught future teachers at Teachers' Seminar and Tallinn Pedagogicum (1941–1944) and worked as a lector at Tallinn Conservatoire (1940–41, 1944–50). In 1950 he was arrested as a bourgeoisie nationalist and sent to prison camp in Siberia, was released in 1955 (rehabilitated in 1968). As he was denied the position in Tallinn State Conservatoire, he continued to teach in Tallinn Pedagogical Institute during 1956–1971, teaching music education didactics and conducting the pedagogical practice. He also organised numerous in-service courses for music teachers.

In 2002 the Riho Päts Foundation of School Music was established to commemorate his great mission in developing Estonian music education.

[4] **Vilho Siukonen** (1885–1941), Finnish music educator, composer and conductor; his doctoral dissertation "Koululasten laulukyvystä" ["About the Singing abilities of schoolchildren"] (1935) was one of the first music education researches made in this region.

## Abstrakti

Tämä artikkeli esittelee ja analysoi Viron musiikkipedagogin ja säveltäjän Riho Pätsin jo 1930-luvulla kehittämän musiikinopetuksen lähestymistapaa, jossa yhdistetään perinteisiä menetelmiä (laulaminen, kuorolaulu, soittaminen) ja eurooppalaisia innovatiivisia ideoita (esim. Z. Kodályn menetelmä, C. Orffin lähestymistapa) yhdeksi holistiseksi kokonaisuudeksi. Pätsin tärkeimmät musiikkipedagogiikkaa uudistavat ideat olivat analyttisen-synteettisen solmisaation käyttäminen, analyttisten selostusten ja synteetin käyttäminen musiikillisen ajattelun aktiivivana keinona, analyttisen musiikin kuuntelun taitojen kehittäminen, laulamisen ja äänenkäyttötaitojen opettamisen pedagoginen kehittäminen, oppijan kognitiivisten kykyjen kehittäminen soittamisen avulla, virolaisen kansallisen identiteetin säilyttäminen ja kehittäminen yhteislaulun avulla. Nämä Pätsin urauurtavat periaatteet olivat 1930-luvulla todella innovatiivisia ja aikaansa edellä ja antoivat vankan perustan virolaiselle kansallisidentiteetille ja musiikkikasvatukselle. Pätsin musiikkipedagogiikka elää yhä voimallisena virolaisissa päiväkodeissa ja kouluissa. Artikkelissa peilataan ja verrataan Pätsin musiikkikasvatuksen lähestymistapaa ja ideoita musiikkikasvatustilfilosofiassa nykyisin hallitsevaan, praksiialiseen ajattelutapaan. Artikkelissa tarkastellaan lähestymistapojen yhtäläisyyksiä ja eroja. ■

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# Finnish student teachers' self-assessments of music study in a blended learning environment

## Introduction

In recent years new learning environments and technology have become a part of Finnish teacher education. At the same time, savings in the university-level financing and the new possibilities for blending learning with informal and traditional contact lesson-based music teaching have influenced lecturers to develop more blended learning environments in teacher education. The aim of this research based music educational study is to find new kinds of solutions to instrumental teaching at teacher education when there are serious problems to finance enough face-to-face contact lessons for all teacher students. Researchers wanted to learn which learning environments student teachers report to be the best: only web-based learning or combined and supported web-based learning.

The blended learning environment combines face-to-face instruction with technology-mediated instruction (Graham & Dziuban 2008; Bonk & Graham 2012). Technology-mediated instruction uses informal or online information and communication technologies (ICT) to mediate learning experiences and interactions without requiring that students and teacher are in face-to-face contact. A blended learning environment combines both contact lessons and web-based learning. The purpose of the study is to develop teacher-led learning in music with new technology and the e-learning environment by using a blended learning environment for student teachers' needs.

University students bring to a music course their previous music education, knowledge and understanding, which influence their attitude towards musical studies and how they later work as music teachers in early childhood education or on the primary school level (Ruismäki & Tereska 2008). Students also bring with them their earlier study habits and then they try to interpret the new situation in the university and adapt the guidance of university teachers to their previous concept of learning. University education and musical studies demand self-regulation; blended learning environments can be of value in developing teacher education as they provide an opportunity for teacher guidance as well as student autonomy.

This is the second year in which Helsinki and Lapland universities have co-operated in the research and development of blended learning systems in music didactics, especially in music theory and instrumental learning. Studying music in Finnish teacher education means both developing musical skills and studying music didactics. With instruction time decreasing and only a limited number of contact lessons in the regular curriculum, new learning environment solutions with new technology are needed (Ruokonen & Ruismäki 2016). The goal of this research was to determine through students' self-assessment which blended learning setting produces the best type of learning for them as individuals.

Learning occurs all the time and everywhere. According to Lonka and Ketonen (2012), universities should be able to provide more reasonable challenges for the students (in relation to their skill level) and support their sense of competence. In teacher education the students are invited to evaluate the quality of their learning experiences when developing new learning environmental settings. According to Schulman (2002), there are six-stages in a learning process: engagement and motivation, knowledge and



understanding, performance and action, reflection and critique, judgement and design, and commitment and identity. Engagement is a key issue in all learning. It leads to research-based learning, knowledge and understanding. In music learning understanding happens through musicking and playing an instrument. A learner's reflection on his/her own learning practices leads to a deeper understanding and possibly a search for more individual and creative learning settings. Through exercises and music making a commitment to learning, understanding and valuing music can grow and result in new engagements in music or other learning areas. The student teachers are a very heterogeneous group in terms of their musical background studies and skills; therefore, one aim of this research is to learn how the background affects their experiences when evaluating the learning quality in a blended-learning environment (Hietanen et al. 2016; Ruokonen 2016).

In the Department of Teacher Education at the University of Helsinki, online learning opportunities in learning music blended with face-to-face learning have been offered for the past two years. At the University of Helsinki, the Rockway online learning environment is widely used and it provides video courses at different levels for beginners or advanced students in several instruments, singing, improvisation, musical production and creativity. At the University of Lapland during the last two academic years, lecturers have developed a blended learning environment. The Rockway environment was used for the first time in academic year 2015-2016. Additionally, one lecturer (one of the authors), Jukka Enbuska produced his online videos in the folders in Optima, which is the main learning environment for students at the University of Lapland.

### Previous studies and background theories

Blended learning contexts have been widely researched. There is a lot of research and pedagogical knowledge of the use, challenges and benefits of blended learning in higher education all over the world (Doolan 2013; Kabassi et al. 2016; Luján-Mora & Saquete 2013; Peres et al. 2011; Rugeli et al. 2010; Sharafuddin & Allani 2011; Torrisi-Steele & Drew 2013). Most of them have found many benefits in using blended learning settings in higher education. One qualitative summary of the effects of e-learning findings concludes that e-learning programmes deliver mostly, but not always, improved learning outcomes (Shakar & Neumann 2003). Young (2003) describes this emerging e-learning environment as one that is "adapted and developed for intellectual partnerships" so that the teacher-student relationship becomes a more multifaceted interaction of the student with online materials, the broader community of internet users and, in many cases, teachers as facilitators and mentors.

Although there is plenty of research about blended learning pedagogy and the use of new technology in higher education there are not so many studies concerning blended learning and music education especially in teacher education. Many researchers have found both benefits and developmental issues with music learning in a blended learning environment (e.g., Anttila 2015; Bauer et al. 2003; Cain 2004; Crow 2006; Cuban & Cuban 2009; Digolo et al. 2011; Green 2008; Hawkins 2014; Hietanen et al. 2016; Juntunen et al. 2015; Juntunen 2015; Karlsen 2010; Ruippo 2015; Ruokonen et al. 2013, 2016; Salavuo 2006, 2008; Sherbon 2005). Others have documented self-assessment as it relates to the quality of blended learning in higher education (e.g., Dias & Diniz 2014; Ellis & Ginns 2009; Ginns & Ellis 2007; Rovai et al. 2009).

Brown and Volz (2005) researched students' experiences of e-learning and identified six important areas: activity, scenario, feedback, delivery, context and impact; they cover issues across all disciplines involved in e-learning design, but particularly focus on learning as the driving motivation. A blended learning environment can provide richer

activities that may open new opportunities for action rather than direct study on a prescribed pathway. Every blended learning environment needs an interesting context or scenario that gives the activity a specific meaning to the particular audience or an individual learner. An interesting context or scenario can give the activity meaning. Knowledge about students' experiences of the quality of their learning comes from their reflection and feedback. According to McVey (2016) preservice teacher candidates need more training in the use of the online learning possibilities paired with a deeper understanding of the value of the many forms of assessment.

The purpose of this research is to develop more effective blended learning based on students' feedback. Web-based reflection and evaluation enables students to answer anonymously, which is a new possibility compared with the traditional more interpersonal communication-based feedback typical of face-to-face contact teaching (Green 2002). The aim of appropriate delivery of e-learning is to maximize the engagement of the student with the activity and maximize opportunities for feedback and reflection (Brown and Voltz 2005). One of the most important issues when planning the context of web-based learning is the place of the activity in a sequence of learning and in the right timing of the contact lessons is also important in blended learning settings. Considering the influence of the e-based learning design, Brown and Voltz (2005) require teachers and e-learning designers to appreciate their relationship with the learner and his or her social and physical context. Designers need to ensure that the impact of their e-learning design benefits the learner, society and the environment.

In McCarthy's (2010) study the aim was to discover the effects of virtual learning lessons offered by a Facebook environment. The results indicated that the blending of real and virtual environments increased peer-interaction and academic engagement, two key factors in a positive first-year university students' experience.

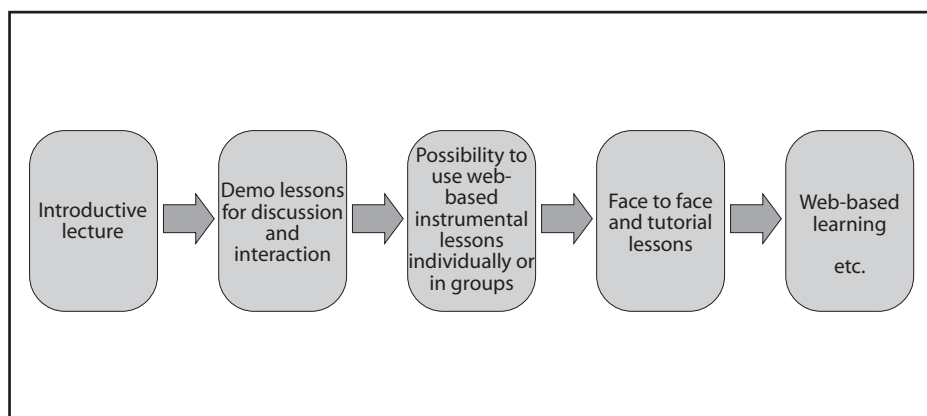
Ruokonen and Ruismäki (2016) conducted a small case study by using a blended learning system in student teachers' creative music making and composing. According to the results, the integration of face-to-face and online learning helped students to enhance the classroom experience and extend music learning through the innovative use of internet information. The blended strategies enhanced their engagement and music learning. Blended online activities in the music course also improved effectiveness and efficiencies by reducing lecture time and allowing time for the group work to produce creative ideas (Ruokonen & Ruismäki 2016).

### **Research Questions and Study design**

The aim of the present study was to find which kinds of learning experiences the student teachers in two Finnish universities reported about studying music, especially instrument playing by using a blended learning method. Student teachers were asked to self-evaluate their best learning experiences in different kinds of learning environments and note which kind of support they needed in web-based music learning. The data have been collected by using an e-questionnaire among the primary school student teachers (N=65) in the Universities of Helsinki and Lapland. The approach of this study is quantitative and results are presented through quantitative tables and figures with the addition of some responses to the open-ended questions.

Both universities introduced a blended learning approach to learning music, basic music theory and especially instrumental learning and free accompaniment across the basic and optional music courses during the academic year 2015-2016. The most studied instrument was keyboard, but ukulele, five-string kantele and guitar were also available and studied. Student teachers integrated learning experiences across face-to-face and web-based contexts to learn music. Both universities used the Rockway environment

(www.rockway.fi) as a web-based learning environment; however, the University of Lapland also created its own online material for learning free-accompaniment with a keyboard. The blended learning system worked in a rotation of online and face-to-face lessons, especially with the students for whom music was a minor study (see Figure 1). In Helsinki the possibility to use online-based learning was offered to the kindergarten student teachers who normally had no instrumental lessons in their study programme.



**Figure 1.** Blended learning sequence involving a web-based learning environment.

The data were collected between March and June 2016 from student teachers who participated in music courses at the Helsinki and Lapland universities. Students were asked to complete an e-questionnaire during their free time after or at the end of the music study period. The self-report e-questionnaire consisted of Likert-type questions to assess students' individual experiences concerning their quality of learning music in a blended learning environment. Data were analysed by using descriptive quantitative analyses. One interesting issue was to inquire about the students' previous musical background in their blended learning settings.

Participants in this study were student teachers from two Finnish universities (Helsinki and Lapland). The total number of respondents was 65. In Finland educational studies are more popular with women, so in this case it is not surprising that 50 of the respondents were women and 15 were men. The age of the respondents varied from 19 to over 30 years (see Table 1).

Age	Women	Men	Total
19-21 years' old	18	5	23
22-25 years' old	15	6	21
26-30 years' old	7	2	9
over 30 years' old	10	2	12
Total	50	15	65

**Table 1.** Gender and age of the participants

There were more respondents at the University of Lapland than at the University of Helsinki. At the University of Helsinki there were also some kindergarten student teachers that responded to the self-report questionnaire (see Table 2). The responses were voluntary and occurred during the students' free time, which may be one reason for the small number of responses (e.g., in the first-year course there are 120 student teachers in the University of Helsinki and 90 student teachers in the University of Lapland).

Study programme	University of Helsinki	University of Lapland	Total
Class teacher	8	39	47
Kindergarten teacher	16	0	16
Other teachers	1	1	2
Total	25	40	65

**Table 2.** University and study programme of the participants

The musical background of the student teachers varied. Some of the students (38%) reported having had no previous background in music as a hobby. On the other hand, 60 percent of all respondents reported having music as one of their hobbies and 23 percent of all respondents stated that music had been their hobby for over 10 years. Seven of all respondents mentioned that they had finished music school and eight of them had attended Music College. None of the respondents had previous vocational or university level studies in music. Music as a hobby consisted of both singing and instrument playing. The most common instruments mentioned were the piano and the guitar; some woodwind and brass instruments were also mentioned.

## Results

Although students had some previous experience with musical instruments, learning in the web-based Rockway environment varied (see Table 3). Most of the students had studied there only a few hours, so it can be said that real engagement to web-based learning was difficult to maintain if participation was voluntary and not controlled (e.g., kindergarten student teachers in Helsinki) and especially if there were no real-time connections to face-to-face sessions. No students had spent more than 40 hours in a web-based learning environment. Three students who reported that they had studied over 20 hours in the Rockway environment were those students who already had the longest (over 10 years) background in musical studies and using the Rockway environment, they could easily find some more interesting issues or instruments to deepen their learning in music.

Study hours	Class teacher student teachers	Kindergarten teacherstudent teachers	Other teacher student teachers	Total
1–5 hours	21	8	1	30
6–10 hours	15	7		22
11–20 hours	8	0		8
20–40 hours	2	0	1	3
more than 40 hours	0	0	0	0
Total reports	46	15	2	63

**Table 3.** Self-reported study hours spent in the web-based Rockway learning environment

The small number of study hours reported may have been due to the students' self-reported learning results. Only 43 percent of all respondents reported that they had learned to play the basics of some new instrument; 35.3 percent of students reported that they had not received any basic playing skills and 18.4 percent of them were unsure about their playing skills. When students were asked if they had used some other web-based learning environment, 81.5 percent reported that they had not used any other web-based learning environments. Twelve students reported that they had also studied in some other

web-based learning environments such as Youcician, SongHi, YouTube and Optima (the last one is only at the University of Lapland).

One aim of this recent research was to find which kind of blended learning design teacher students found the best for their learning, which support they needed and in which blended learning settings they reported their best learning to occur. The student teachers were asked to self-evaluate their best learning experiences in a blended learning environment to develop a future music educational design in teacher education. The results show that students experienced the blended learning environment to be the best for learning music (see Table 4).

Learning environmental design	M	Md	SD	N
I learn the best only in traditional face-to-face lessons	3.4	4	1.27	65
I learn the best only in web-based lessons	1.8	1	1.04	65
I learn the best in a blended learning environment (web-based and face-to-face lessons blended)	4.7	5	0.53	65
I learn the best when blended learning is designed according to my individual needs	4.1	4	0.98	65

**Table 4.** Student teachers' self-reports about their best learning experiences of traditional, web-based or blended learning environments in music (scale: 1=totally disagree to 5=totally agree)

The results (see Table 4) show that according to students' learning experiences, studying only in a web-based environment is not enough for them to achieve their best learning results. They report a need for guidance and support in a blended-learning environment. According to the results students valued all kinds of support in web-based learning. In their self-assessments, most of the student teachers stated that they needed support and mentoring by both peers and lecturers (see Table 5). The best learning results in web-based learning and especially at the beginning of the lessons are reached through good teamwork where both peers and teachers support and encourage every music learner. They wish that web-based learning could be connected to face-to-face lessons.

Most valued support in learning	M	Md	SD	N
I learn best if I am personally guided by my teacher to find the most suitable online-lessons for me	3.7	4	1.05	65
I learn best if I can have peer support	3.5	4	0.97	65
I learn best if I get support from both my teacher and my peers	3.9	4	0.89	65

**Table 5.** Students' self-reports of the support needed in web-based and blended learning environments in music (scale: 1=totally disagree to 5=totally agree)

In response to the open-ended questions, the students surprisingly criticised their freedom to study in the Internet and wished for more homework from web-based lessons and a more suitable timetable for them to connect face-to-face lessons to their internet learning. One student said, "There should be homework given to us from the Rockway environment; the face-to-face-sessions and Rockway sessions should be better coordinated

in the timetable of the study programme". In responses to open-ended questions, the students reported the value of the contact lessons with their university's own teachers; they also reported that Optima web lessons, designed by the lecturer Jukka Enbuska, were better for their learning than the Rockway videos. One student mentioned, "I prefer Jukka's Karvalakki to Rockway; I enjoy learning instrumental playing in Optima more than in Rockway". These responses challenge music teachers to design their own music lessons for the internet, in Optima or Moodle environments. Obviously, a university music lecturer knows his/her students and can design personal and individual online lessons for them to study after and in the middle of face-to-face music lessons.

According to the responses, the students' musical background should be considered in designing blended learning environments. If students have had music as their hobby over ten years ago, they need repetition and time to practise and improve their skills. The beginners needed more face-to-face contact with the teacher or peer students as well as personal guidance with the internet sessions. Students reported their learning in web-based environment to be the best when they also had their hands on the instrument (keyboard or whatever); otherwise a student said the work was only "looking at videos". One new idea was that students could produce their own video clips about their musical presentation and add it to the university web-based learning environment as one of their examination performances.

## Discussion

Online education in music is rapidly increasing and becoming not only a national but also an international educational trend that has to be blended in a reasonable pedagogical way with higher educational studies. There are now opportunities for new kinds of co-operation between universities and private entrepreneurs like Rockway and Youcician. Faculties and universities can share their best practices in online teaching courses.

According to this study, students preferred a blended learning environment in studying music. Students' experiences of a blended learning environment were mostly positive. Most of the students needed support and help from both the lecturer and peers. The greatest benefit from web-based learning was achieved by those students who already had some musical background; they also were the most independent in their e-learning studies. Through creating blended learning environments, richer, individual and engaged learning environments can be designed in educational studies for music teacher education. According to student teachers' self-assessments, they need more support and more individually designed blended-learning environments where they can have personal mentoring at the right time for them. Those students who are at the beginning of their instrumental studies need more face-to-face support than those who have been playing earlier. There are many music learning materials available on the Internet but students also value the web lessons designed by their own music teachers. This is a challenge in future music teacher education and affects the work time resources of the music teachers.

By developing blended learning in music educational studies, more engagement and flow experiences might be experienced by students. However, the contact lessons and teacher's personal support and guidance is always needed in music, especially when the student is at the beginning of developing his/her musical skills, especially in playing an instrument.

When planning future music education, it is essential to remember that university music teachers will be needed to design blended learning environments as well as broaden their traditional face-to-face-lessons to online teaching. Instrumental studies are needed in kindergarten teacher as well as class teacher education because in Finland subject teachers are available mostly from the 7<sup>th</sup> grade to the high school level. University teachers need

enough resources and time to design these new blended learning environments and evaluate and develop them together with their students. The aim of music education is that music itself creates the joy of learning and perhaps students feel some flow when learning. When a student teacher finds this joy and engagement in music, it is hoped that it is spread to the children of the school where he/she will go to work as a professional teacher. ■

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## Abstrakti

Kahdessa suomalaisessa opettajankoulutusta antavassa yliopistossa tehdyn tapaustutkimuksen tavoitteena oli selvittää luokan- ja lastentarhanopettajiksi opiskelevien kokemuksia online-oppimisesta vapaansäestyksen opiskelun sulautuvan oppimisen opintojaksoilla. Tutkimukseen osallistuneet opiskelijat (N=65) itsearvioivat omaa soiton oppimistaan musiikin verkkopohjaisissa oppimisympäristöissä. Tutkimusaineisto kerättiin Likert-pohjaisella e-lomakearvioinnilla. Tulosten mukaan oppilaat hyötyivät eniten online-pohjaisesta oppimisesta, jos heillä oli aiempaa musiikkiharrastuneisuutta ja kun he saivat tarvittaessa tukea musiikinopettajalta ja vertaisopiskelijoilta. Tapaustutkimus haastaa kehittämään sulautuvia oppimisympäristöjä niin, että opiskelijoiden yksilöllisen tuen saaminen varmistetaan soiton oppimisen eri vaiheissa. ■



# Katsaukset | Reports

# Viulunsoitonopetuksen pedagogiikkaa etäopetuksena

## Johdanto

**S**ir Yehudi Meuhin, maailmankuulu viulutaiteilija, oli sitä mieltä, että taidekasvatus kuuluu kaikille. Tämä erittäin viisas ajatus on valitettavasti unohtumassa nopeatempoisessa ja hektisessä nykymaailmassa, missä joudumme huolestuneina seuraamaan taideaineiden alasajoa kouluissa. Varsinkin klassisen musiikin koulutusta peruskouluista karsitaan jatkuvasti, kun tilanteen tulisi olla päinvastainen. Instrumenttiopiskelu tulisi mahdollistaa kaikille sitä haluaville koulun alaluokista, jopa esikoulusta lähtien. Esimerkiksi viulunsoitto kehittää tutkitusti aivoja kehittäen muistia, matemaattisia kykyjä, loogista ajattelua, keskittymiskykyä, sekä kyvykkyyttä pitkäjänteiseen työskentelyyn. Soiton- ja musiikinopiskelu vaikuttaa positiivisesti lasten ja nuorten emotionaaliseen kehitykseen sekä edistää sosiaalisia taitoja.

Professori Géza Szilvay oli Menuhinin henkilökohtainen ystävä ja kollega. Viulutaiteilija Maarit Rajamäki taas opiskeli aikoinaan International Menuhin Music Academyssa (IMMA) Sveitsin Gstaadissa. Suomessa IMMAn kamariorkesteri vieraili joulukuussa 1987, jolloin Rajamäki esiintyi yhdessä Menuhinin ja hänen orkesterinsa kanssa Rovaniemellä. Menuhinin esimerkki ja ajatukset ovat innoittaneet myös Minifiddlers-toimintaamme.

## Minifiddlers-koulutushankkeen tarina

Minifiddlers (aiemmin International Minifiddlers) on syksyllä 2012 käynnistynyt, Caprice Oy:n hallinnoima viulunsoiton etäkoulutusohjelma. Vuosina 2012–16 sen piirissä toteutettiin taltiointiprojekti sekä etäopetuspilotointi, joista seuraavassa pääasiassa kerromme. Jatkossa toimintaa tullaan laajentamaan niin Suomessa kuin ulkomailla.

Maarit Rajamäki on pitkään ollut kiinnostunut uusimpien teknologisten innovaatioiden hyödyntämisestä musiikin opetuksessa. Hänen yrityksensä Caprice Oy onkin toiminut klassisen musiikin etäopetuksen uranuurtajana Suomessa ja tehnyt yhteistyötä arvostetun viulutaiteilija ja kapellimestari Pinchas Zukermanin kanssa vuodesta 1997 lähtien. Caprice Oy on järjestänyt lukuisia etämasteriluokkia Suomesta maailmalle monien huipputaiteilijoiden kanssa (Rajamäki 2007; Salavuo 2006).

Vuonna 2009 Rajamäki oli seuraamassa Géza Szilvayn vetämää kansainvälistä kurssia, jossa Szilvay koulutti pedagogeja Colourstrings-metodin käytössä. Rajamäki sai ajatuksen, että koulutuksessa voisi hyödyntää etäopetuksen keinoja, jolloin pedagogien ei tarvitsisi matkustaa pitkiä matkoja kursseille. Suomalaista klassisen musiikkikoulutuksen huippuosaamista voitaisiin tarjota kaikille maantieteellisestä sijainnista riippumatta.

Seuranneessa keskustelussa lyötiin alkutahdit sille, mistä poiki International Minifiddlers -projekti. Vuonna 2009 Colourstrings-kurssilla Szilvaylla oli ollut mukana erikäisiä ja soitto-taidoissaan eri vaiheessa olevia lapsia, joiden avulla hän oli demonstroinut metodin käyttöä viulunsoiton opetuksen eri vaiheissa. Nyt vastaava koulutus toteutettaisiin yhden ja saman lapsiryhmän kanssa edeten opetuksessa viikko viikolta reaaliajassa. Demonstroinnit taltioitaisiin lähtien liikkeelle aivan viulunsoiton alkeista ja edistyen viikko viikolta normaalin opetuksen tavoin. Samalla se dokumentoisi lasten musiikillisen,

teknisen ja emotionaalisen kehityksen. Taltiointityön ohella projektissa olisi mukana joukko viulupedagojeja ympäri maailmaa, jotka lähtisivät opiskelemaan Colourstrings-metodia taltiointien pohjalta. Lisäksi Géza Szilvay ohjaisi jokaisen pedagogin työskentelyä heidän omien oppilaidensa kanssa reaaliaikaisen etäoppituntin välityksellä kerran viikossa.

Kunnianhimoinen projekti vaati paljon ennakoivaa valmistelua ja -suunnittelua. Projektille haettiin rahoitusta yksityisiltä rahastoilta ja säätiöiltä sekä julkisilta tahoilta. Toimintaa varten tarvittavat tilat löytyivät Laajasalosta. Kerrostalon kerhohuoneeseen rakennettiin pieni, mutta korkeatasoinen studio, joka on palvellut sekä demonstrointien nauhoituksissa että etäoppituntien järjestämisessä. Tekniseen ratkaisuun kuuluu olennaisesti internetin välityksellä toimiva korkeatasoinen videoneuvottelulaitteisto suurine teräväpiirtoruutuineen. Myös etäpisteistä saapuva ääni on pyritty saamaan mahdollisimman luonnonmukaiseksi edistyneen teknologian avulla. Studio soveltuukin hyvin usean osallistujan (ns. multipoint) videoneuvottelulaitteiston avulla toteutettuun opetukseen. Szilvay on ohjannut sekä omia oppilaitaan paikan päällä, että pedagojeja ja oppilaita eri maissa suurien teräväpiirtoruutujen välityksellä.

Oppilaiden valinta toteutettiin keväällä 2012. Itä-Helsingin musiikkiopiston pitämien musiikkileikkikoulujen kautta haettiin aluksi tusinan verran lapsia, jotka kävivät Géza Szilvayn tunneilla muutaman viikon ajan keväällä. Näistä lapsista valikoitui ryhmä 4–5-vuotiaita lapsia, jotka lähtivät mukaan dokumentointiin saman vuoden syksyllä. Lapsilla oli jo valmiiksi hieman pohjaa Kodály- ja Colourstrings-metodeista muskareiden kautta. Jo vuotta aiemmin oli kartoitettu etäkoulutukseen osallistuvat kansainväliset ryhmät. Kesällä 2011 nämä pedagogit kutsuttiin Helsinkiin, jolloin heidät tavattiin henkilökohtaisesti ja annettiin johdatus Colourstrings-metodiin sekä seuraavana vuonna starttaavaan Minifiddlers-etäkoulutusohjelmaan. Tapaaminen kasvokkain oli keskeistä yhteistyön ja laajan projektin onnistumisen pohjustamiseksi.

Varsinainen Minifiddlers-toiminta käynnistyi syyskuussa 2012, kun viikoittainen taltiointityö ja etäopetustoiminta aloitettiin. Taltiointipäiväksi valikoitui lauantai, jotta lasten ja vanhempien oli mahdollisimman helppo saapua studiolle. Etäoppitunteja järjestettiin lauantain ohella myös torstaisin. Kaiken kaikkiaan osallistuvia ryhmiä oli kymmenestä eri maasta, muun muassa Australiasta, Etelä-Koreasta, Israelista, Färsaarilta, Tanskasta ja Alaskasta. Suomesta mukana oli Lapin musiikkiopisto Rovaniemeltä.

Taltiointityö suunniteltiin nelivuotiseksi siten, että sen aikana käydään läpi viulunsoiton perustekniikka. Koulutus lähtee liikkeelle viulunsoiton alkeista, ja viikko viikolta se etenee systemaattisesti Szilvayn antamien ohjeiden ja esimerkin mukaisesti kattaen neljän vuoden aikana viulunsoiton perustekniikan. Oppilasryhmän avulla hän havainnollistaa niin yksilö- kuin ryhmäopetuksenkin metodia. Projektin kuluessa Géza Szilvay valmisti opetussuunnitelman jokaiselle vuodelle siten, että kunkin lukuvuoden aikana toteutettiin yhteensä 30 taltiointi- ja etäopetussessiota. Jokaisella sessiolla oli oma pedagoginen teemansa. Opetussuunnitelma lähetettiin joka vuosi osallistuville pedagogeille hyvissä ajoin ennen lukukauden alkua, ja sen lisäksi tuntisuunnitelma yksittäisten sessioiden osalta lähetettiin vielä viikoittain. Näitä viikkoviestejä varten Szilvay kirjoitti vielä erilliset kirjeet, joissa hän alustaa tunnin teemaa.

Yhden lukuvuoden aikana on siten tuotettu yhteensä 30 videomuotoista oppituntia, joista kukin on noin 30 minuutin mittainen. Luonnollisesti videoiden pituus vaihtelee jonkin verran, koska vaatvimmat teemat saattoivat tarvita keskimääräisesti pidemmän oppituntin. Kaikkiaan oppitunteja on tuotettu hieman yli 120 kappaletta. Opetus tapahtuu pääasiassa englannin kielellä, tosin lapsia ohjeistetaan suomeksi.

Jokaista sessiota Géza Szilvay valmisti viikoittain oppilaidensa kanssa kahden 30 minuutin mittaisen henkilökohtaisen soittotuntin aikana. Kolmannesta vuodesta eteenpäin viikkoon lisättiin vielä melko säännöllisesti kolmas puolen tunnin harjoitus, usein yhdessä pianistin kanssa. Lauantai-aamupäivisin toteutettu taltiointisessio oli aina

ensimmäinen kerta, jossa oppilaat soittivat uutta teemaa yhdessä ryhmänä. Huolimatta oppilaiden henkilökohtaisesta valmistamisesta jännitys ennen nauhoituksia oli aina melkoinen. Vaikeusastetta lisäsi aikarajoite. Käytännössä taltiointi toteutettiin yleensä kahden etäoppitunnin välissä, ja aikaa tähän oli noin 45 minuuttia. Tällöin ei ollut juurikaan aikaa korjata virheitä. Loppua kohden taltiointille aikataulutettiin pidempi aika, koska teemojen vaikeutuessa lyhyt aika ei yksinkertaisesti enää riittänyt. Toisaalta aikarajoite takasi sen, että nauhoitetut sessiot ovat hyvin rehellistä dokumentaatiota. Myöskään editointivaiheessa nauhoituksia ei ole liikaa editoitu, vaan materiaaliin on tarkoituksella jätetty myös virheitä. Emme ole halunneet esittää vain täydellisiä suorituksia, vaan uskomme, että lopputulos on näin jopa mielenkiintoisempi.

Etäopetuspäivät olivat todellisia maailmanympärysmatkoja. Torstaisin opetus alkoi aamulla Canberrasta, jatkui Färsearten ja Soulin kautta Israeliin sekä Lontooseen, josta matkattiin vielä illalla Atlantin yli Alaskaan. Aikataulujen suunnittelussa oli huomioitava aikavyöhykkeet, mutta myös mahdolliset – ja välillä eriaikaiset – kesä- ja talviaikaan siirtymiset.

Teknisiä hankaluuksia ilmeni välillä, mutta yleisesti ottaen yhteydet toimivat hämmästyttävän hyvin. Ohjauksen rytmitystä jouduttiin hieman hidastamaan, jotta osapuolet eivät ajautuneet soittamaan ja puhumaan toistensa kanssa päällekkäin. Kuitenkin parhaimmillaan yhteys toimi niin hyvin, että tuli tunne, että osallistujat olivat, jos eivät sentään samassa, niin viereisessä huoneessa. Erityisen ilahduttavaa oli todistaa, että pedagogit ja oppilaat oppivat ja kokivat, että työskentelimme kaikki yhdessä tiiminä. Ehkäpä yksi kaikkein tärkein saavutus olikin se lämmin ilmapiiri, jonka pystyimme yhdessä luomaan mannerten välille. Vuosien kuluessa opettajat ja oppilaat tulivat läheisiksi ja rakkaiksi. Esimerkiksi Lapin musiikkiopiston ryhmä teki useampana keväänä viikonloppuvierailun Helsinkiin, jolloin Géza Szilvay pääsi kasvatusten työskentelemään opettajan ja oppilaiden kanssa. Jälleennäkemiset olivat aina riemastuttavia.

Kesäkuussa 2016 Minifiddlersin pilottivaihe huipentui yhteiseen kesäleiriin Färsearilla. Alueen pitkäaikaisen kulttuuritoimijan johdolla syntyi idea järjestää pilottivaiheen osallistujille, jotka aiemmin olivat kommunikoineet vain kuvaruudun välityksellä, tilaisuus musisoida yhdessä ja samalla juhlistaa projektin siihen mennessä menestyksestä taivalta. Festivaalille kutsuttiin kaikki pilottiryhmien lapset, vanhemmat ja pedagogit, ja loppujen lopuksi 46 lasta ja 20 pedagogia seitsemästä eri maasta matkusti Färsearille osallistuakseen nelipäiväisen leirin harjoituksiin sekä viikon päätteeksi sunnuntaina järjestettyyn loppukonserttiin. Kun vielä noin 40 vanhempaa ja isovanhempaa oli kannustamassa paikallisen yleisön joukossa, täytti Tórshavnin uuden konserttitalon musiikkisalalin yleisöpermannon suuri joukko musiikista innoittuneita soittavien lasten tukijoukkoja.

Viimeinen varsinainen taltiointipäivä toteutettiin 17. joulukuuta 2016. Syksystä 2012 lähtien olemme toteuttaneet yli 120 sessiota ja käsitelleet tärkeimmät musiikilliset, tekniset ja musiikin teoreettiset teemat ja haasteet, joita lapset, opettajat ja vanhemmat kokevat ja kohtaavat ensimmäisten vuosien aikana viulunsoitossa ja sen opetuksessa. Hanke onkin lajissaan ensimmäinen visuaalinen dokumentti instrumenttiopetuksen historiassa. Nyt, taltiointiurakan jälkeen, on melkein uskomatonta, että näiden vuosien aikana pystyimme saavuttamaan kaikki vaatimukset ja tavoitteet, jotka asetettiin vuosittaisissa opetussuunnitelmissa. Yhtään tuntia ei tarvinnut peruuttaa. Tästä yksi suurimmista kiitoksista menee lapsille ja lasten vanhemmille, jotka ovat jaksaneet vuosien ajan sitoutua tiivistähtiseen projektiin.

Kaikki videomateriaali on jälkepäin editoitu, ja editointityö saadaan päätökseen vuoden 2017 kuluessa. Taltiointeja on lyhennetty lähinnä leikkaamalla pois viulujen viritystä ja suomen kielellä annettuja ohjeistuksia. Aikaa vievin osuus on ollut nuottikuvien lisääminen videoihin Colourstrings-nuottivihkoista.

Syntynyt opetusmateriaalikonaisuus on toteutus, jollaista ei ole instrumentti-

opetuksen historiassa aikaisemmin tehty. On ainutlaatuista, että oppilasryhmän viikoittainen kehitys koko neljän vuoden ajan on dokumentoitu. Arvokkaat materiaalit jäävät jälkipolville osaksi suomalaisen klassisen musiikin koulutuksen kulttuuriperintöä. Samalla olemme varsin perusteellisesti testanneet etäopetuksen toimivuutta koulutuksessa.

Colourstrings-metodi sisältää oivalluksia, jotka luovat pohjan rennolle ja ergonomiselle soitolle sekä sävelpuhtaudelle – siis suoraan viulunsoiton ytimeen, tärkeimmille osaluueille. Soitto aloitetaan huiluäänien ja pizzicatojen kera, ja koko otelautaan tutustutaan heti. Lapsi pääsee musisoimaan yhdessä opettajansa ja toisten lasten kanssa miltei alusta lähtien. Videot auttavat myös sopivan ohjelmiston löytämisessä. Toisaalta pedagogija rohkaistaan metodin ja työkalujen pohjalta kehittämään opetusta ja ohjelmistoa omaan persoonalliseen suuntaan.

Uskomme, että videot helpottavat ja palvelevat viulunsoiton ja alttoviulunsoiton opettajia, jotka työskentelevät lasten kanssa niin yksityisesti kuin koulujärjestelmässäänkin, sekä myös korkeakoulujen opettajia, jotka opettavat viulu-/alttoviulumenetodiikkaa pedagogiopiskelijoille. Minifiddlers-videot voivat toimia eräänlaisena visuaalisena opettajanoppaana. Toivomme, että videot löytäisivät tiensä myös oppilaiden kotiin yhdessä vanhempien kanssa katsottaviksi. Opettajan arki helpottuu, kun opeteltavia asioita voidaan paremmin harjoitella myös kotona. Lisäksi vanhempien tuki lapsen soittoharrastuksessa auttaa kehitystä.

Olemassa on laajalti näyttöä Colourstrings-metodin korkeatasoisuudesta ja toimivuudesta. Kyseessä on maailman lapsikeskeisin viulunsoiton opetusmetodi. Jo useampi suomalainen muusikkosukupolvi on koulutettu metodia käyttäen ja mukana on runsaasti Suomen parhaita muusikoita: kilpailuvoittajia, konserttimestareita ja kapellimestareita kuten mm. Pekka Kuusisto ja Réka Szilvay. Aikanaan Viuluviikarit musiikkimaassa – TV-ohjelma, jossa Géza Szilvay opetti pieniä lapsia metodillaan – aiheutti maassamme ja musiikkiopistoissamme viulunsoittobuumin. Nyt tämä sama konsepti on tuotu nykypäivään modernilla tavalla teknologiaa hyödyntäen. Myös Colourstrings-metodi on vuosikymmenten aikana hioutunut huippuunsa. Kansainvälisellä tasolla alan ammattilaiset laajalti pitävätkin sitä parhaana alkeisopetusmetodinä. Useaan maahan on jopa perustettu Colourstrings-kouluja. Minifiddlers tarjoaa mahdollisuuden opiskella systemaattisesti tätä huippumetodia paikasta riippumatta. Videot ovat ostettavissa oman verkkokauppamme kautta, ja lisäksi tarjoamme ryhmille suoraa etäopetusta.

Onnistumista osoittaa se, että mukana olevat pedagogit ja ryhmät ovat olleet toimintaan erittäin tyytyväisiä ja motivoituneita jatkamaan projektissa. Saatu palaute on ollut erittäin positiivista. Ilokkemme Minifiddlers on myös saanut tunnustusta sekä kotimaassa että ulkomailla. Vuonna 2013 sille myönnettiin Pro Musica -tunnustus-palkinto ja keväällä 2015 se nimettiin edustamaan Suomea Alankomaissa järjestettävien Classical: NEXT-musiikkimessujen Innovation Award -kilpailussa. Olemme olleet erittäin kiitollisia, että kapellimestari Esa-Pekka Salonen on tukenut projektia ja toiminut sen suojelijana.

Moniulotteinen projekti on vaatinut monipuolista ammattitaitoa omalta tiimiltä ja yhteistyötä eri tahojen kanssa. Tiivistä yhteistyötä on tehty suomalaisen nuottikustantamo Fennica Gehrmanin ja Suomen Colourstrings-yhdistyksen kanssa. Etäopetusratkaisun kehittämisessä tukena ovat olleet Cisco Systems Inc., Elisa Oy ja Elisan videoliikenteeseen erikoistunut tytäryhtiö Videra Oy. Géza Szilvayn esimerkkioppilaat ovat Itä-Helsingin musiikkiopistosta. Helsingin yliopiston Kognitiivisen aivotutkimuksen yksikön Aivot ja musiikki -tutkimusryhmä on tehnyt tutkimusta projektiin osallistuvien, viulua soittavien lasten oppimisen kehityksestä ja sen vaikutuksista aivotoimintaan. Tutkimusyhteistyötä on tehty myös Helsingin yliopiston käyttäytymistieteellisen tiedekunnan ja taito- ja taideaineiden tutkimusryhmän kanssa (Ruokonen et al. 2013). Dosentti Inkeri Ruokosen kanssa on toteutettu jokaisen lukuvuoden päätteeksi videoneuvotteluyhteyksillä palautehaastattelut projektin osallistujien kesken.

Minifiddlersiä on esitelty aktiivisesti myös kansainvälisellä kentällä muun muassa musiikkimessuilla ja vienninedistämismatkoilla. Esimerkiksi Kiinassa ollaan tällä hetkellä erittäin kiinnostuneita Colourstrings-metodista. Olisi hienoa, jos aikaa myöten syntyisi kansainvälinen yhteisö, joka yhdistäisi opettajat ja oppilaat eri puolilla maailmaa. Suunnitelmassa on järjestää Suomessa kesäleirejä, jotka tarjoaisivat tilaisuuden tavata kasvokkain ja soittaa yhdessä. Etäopetus ei kaikesta huolimatta voi täysin korvata lähiopetuksen hyötyjä tai yhdessä soittamisen riemua.

Kansainvälisen laajentumisen lisäksi toivomme, että jatkossa toimintaa saataisiin jalkautettua entistä enemmän myös suomalaiseen koulumaailmaan. Kannamme huolta siitä, että musiikkikoulutusta on viime vuosina ajettu alas peruskouluissa. Lukuisat tutkimukset ovat osoittaneet, miten musiikilla ja instrumentin soittamisella on uskomattoman mittavat vaikutukset lapsen kehitykseen. Siten ne toisivat erittäin hyvää vastapainoa opetukseen, johon on viime aikoina tuotu runsaasti pelillisyyttä. Nykyisin asiat halutaan helposti ja nopeasti. Klassinen musiikki vaatii perehtymistä ja aikaa, mutta se palkitsee myöhemmin runsain mitoin. Tässä mielessä viuluviikarit kulkevat nykytrendien aalloissa vastavirtaan. ■

Lisätietoa Minifiddlersistä verkkosivuilla [www.minifiddlers.org](http://www.minifiddlers.org)

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## Yrittäjämäisyys yleissivistävässä koulutuksessa, erityisesti musiikkikasvatuksessa

”**Y**rittäjämäinen toimintakulttuuri luo aitoa innostusta tekemiseen ja rakentaa tavoitteellista toimintaa. Tämä tukee luovaa sekä vuorovaikutuksellista ilmapiiriä, joka kannustaa uuden kokeilemiseen. Kokeilukulttuuri syntyy halusta, rohkeudesta ja mahdollisuuksista kokeilla uusia toimintatapoja.” (OKM 2017)

Tämän katsauksen tarkoituksena on avata yhteiskunnallisessa keskustelussa vahvasti esillä olevaa yrittäjyyttä ja yrittäjämäisyyttä yleissivistävän koulutuksen, erityisesti musiikkikasvatuksen näkökulmasta. Yleissivistävä koulutus nimensä mukaisesti ei valmista oppilaita suoranaisesti millekään erityiselle työelämän alueelle. Siitä huolimatta tavoite kansalaisten kouluttamisesta aktiiviseksi osallistujiksi yhteiskunnassa pitää sisällään myös näkemysten jokaisen yksilön mahdollisuudesta ansaita elantonsa työelämässä. Musiikkikasvatuksen yhtenä tavoitteena on herättää oppilaiden kiinnostus musiikin elinikäiseen harrastamiseen. Joillekin harrastamisesta voi muotoutua ammatti, ehkäpä esiintyvänä taiteilijana. Käytännössä muusikot voidaankin nähdä luovien alojen yrittäjinä. Toisaalta, yrittäjämäisyys käsitteenä kattaa myös yleisiä työelämätaitoja sekä yleisemmin, suhtautumisen elämään avoimin mielin, luovasti erilaisia mahdollisuuksia etsien ja kokeillen. Yrittäjämäisyydessä korostuvat muun muassa yhteisöllisyys, monenlaisuuden arvostaminen ja vastuullisuus (Hietanen & Kesälähti 2015, 2016). Mahdollisuuksien havaitseminen, niiden kokeilut, erilaisten luovien tulkintojen ja näkemysten arvostaminen sekä yhteisöllisyys ovat keskeisiä myös musiikkikasvatuksessa.

Yrittäjämäisyys sisältyy laajempaan käsitteeseen yrittäjyyskasvatus, joka on ollut yhtenä läpäisevänä sisältönä yleissivistävänkin koulutuksen opetussuunnitelman perusteissa jo 1990-luvun alkupuolelta lähtien (OPH 1994, 2004, 2014). 2000-luvulla yrittäjyyskasvatus on Suomessa, kuten muuallakin Euroopassa saanut lisää vahvistusta erilaisissa politiikkaohjelmissa, muun muassa Euroopan komission (2012, 2013), Opetus- ja kulttuuriministeriön (2009, 2017) sekä Opetushallituksen (2004, 2014) ohjauksellisissa asiakirjoissa. Myös sekä kansainvälinen että kansallinen yrittäjyyskasvatuksen tutkimus on vahvistunut ja laajentunut, erityisesti 2010-luvulla. Yrittäjyyskasvatuksen käytänteisiin ja tutkimukseen keskittyvä Yrittäjyyskasvatuksen tutkimusseura on perustettu vuonna 2009.

Yrittäjyyskasvatuksen tavoitteena on lisätä tietoa yrittäjyydestä ja sen merkityksestä yhteiskunnassa, hyödyntää yrittäjämäistä asennetta ja toimintatapaa erilaisissa opiskeluprosesseissa sekä kasvattaa ja kouluttaa yrittäjyyteen (Gibb 1993). Yleissivistävässäkin koulutuksessa käsitteen taustalla on siis ajatus yrittäjyyden vahvistamisesta suomalaisessa yhteiskunnassa. Tämä seikka on herättänyt paljon kriittisyyttä koulujen yrittäjyyskasvatusta kohtaan niin kentällä toimivissa opettajissa kuin oppilaiden vanhemmissa: on säikähdetty, että tarkoituksena olisi valmentaa kaikista nuorista yrittäjiä. Myös tiedemaailmassa erityisesti kasvatussociologit ovat nähneet varsinkin alempien koulutusasteiden yrittäjyyskasvatuksessa vahvoja uusliberalistisia, kilpailuun perustuvan tehokkuusajattelun ja huippuyksilöiden seulomiseen ja valmentamiseen liittyviä piirteitä (Keskitalo-Foley ym. 2010; Komulainen ym. 2010). Toisaalta varsinaisessa yritystoiminnassakin on yleistä hyvinvointia korostavia yrittäjyyden muotoja, kuten vahvasti yhteiskuntavastuuta korostava osuustoiminta. Osuustoiminnan periaatteita ovat muun muassa toisen auttaminen yhteisin voimin ja yleisen hyvinvoinnin turvaaminen. Osuustoimintaa edustavat esimerkiksi pienistä yrityksistä muodostetut osuuskunnat, joiden toimintaa määrittävät demokratia, tasa-arvo, oikeudenmukaisuus ja yhteisvastuu. (Troberg 2014.)

## Yrittäjyyteen kasvaminen musiikkikasvatuksen konteksteissa

Yrittäjämäisyyden käytännön sovellukset ja tutkimus suomalaisessa musiikkikasvatuksessa ovat lähestyneet yrittäjyyttä yrittäjän persoonan ja henkilökohtaisen kasvamisen näkökulmasta, mikä painottaa tarkastelua selvästi enemmän kasvatustieteen kuin liiketalouden alueelle. Ensimmäinen suomalainen tieteellinen julkaisu musiikkikasvatuksen yrittäjämäisistä kokeiluista oli allekirjoittaneen väitöskirja ”Tänään soitin vain kitaraa, koska innostuin”, joka on tapaturvatutkimus yrittäjämäisestä toiminnasta perusopetuksen 7. luokan musiikin oppimisympäristössä (Hietanen 2012). Kyseinen tutkimus on tehty kokeilusta, jossa musiikinopettajana toiminut tutkija tulkitsi perusopetuksen opetussuunnitelman yrittäjyyskasvatusohjeistusta (OPH 2004) järjestelemällä kaikille yhteisissä musiikin opinnoissa oppilaille mahdollisuuksia tehdä valintoja heidän opiskellessaan erilaisia bändisoittimia. Oppilaat saivat tietyissä rajoissa valita, mitä soittimia opiskelevat, millaisia taitovaiheita he kokeilevat ja harjoittelevat, kenen kanssa sekä milloin he harjoittelevat. Opettaja ohjasi kutakin oppilasta refleктоimaan ja arvioimaan omia valintaprosesseja ja kokemuksia yrittäjämäisestä näkökulmasta. Tämä tarkoitti sitä, että oppilaat vertasivat omaa toimintaansa pienyrittäjän ominaisuuksiin ja toimintoihin. Opettaja oli valinnut oppilaille työkaluiksi aiempien yrittäjyystutkimusten perusteella (Gibb 2005) käsitteitä, jotka kuvastivat pienyrittäjän ominaisuuksia ja toimintatapoja. Tällaisia käsitteitä olivat esimerkiksi aloitekyky, yhteistyökyky, vastuu, sitoutuminen, pitkäjänteisyys, virheistä oppiminen, luovuus ja riskin ottaminen. Oppilaat ilmensivät näitä käsitteitä eri tavoin erilaisissa musiikin opiskelutilanteissa. (Hietanen 2012). Seuraavassa esimerkki oppilaan musiikillisen ja yrittäjämäisen toiminnan refleктоinnista (Hietanen 2012, 152):

*Sain pianosta opeteltua helpoimman taitovaiheen ja myös, melko yllätyksenä, kitarasta. Rummut kiinnostavat vieläkin eniten, vaikka niitä tällä kertaa vain kerran soitin. Jos opin sitä, otan sen todennäköisesti yhteissoittoon.*

*Vahvimpina yrittäjämäisyydestä esiintyvät tänään yhteistyökyky ja riskin otto. ("Jaana", 31.1.2007)*

Samaa refleктоivaa toimintamallia sovellettiin myös 8.-luokkalaisten valinnaismusiikin opiskeluun, jossa oppilailla oli selvästi enemmän vaihtoehtoja ja myös mahdollisuuksia tulkita opettajan väljästi määrittelemiä taitovaiheita luovasti. Kun seitsemännen luokan oppilailla korostuivat kunkin oppilaan henkilökohtaiset ominaisuudet ja toimintamallit, painoutuivat valinnaismusiikin kontekstissa yhteisöllisyys ja aloitekyky. (Hietanen & Ruismäki 2016a). Seuraava lainaus on esimerkki oppilaan korostamasta yhteistyöstä (Hietanen & Ruismäki 2016a, 841):

*Yksi vahvimmista ominaisuuksistani oli kyky tehdä yhteistyötä, mikä ilmeni siten, että pystyin työskentelemään kaikkien kanssa, auttamaan toisia ja sopimaan toisten kanssa, miten laulamme kyseisen laulun. ("Lotta", 5.2.2007)*

Koska yrittäjämäinen pedagogiikka edellyttää opettajan tunnistavan ensin omaa yrittäjämäisyyttään (Peltonen 2015; Penaluna ym. 2015; Seikkula-Leino ym. 2010), on perusopetuksessa kehiteltyä yrittäjämäisyyden refleктоintia musiikinopiskelussa sovellettu Lapin yliopistossa luokanopettajakoulutuksen kaikille yhteisten musiikin opintojen kontekstiin (Hietanen 2014, 2015) sekä opetusharjoittelun ohjausprosessiin matematiikan opiskelussa (Hietanen & Haataja 2014). Luokanopettajakoulutuksen musiikin opintojen kokeilu perustui opiskelijoiden itseohjautuvuuden lisäämiseen ja opiskelijoiden omien luovien kokeilujen mahdollistamiseen sekä refleктоintiin yrittäjämäisten käsitteiden avulla. Luokanopettajaopiskelijat olivat yllättävän hämmentyneitä heille tarjotuista luovuuden ja

kokeilujen mahdollisuudesta: he kaipasivat opettajaohitoisempaa otetta, vaikka musiikinlehtori oli jatkuvasti tavoitettavissa harjoitustilojen ulkopuolella (Hietanen 2014, 2015). Seuraavissa lainauksissa ilmenee sekä hämmennystä, innostuneisuutta että kriittisyyttä yrittäjämäisyyden soveltamista kohtaan (Hietanen 2014, 79, 82-83):

*Tunnelma on ollut välillä hämmentynyt ja epävakaa. Tämä kyllä kehittää epävarmuuden sietämiseen, mutta peruskoululaisten kanssa ei edistä tiettyjen asioiden oppimista.* (Opettajaopiskelija 9)

*Yrittäjyyttä ei saisi mielestäni ”tuputtaa” oppilaille, vaan yrittäjyyden teemoja voisi sula-  
vasti sisältyä opetukseen. Luovuus ja yhteistyökykyhän ovat oikein hyviä taitoja, vaikka ei  
yrittäjyyttä korostaisikaan. Yrittäjyysopetus antaa mielestäni oppilaille omaa tilaa ja mah-  
dollisuuden toteuttaa itseään omalla tavallaan. Tämähän tukee lapsen itseluottamusta,  
kun huomaa, että opettaja luottaa oppilaan omaan toimintaan.* (Opettajaopiskelija 3).

*Liika yrittäjyyden korostaminen voi hämmentää, vaikka yrittäjämäinen toiminta sinänsä  
kehittää oppilaiden ajattelua.* (Opettajaopiskelija 7)

*Yrittäjämäinen toiminta on mielestäni käytännössä ihan normaalia opiskelutoimintaa.  
— . Koulussa tehdään itsenäistä työtä, parityöskentelyä, ryhmätyöskentelyä, projektin-  
omaista työskentelyä, tiedonhakua, ongelmalähtöistä opiskelua, koko koulu on käytännössä  
yhä vuorovaikutusta. — . Ehkä nyt muokataan mielipideympäristöä myönteisemmäksi ja  
yleensäkin tehdään yrittäjyys näkyväksi. Minusta se on hyvä asia. Yrittäjyys kasvaa sisältä-  
päin, oppilaan omista kiinnostuksista, lisäksi se on minusta ennen kaikkea luottamusta  
omiin kykyihin, kaikista ei tule yrittäjiä.* (Opettajaopiskelija 12).

Luokanopettajaopiskelijoiden kommentit tutkitussa musiikkikasvatuksen kontekstissa yhtenevät jossain määrin Raumalla luokan- ja käsityönaineenopettajakoulutuksen sekä varhaiskasvatuksen maisteriopiskelijoiden keskuudessa heidän yrittäjyysopintoihinsa kohdennetun kyselytutkimuksen tulosten kanssa. Kyseisessä yrittäjyyskasvatuksen oppimisympäristössä painotetaan luovuutta ja vuorovaikutusta ympäröivän yhteiskunnan kanssa. Opiskelijat korostivat kansalaiskasvatuksen näkökulmaa, osallistumista ja toiminnallisuutta, joskin osa opiskelijoista koki yrittäjyyden negatiivisena ilmiönä. (Lepistö & Rönkkö 2014; Rönkkö & Lepistö 2015.)

Yrittäjyyslinjaukset koulutukseen (OKM 2017) ohjeistavat oppilaitoksia tiiviiseen yhteistyöhön yritysten kanssa kaikilla koulutuksen asteilla. Opettajankoulutuksen osalta linjauksissa korostetaan niin opiskelijoiden mahdollisuuksia yrittäjämäiseen toimintaan kuin yrittäjän ja yrittäjämäisyyden seuraamiseen todellisissa tilanteissa asiantuntijan ohjauksessa. Toisaalta, kuten opiskelijoiden kommenteista ilmenee, yrittäjyyttä ei pidä tuputtaa, vaan ohjeistuksia pitää tulkita laajasti ja kriittisestikin huomioimalla kunkin koulutusasteen tavoitteet ja arvopohja. Sikäli kun yrittäjämäistä toimintaa tulkitaan esimerkiksi perusopetuksessa oppilaiden kannustamisena omiin kokeiluihin, päätöksen-tekoihin ja oman toimintansa reflektointiin, siitä on heille suoranaista hyötyä toisen asteen opinnoissa: esimerkiksi ammatillisessa oppilaitoksessa mahdollisuuksien havaitseminen ja uusien mahdollisuuksien luominen, päätöksentekoprosessit sekä oman toiminnan reflektointi ovat opiskelijalle hyödyllisiä perustaitoja opintojen alusta lähtien (Hietanen & Järvi 2015).

## Musiikin opiskeluprosessin yrittäjämäisyys ja yrittäjämäisten toimintojen vaikuttavuus

Edellä esitellyissä yrittäjämäisen toiminnan kokeiluissa ja tutkimuksissa on keskitytty oppilaiden ja opiskelijoiden reflektointeihin omasta yrittäjämäisyydestään ja opettajaopiskelijoiden näkemyksiin yrittäjyyskasvatuksesta yleissivistävässä koulutuksessa. Seuraavassa esitellään, miten peruskoulun 8. Luokan valinnaisryhmän oppilaat vaiheistivat yhden musiikkituntin perustoiminnon eli ”biisin treenaamisen”. Näitä vaiheita tarkastellaan yrittäjämäisestä näkökulmasta siten, että yrittäjämäisyyden ymmärretään tarkoittavan erityisesti mahdollisuuksien havaitsemista, päätöksentekoa ja luovuutta (Hietanen & Ruismäki 2016a, 2016b, 2016c; Neck & Greene 2011; Penaluna & Penaluna 2009; Rae 2014).

Oppilaan yrittäjämäisyys ryhmämusisoinnin prosessissa (Hietanen & Ruismäki 2016b, 2016c):

1. Biisin valinta (runsaasti mahdollisuuksia, päätöksentekoa perustuen musiikillisiin ja ulkomusiikillisiin seikkoihin)
2. Instrumentin valinta (tietoihin, taitoihin, kokemuksiin, kiinnostuksiin perustuvia mahdollisuuksien havaitsemisia ja päätöksentekoa)
3. Biisin läpikäyminen päällisin puolin (edellyttää päätöksentekoa havaituista mahdollisuuksista)
4. Kokeileminen mahdollisimman pian yhteen toisten kanssa (edellyttää päätöksentekoa)
5. Ongelmakohtien ja/tai uusien asioiden havaitseminen ja selvittäminen itsenäisesti, kavereilta tai opettajalta (luovuutta, mahdollisuuksia, päätöksentekoa)
6. Vaikeimpien kohtien harjoittelua myös itsekseen (pätöksentekoa)
7. Yhteismusisointiin osallistuminen koko biisissä (mahdollisuuksia, luovuutta, päätöksentekoa)
8. Toistojen ja biisin tutuksi tulemisen jälkeen musisointia eri tavoin, musisoinnin monipuolistaminen kokeilujen kautta eli tuotoksen variaatioita (luovuutta, mahdollisuuksia, päätöksentekoa)
9. Keskustelua musiikillisista seikoista, tunnelmista ym. (luovuutta, mahdollisuuksia, päätöksentekoa).

Esimerkiksi yrittäjyyslinjauksissa ohjeistettu kokeilukulttuuri (OKM 2017) ilmenee ohaisen kaltaisessa musiikinopiskelun perustilanteessa selvästi. Esiteltyjen musiikkikasvatuksen kontekstien yrittäjämäisten kokeiluiden pitkäkestoista vaikuttavuutta ei kuitenkaan ole tutkittu. Yleensäkin yleissivistävän koulutuksen yrittäjämäisen toiminnan vaikuttavuus vaikkapa oppilaiden myöhempiin yrittäjyysintentioihin tai edes orastavaan yrittäjyyskiinnostukseen on toistaiseksi tutkimaton alue. Voidaan olettaa, että jos oppilas jossakin yhteydessä rohkaistuu kokeilemaan vaihtoehtoja ja sietämään epäonnistumisia sekä etsimään luovasti uusia ratkaisuja, hänellä on helpompaa rohkaistua kokeilemaan uusia asioita myöhemminkin. Toisaalta oppilaan riskinotto haastavan rumpufillin kokeilemisessä ja siinä onnistumisessa ei välttämättä kasvata merkittävästi hänen rohkeuttaan kantaa taloudellista riskiä yrittäjänä tulevaisuudessa (Hietanen & Ruismäki, 2016a). Niin tutkimusten yhteenvedoissa kuin erilaisissa ohjeistuksissa onkin viime aikoina alettu painottaa, että yrittäjämäisten toimintojen harjoittelu olisi myös yleissivistävässä kontekstissa hyvä kytkä varsinaiseen yritystoimintaan esimerkiksi ohjattujen yritysvierailujen ja vertailevan reflektion avulla (Hietanen 2014; Hietanen & Kesälähti 2015; Hietanen & Ruismäki 2016a; OKM 2017). ■

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# Tanskalaisessa vauvamusiikkitoiminnassa lauletaan virsiä kirkkotilassa

## Johdanto

**S**uomessa vauvamusiikkitoiminta on jo pitkään ollut erittäin suosittu varhaisiän musiikkikasvatuksen muoto niin musiikkioppilaitosten yhteydessä, yksityisissä musiikkileikkikouluissa kuin seurakuntien järjestämässä vauvamuskaritoiminnassa. Suomessa toimintatilana on useimmiten kerhotila tai liikuntaan sopiva sali, ja ohjelmisto koostuu lastenlauluohjelmistosta sekä lapsille soveltuvasta kuuntelumusiikista, johon toiminnallinen ja leikinomainen vauvamusiikkipedagogiikka liittyy. Myös Tanskassa vauvamusiikkitoiminta on hyvin suosittua, ja tämä artikkeli esittelee erityisesti Tanskassa suuren suosion saanutta vauvavirsilaulutoimintaa.

Tanskan evankelis-luterilaisen kirkon piirissä on kehitetty uudenlainen vauvamusiikkitoiminnan muoto, joka on levinnyt nopeasti koko maahan. Toiminta on nimeltään ”Babysalmesang”, suomeksi käännettynä vauvavirsilaulu tai vauvaveisuus (käännös: Tapani Innanen). Erityistä toiminnassa on se, että se toteutetaan useimmiten kirkkosalissa sen eri elementtejä hyödyntäen ja musiikkina käytetään paljon virsiä. Tämän artikkelin kuvaus perustuu pääosin tanskalaisen tutkimusprojektin raporttiin (Tager du barnet ved hånden, tager du moderen ved hjertet 2014) sekä samasta aineistosta kirjoitettuun artikkeliin (Nielsen 2015). Lisäksi katsauksessa esitellään esimerkki Babysalmesang-tuokion kulusta keväällä 2012 kerätyn videoaineiston pohjalta. Videoaineisto on osa meneillään olevan väitöskirjatutkimuksen aineistoa. Katsauksen lopussa pohditaan, mitä uutta babysalmesang voisi tarjota suomalaiselle vauvamusiikkitoiminnalle kirkon kontekstissa.

## Babysalmesang-toiminnan puitteet ja tavoitteet

Babysalmesang on syntynyt Tanskassa 2000-luvun alussa ja levinnyt nopeasti kaikkien hiippakuntien alueelle. Vuonna 2014 yli puolet seurakunnista järjesti babysalmesangia yhteensä noin 700–800 toimipisteessä. Toiminta on organisoitu noin 8–10 viikon mittaisiksi kurssiksi, joihin osallistuu ryhmä alle yksivuotiaita vauvoja vanhempiensa, pääosin äitiensä kanssa. Kukin seurakunta toteuttaa babysalmesangia omalla tavallaan, ja toteuttamistavoissa onkin nähtävissä paljon variaatiota. Yhdeksässä seurakunnassa kymmenestä toiminta järjestetään kirkkotilassa, joten tässä katsauksessa tarkastellaan erityisesti kirkkotilassa toteutettavia vauvamusiikkiryhmiä. Yleisesti toiminta rakentuu laulamisesta, soittamisesta ja vauvan kanssa liikkumisesta, kuten muukin vauvamusiikkitoiminta. Kirkollinen konteksti näkyy lauluvalinnoissa, kirkkotilan käyttämisessä ja siinä, että toiminnan aikana voidaan lausua Isä meidän -rukous. Seurakuntien välillä on kuitenkin suuria eroja siinä, miten paljon uskonnollisia elementtejä toiminnassa on näkyvissä. Vaikka toiminnan toteutustavat vaihtelevat eri seurakuntien välillä, pysyy toiminnan rakenne yleensä yhden ryhmän osalta samanlaisena tai lähes samanlaisena koko kurssin ajan. Kurssin tapaamiskerroilla toistuvat samat elementit samassa järjestyksessä, usein samat laulutkin. Voidaankin sanoa, että toiminta on usein ritualisoitunutta. (Tager du barnet ved hånden, tager du moderen ved hjertet 2014, 8–13; Nielsen 2015, 142–143.)

Eroja seurakuntien välillä on myös siinä, kuka vauvamusiikkitoimintaa ohjaa. Babysalmesangin ohjaajana toimii useimmiten kanttori, (seurakunnan ulkopuolinen) musiikkipedagogi tai seurakunta-avustaja (sognemedhjælper). Vuonna 2014 toimintaa ohjasi pappi

22 % tutkituista seurakunnista. Useissa kirkoissa ohjaajia oli samanaikaisesti kaksi tai jopa kolme, esimerkiksi pappi ja musiikkipedagogi yhdessä. Puolessa kirkoista pappi osallistui toimintaan ainakin kerran kurssin aikana. (Tager du barnet ved hånden, tager du moderen ved hjertet 2014, 10–11.)

Useimmat seurakunnat (91 % tutkituista) tarjosivat musiikkihetken jälkeen jotakin syötävää ja mahdollisuuden sosiaaliseen vuorovaikutukseen toisten osallistujien kanssa. Tarjoilut vaihtelivat kahvista ja keksistä jopa lounaspöytiin. Näin ollen perheet saattoivat viipyä Babysalmesang-tuokion yhteydessä seurakunnan tiloissa useita tunteja. (Tager du barnet ved hånden, tager du moderen ved hjertet 2014, 9.)

Tanskalaisessa tutkimusprojektissa selvitettiin myös sitä, minkälaisia pyrkimyksiä seurakuntien työntekijät toiminnalle asettivat. Tärkeimmät tavoitteet olivat tutustuttaa perheet ja lapset kirkkoon ja kirkkotilaan, liittää kirkko enemmän seurakuntalaisten elämään sekä opettaa virsiä. Tärkeänä pidettiin myös lapsen ja vanhemman vuorovaikutuksen sekä lapsen kehityksen tukemista. Pyrkimyksenä oli myös tavoittaa sellaisia, jotka eivät käy jumalanpalveluksissa ja houkutelta heitä osallistumaan kirkon toimintaan. (Tager du barnet ved hånden, tager du moderen ved hjertet 2014, 19–23.)

### Mitä toiminnan aikana tehdään?

Laulaminen on keskeisin osa babysalmesang-toimintaa. Babysalmesang-tuokio rakentuu (ainakin osittain) samoina pysyvien laulujen ympärille. Ryhmissä lauletaan virsiä ja lastenlauluja, joista osa voi olla hengellisiä. Erityisesti virsien määrä vaihteli eri seurakuntien tavoissa toteuttaa babysalmesang-toimintaa. Lauluihin yhdistyy kirkkotilan monipuolinen käyttö. Vauvat makoilevat alttarin edessä (joko alttarikaiteen ulko- tai sisäpuolella) ja liikkuvat äitiensä sylissä eri puolilla kirkkotilaa. Toimintaan voi liittyä esimerkiksi kynttilöiden sytyttämistä, kastemaljan ympärillä tanssimista tai kulkuena kävelemistä käytävää pitkin. Myös soittimia ja muuta rekvisiittaa, esimerkiksi saippuakuplia tai huiveja, voidaan käyttää. Osa ohjaajista ei ohjeista sanallisesti siirtymiä vaiheesta toiseen, vaan näyttää nämä vain esimerkillään käyttäen nukkea tai nallea apuna. Toiminnan kulku tulee kurssin aikana äideille tutuksi. Kirkkotilan valaistus ja akustiikka tuovat oman tunnelmansa toimintaan. Tutkimuksessa havaittiin, että eri paikoissa toteutettavat ryhmät olivat tunnelmaltaan erilaisia. (Tager du barnet ved hånden, tager du moderen ved hjertet 2014, 8–14.)

Seuraavaksi esitellään yksi tapa toteuttaa babysalmesangia. Tämä kuvaus perustuu keväällä 2012 kerättyyn havainnointi- ja videoaineistoon (ks. myös Kilpeläinen & Räsänen 2015). Koko aineisto koostuu kahden ryhmän kokoontumisista kahdeksan viikon mittaisen kurssin ajan, mutta tässä tarkastelu keskittyy toisen ryhmän seitsemänteen tapaamiseen. Babysalmesang-kurssi pidettiin kirkkosalissa. Ohjaajia oli kaksi, heistä toinen soitti urkuja, toinen oli vanhempien ja lasten lähellä nukke sylissään. Äideillä oli laulujen sanat laminoituilla papereilla. Kuvatussa tapaamisessa paikalla oli seitsemän vauvaa ja heidän äitinsä. Toiminnan rakenne oli pysynyt koko kurssin samana lukuun ottamatta yhden virren vaihtamista toiseen.

Seuraavassa taulukossa (taulukko 1) kuvataan lyhyesti havainnoidun Babysalmesang-tuokion vaiheet (kts. aiempi versio taulukosta Kilpeläinen & Räsänen 2015, 318–320). Taulukossa käytetty lyhenne DDS viittaa Tanskan evankelis-luterilaisen kirkon virsikirjaan. Suomen evankelis-luterilaisen kirkon virsikirjasta löytyvien virsien osalta on ilmoitettu myös suomalaisen virsikirjan numero (lyhenne VK).



Saapuminen ja valmistautuminen	Äidit asettuvat istumaan alttarikaiteen sisäpuolelle, vauvat makaavat vatsallaan lattialla heidän edessään ja katselevat toisiaan. Ohjaaja toivottaa äidit tervetulleiksi ja kertoo seuraavan viikon kerrasta.
Virsilaulu	Lauletaan virsi (DDS 753: 1-3) uruilla säestettynä
Nimien kertaaminen ja nimilaulu	Ohjaaja kertaat vauvojen nimet. Äidit ottavat vauvat syliinsä. Lauletaan nimilaulu ("Lille Signe, hvod er du?" tansk. trad), jossa lauletaan ja vilkutaan vuorotellen jokaiselle lapselle.
Konsertti nokkahuilulla ja ksylofonilla	Toinen ohjaaja tulee urkujen luota alttarikaiteen sisäpuolelle piirin keskelle. Hän soittaa improvisaatiota ensin nokkahuilulla, sitten ksylofonilla.
Virsilaulu ja kulkue	Lauletaan virsi (DDS 282: 1, 4-5, 7), jonka aikana äidit kävelevät vauvat sylissään kirkon keskikäytävää pitkin kirkon takaosaan kohti.
Kynttilöiden sytyttäminen	Kokoonnutaan kynttelikön luokse. Jokainen äiti käy vuorotellen vauva sylissään sytyttämässä kynttilän.
Rukous	Luetaan Isä meidän -rukous ja säkeistö virrestä (DDS 25:1)
Virsilaulu ja kulkue	Lauletaan virsi (DDS 291: 1, 4-5), jonka aikana äidit kävelevät vauvat sylissään takaisin kirkkosalin etuosaan.
Kastemaljan tutkiminen	Asetutaan kastemaljan äärelle. Äidit menevät ihan lähelle kastemaljaa, jolloin vauvat saavat tutkia kastemaljaa, jossa on vettä. Taustalla soi virsi (DDS 448:1,2,6, VK 217 "Täynnä kiitosta ja hämmästystä")
Virsilaulu	Äidit istuvat vauvat sylissään tuoleille kastemaljan lähelle ja laulavat kasteesta kertovan virren.
Huivileikki	Siirrytään takaisin alttarikaiteen sisäpuolelle. Vauvat makaavat selällään äitien edessä. Äidit leikkivät vauvansa kanssa heiluttelemalla värikkäitä huiveja vauvan yläpuolella. Taustalla soi alkusoitto seuraavaan virteeseen.
Virsilaulu	Lauletaan virsi (DDS 49: 1 + 3-5, VK 397 "Kun on turva Jumalassa"). Äidit jatkavat huivileikkiä. Moni äideistä laulaa samalla ulkoa.
Siirtyminen pois kirkkosalista	Kirkkotuokio päättyy ohjaajien ohjeistukseen. Äidit alkavat jutella keskenään ja siirtyvät hetken kuluttua kirkkosalista seurakuntasaliin vauvojen kanssa.
Kahvittelu, vapaa seurustelu	Äideille on katettu pöytiin kahvia ja tuoreita sämpylöitä. Äidit juovat kahvia ja imettävät vauvoja. Osa äideistä istuskelee sivummalla ja juttelee toisten äitien kanssa. Lattialla on vilttejä ja leluja vauvoille.

**Taulukko 1.** Havainnoidun Babysalmesang-tuokion vaiheet.

Kukin vaihe alkaa ohjeistuksella, jolloin ohjaaja kertoo, mitä seuraavaksi tehdään. Vaikka tuokiot ovat jatkuneet samanlaisina jo kuusi viikkoa, toinen ohjaajista opastaa siirtymät sanallisesti ja toinen ohjaaja näyttää lisäksi nukella esimerkkiä. Tässä kirkossa virsillä on hyvin merkittävä asema: tuokion aikana lauletaan viisi virttä ja vain yksi lastenlaulu. Virsistä osa liittyy kirkkovuoden aiheeseen (helluntai), osa on kasteeseen ja lapsiin liittyviä. Kaikki virret säestetään uruilla, ja kaikki äidit laulavat mukana. Vauvat ovat laulamisen aikana äidin sylissä lukuun ottamatta ensimmäistä ja viimeistä virttä, jolloin vauvat makaavat peiton päällä äidin edessä.

Videoidussa Babysalmesang-tuokiossa kirkkotilaa käytetään monipuolisesti hyväksi: vaelletaan kulkueena kirkkotilan läpi, sytytetään kynttilöitä ja annetaan vauvojen tutkia käsillään kastemaljaa. Kurssin alkupuolella kastemalja oli tyhjä, mutta puolivälistä lähtien siellä on ollut vettä. Kirkkotilassa liikkumiseen liitetään musiikkia. Kulkueen aikana lauletaan virttä. Kastemaljan tutkimisen aikana urkuri soittaa tuttua kastevirttä, joka lauletaan hetken kuluttua yhdessä. Laulamiseen liittyy myös leikkimistä. Nimilaulun aikana jokaiselle vauvalle lauletaan ja vilkutellaan vuorotellen. Ennen viimeisen virren laulamista äidit leikkivät oman vauvansa kanssa värikkäillä huiveilla urkujen soidessa taustalla. Melkein kaikki äidit jatkavat huivileikkiä vielä leikkiä seuranneen virren ajan. He laulavat ulkoa tutuksi tullutta virttä ja leikkivät samalla vauvansa kanssa.

### Osallistajat ja heidän kokemuksensa toiminnasta

Vuonna 2014 toimintaan osallistuneilta aikuisilta kerätyn aineiston vastaajista naisia oli 97 %. Käytännössä vauvat siis osallistuvat päiväaikaan toteutettavaan toimintaan äitinsä kanssa. Suurin osa (93 %) vastaajista kuului kirkkoon, mutta heistä vain hyvin harvat osallistuivat kirkon toimintaan säännöllisesti (vain kolme % kävi kirkossa viikoittain). Tanskassa äidit ovat vauvojen kanssa kotona puolesta vuodesta vuoteen, minkä jälkeen lapset menevät päivähoitoon. Suurin osa babysalmesangiin osallistuneista äideistä osallistui myös muihin vauvaperheille suunnattuihin aktiviteetteihin. (Nielsen 2015, 143–144.)

Tanskassa toteutettu tutkimus selvitti, miksi äidit osallistuivat toimintaan. Babysalmesangiin osallistumiseen motivoi eniten hyvinvointiin ja lapsen kehitykseen liittyvät asiat. Vanhemmat etsivät merkitykselliseksi koettua toimintaa, joka vahvistaa heidän vuorovaikutussuhdettaan lapseen ja johon he huomaavat lapsen reagoivan positiivisesti. Vanhemmat ovat pääosin halukkaita myös tutustumaan lapsensa kanssa kristinuskoon ja kirkkoon, kunhan toiminta on tarpeeksi avointa eli toiminnassa on tilaa kaikille vakaumuksesta riippumatta. Virsiäkin pidetään tärkeinä. Lähes 70 % vastaajista oli samaa mieltä tai täysin samaa mieltä väitteen kanssa, että he osallistuivat toimintaan tutustuttaakseen lapsensa tanskalaisiin virsiin. (Nielsen 2015, 144–146.)

Äidit pitivät tärkeinä kirkkotilaa ja toiminnan pieniä rituaaleja ja toistoja. Lähes 80 % äideistä koki, että kirkkotilalla on rauhoittava vaikutus omaan lapseen. Äidit kokivat osallistuvansa erityiseen ja merkitykselliseen toimintaan, joka tarjoaa heille yhteyden tunnetta lapsen kanssa sekä rauhan ja turvallisuuden kokemuksia. Kirkkotilan akustiikka ja erityinen tunnelma, virret ja pienet toistuvat rituaalit olivat tärkeässä osassa tätä kokemusta. Äitien kokemukset kurssista olivat erittäin hyviä, koska kaikki osallistujat olivat valmiita suosittelemaan toimintaa myös muille. Yli 70 % osallistujista suunnitteli laulavansa virsiä kotona aiempaa useammin, jolloin yksi keskeinen toiminnan elementti voi siirtyä myös kotiin. (Nielsen 2015, 145–148.)

### Miksi toiminta voi tarjota Suomen kontekstiin?

Suomessa on tehty tutkimusta yhteiskunnan järjestämästä vauvamusikkitoiminnasta (Marjanen 2009; Pantsu 2010) ja todettu toiminnan voivan tukea varhaista vuorovaiku-

tusta ja perheiden hyvinvointia. Sen sijaan Suomen evankelis-luterilaisen kirkon kontekstissa tapahtuvaa vauvamusiikkitoimintaa ei ole tutkittu muutamia opinnäytteitä lukuun ottamatta, joten suomalaisen ja tanskalaisen kirkollisen vauvamusiikkitoiminnan syvällinen vertailu ei ole mahdollista. Suomessa kirkon järjestämän musiikkitoiminnan perinne on pidempi ja monipuolisempi. Vauvamuskareiden lisäksi musiikkitoimintaa on tarjolla kaiken ikäisille pikkulapsille, myös sisaruksille on omia ryhmiään. Monissa kaupunki-seurakunnissa on päätoiminen työntekijä, joka ohjaa musiikkiryhmiä. Siihen verrattuna Tanskan babysalmesang on pienempimuotoista toimintaa: kurseja järjestetään monissa seurakunnissa vain kahdesti vuodessa (Tager du barnet ved hånden, tager du moderen ved hjertet 2014, 9). Suomen evankelis-luterilaisessa kirkossa vanhempien ja vauvojen yhteisiä vauvamuskareita on ollut 1980-luvun lopulta asti, ja täälläkin toiminta on säilyttänyt hyvin suosionsa (ks. esim. Kilpeläinen & Räsänen 2015). Vauvamusiikkitoimintaa järjestetään monilla eri nimillä. On kirkkomuskareita, vauvamuskareita, sisarusmuskareita ja vauvakerhoja. Myös perhekerhoissa voi olla hartaushetki, joka sisältää yhteistä laulua. Tanskassa on vakiintunut toiminnan nimeksi babysalmesang, mutta senkin alla on monenlaisia vauvamusiikkiryhmiä, joissa etenkin uskonnollisten elementtien ja virsien määrä vaihtelee, kuten aiemmin on todettu. Tanskan babysalmesang-toiminta on kurssimuotoista ja tapaamisten rakenteissa on paljon toistoa. Toiminta pidetään useimmiten kirkkosalissa ja siellä lauletaan lastenlaulujen ohella paljon virsiä. Suomessa on yksittäisiä kirkkotilassa järjestettäviä muskareita, mutta useimmiten toimintaa pidetään esimerkiksi seurakuntasaleissa. Virsien käytöstä suomalaisissa muskareissa ei ole tutkimusta, joten tarkkaa tietoa asiasta ei ole. Suomessa on 2010-luvulla ilmestynyt paljon uutta musiikkiaineistoa kirkon varhaiskasvatustoiminnan käyttöön, joten voidaan olettaa, että kirkon yhteisen virsikirjan virsiä käytetään toiminnassa vähemmän kuin Tanskassa.

Tanskalaisessa tutkimuksessa tulee esille, miten babysalmesangiin osallistuvat äidit kokeavat nimenomaan kirkkotilan käyttämisen, virret ja toiminnan toistuvan, rituaalisen luonteen tärkeiksi. Tanskan toiminta on myös kokonaisvaltaista. Siihen liittyy paitsi musiikkituokio myös seurusteluhetki kahvikupin äärellä. Suomessakin voisi rohkeammin kokeilla, mitä uusia näkökulmia tarjoaisi, jos osa vauvamusiikkitoiminnasta toteutettaisiin muutaman kuukauden ajan kokoontuvina kursseina kirkkosalissa ja siihen liitettäisiin vuorovaikutusta tukeva kahvihetki. Tällainen muoto voisi alentaa kynnystä osallistua vauvamuskareihin, kun toimintaan pääsee helposti mukaan myös kesken toimintavuoden. Suomessa on kehitetty viime vuosina monenlaista uusia musiikkiaineistoja, jotka voivat olla monipuolinen lähtökohta kirkkotilassa pidettävän vauvamusiikkitoiminnan toteuttamiseksi. Kuitenkin on hyvä miettiä, voisiko hengellisten lastenlaulujen ohella käyttää enemmän myös virsikirjaa, jolloin virsiperinnekin tulisi tutummaksi niin äideille kuin vauvoille. ■

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## Ajankohtaista | Actual

## Lectio Praecursoria

20.5.2017

Honored custos, opponent, ladies and gentlemen.

**I**s the number 4 the same 4 for everyone? Are all sevens equal? The fundamental philosophy embedded within these questions posed by the Chilean poet Pablo Neruda is one that has guided my colleagues at the Resonaari Music Centre towards promoting diversity and inclusion in music education. When I first entered the music school as a novice teacher, I was certainly required to question my assumptions and what I had taken for granted, and the common trajectories of music teaching and learning that I once found so familiar no longer seemed to apply. However, there was a sense of motivation, commitment and willpower among the students and teachers that I had not witnessed anywhere else. I soon became aware of how the span between students' dreams and aspirations, and their skill levels and capabilities can be narrated very differently by us as teachers. The uncommonly strong faith in every student's learning potential that was present in Resonaari, might appear as idealistic—as a utopian state of mind—but I would argue that it is essential to any educational practice. Indeed, as stated by the educational philosopher Paulo Freire, without utopias there is no hope; and without hope there is no room for dreams; without dreams, there is no education. Yet, hope is not enough if our imagination is confined by predetermined structures and conventional understandings of what is possible.

Do we have enough room to dream in music education?

This question compelled me to further explore my teaching experiences in Resonaari, explorations which served as the impetus for my doctoral research.

The inclusive, democratic ethos that guides much of Finnish education entails that each person is respected as an individual and equal member of society. It can be assumed that people, in general, support this endeavor. But the idea of educational democracy can be used both to include and to exclude people and practices. People are not naturally endowed as equal. Therefore, democracy must not be understood as an end state to strive towards, but a continuous process and challenge that concerns each and every individual—a process of democratization.

Recent government directives in Finland and globally, such as the *Education For All* principle, have aimed to ensure that all children and adults have equal opportunities for education. However, it has been widely questioned as to the extent to which these policy directives have been successfully implemented, raising questions as to how teachers can enact inclusion and equality in their daily work. Indeed, the real world rarely lives up to these ideals.

Educators working with so-called vulnerable groups, such as people with disabilities, children from low socioeconomic backgrounds, prisoners, minoritized ethnic or cultural groups, or elderly people, are often painfully aware of the power hierarchies embedded in their relationships with students. As a teacher in Resonaari I was constantly navigating the balance between choice and control; between open-ended experimentation and working towards expectations grounded in more traditional music education practices.

In a world where the narratives of the powerful, the privileged, and the able define the center of society, certain individuals and groups are positioned as normal, and others are cast as inferior. These stubborn lines of oppression are often reinforced by well-intentioned attempts to categorize those who struggle by attending to them as a specific

area of need. With people seen as in need of care, professionals such as teachers, therapists, and researchers are often considered to know best, to know what is needed, and to know what might empower the marginalized. While caring is fundamental for education, it is important to ask what the relationship between care and empowerment is, as the ideology and practice of caring might make people feel powerless – feel as though they are simply objects of care, without having agency to strive towards their own dreams. Some scholars have argued that this is one of the reasons why inclusive education should disengage itself from the special education agenda. Furthermore, in some cases, inclusive policies have been accused of propping up neoliberal policy benchmarking rather than opening up empowering possibilities for people residing on the fringes of society.

Music education has discussed inclusion mostly in terms of labels, addressing the specific needs of students deemed ‘exceptional’—in terms of either ‘being gifted’ or ‘having special needs’. These processes of distinction suggest that those in need of individual support should be segregated from others—if not physically, through considering different goals and intentions for them. Assuming that a label is necessary for inclusive education creates paradoxes as to what inclusion looks like. Can we really include students through labelling, as it locates ‘the problem’ within the individuals themselves? Indeed, in doing this, we unavoidably run into a risk of reinforcing the dominant, ableist scripts that narrate the majority of students as normal, and the exceptional student as Other.

A growing number of individualized pedagogical solutions are taking place in engaging diverse students with musical activity. However, scholarly work in music education has still been reliant upon a medicalized discourse of disability and difference through appointing special categories for human variation as an exception to the norm. Against this medicalized backdrop, Resonaari offers a unique and powerful, yet also a conflicting case as a space for inclusive practices in music education, while abiding in a special educational context. My transformative experiences as a practitioner in Resonaari led to noticing a gap in the literature that seemed to offer a rather polarized view of two alternative sub-fields within music education: namely the normal and the special. In avoiding more polarization, I decided to approach the research task by means of policy and complexity theories that go beyond the common discourses of inclusion in music education. Moreover, moving beyond a deconstruction of these dichotomies, I attempted to reconstruct new outlooks on the current discourses and understandings of inclusion by means of reflexive pragmatism. As such, with the theoretical motivation of my research aligning with John Dewey’s pragmatist view of the continuity of action and thinking in knowledge construction, I acknowledge that the search for a democratic education calls for going beyond consensus and accept that uncertainty is potentially constructive for individual, sociocultural and political dimensions of education.

Dewey’s influence can also be seen in my focus on educational activism, in other words, thinking and acting in ways that aim to change the social reality both inside and outside educational contexts. Challenging the ableist assumptions of who is entitled to goal-oriented music education and who can become a musician, Resonaari unsettles the hegemonic sense of reality within institutionalized music education. Hence, in my doctoral dissertation, I pose the questions: How might Resonaari’s activism disrupt the hegemonic social practices and discourses of music education? And what potentials might these ruptures hold for reconstructing and reimagining the structural, ethical, and political enactments of inclusion?

I examine the inclusive potentials of this activism through four sub-studies. In one of these studies, I identify how teacher activism manifests in Resonaari’s practices through promoting their students’ musical agency beyond therapeutic care and creating for them possibilities to engage in public performances, thus making connections beyond insti-

tutional contexts, and, even in some cases, paving their way for professional musicianship. Considering these individuals as active political agents, musical experts, and credible and important knowledge producers, rather than a group in need of care, Resonaari's activist music education extends beyond music learning practices, to policy advocacy, political activism, and socio-cultural change.

In another sub-study, I examine Resonaari's project of constructing rock band learning contexts for older citizens. Age and ageing are issues of high significance in our times, leading us to further consider how this prolonged lifespan can be spent in a most self-determined and meaningful way. While lifelong learning has been acknowledged as an important part of educational policies, and strongly recommended for instance by UNESCO, older learners have not yet been seen as so distinct as to merit attention in music education. Indeed, in relation to this prevailing ageism within our profession, music education among older adults is a field positioned as considerably more specialized—and of less value. It is therefore crucial to identify the institutional inequalities that older adults experience within music education contexts, as these intersect with other society-defined marginalized identities and forms of discrimination. This particular project concerning the rock band of six older women has certainly had an empowering effect on the individuals' lives through resisting the stereotypes of an ageing person, but also holds potential to establish new wider practices for intergenerational music education throughout the life-course. Rather than merely promoting the physical, psychological and social benefits of music, this study creates alternative narratives for older adults to direct their own identity construction through public performances that challenge the ageist assumptions and social perspectives on ageing. Beyond the scholarly output of this study, I also launched a university course on the theory and practice of music and arts education in later life that hopefully, for its part, will push forward the need for developing this growing field in music education.

Furthermore, Resonaari's activist disposition was brought to the context of music teacher education in another sub-study that emerged from my role as a teacher educator at the Sibelius Academy of the University of the Arts Helsinki, inviting Resonaari's musicians to teach undergraduate students as part of their pedagogical studies. In this sub-study, I aimed to identify new understandings of expanded professionalism in music teacher education, through teaching subject matter by the musicians who are traditionally assigned to a category of having special needs. Performing as teachers rather than those in need of special support may not only be empowering for the individuals themselves but a significant contribution for music teacher education to develop the critical and reflexive practices in educating future music teachers.

Collaboration with key persons during this research project, namely the organization leaders and teachers, and the students and musicians of Resonaari, has opened up new possibilities to articulate and reflect upon how to make the research processes more answerable to the inclusive aims of activist music education. This notion led me to consider also personal and ethical manifestations of activist scholarship in my most recent sub-study, acknowledging the need for further considerations regarding how to methodologically proceed with future research initiatives; how to avoid and resist the prevailing oppressive frameworks in research processes while tackling the balance between responsibility and protectionism as a researcher. Although activist scholarship is generally illustrated through dynamic movement, I noticed that it is equally important to pause and ask: Whose stories should be told; and according to whose agenda?

In reimagining the possibilities of democratic music education, I attend to inclusion first and foremost as a paradox. The title of my dissertation implies a question whether inclusion still remains an impossible approach in the efforts to create a more democratic music education. I attempt to unfold this perplexing predicament through a Buddhist



holism: There is no inclusion and nothing but inclusion. By this I mean, if we consider the question through the terms and understandings that the dominant discourses and structures offer us, inclusion certainly does seem impossible—or, within the same discursive reality, we could alternatively state that there is no problem whatsoever in implementing an inclusive agenda.

Educational theorist Gert Biesta has criticized the unproblematic view of inclusion, according to which once all people ‘are included’ democracy has been reached and becomes a normal condition of society. Instead, he agrees that inclusion is not at all a one-way direction ‘from the margins to the center’, rather it is a sporadic process where those ‘who include’ and ‘are included’ cannot be separated. Thus, allowing possibilities for participation is only a superficial perspective of inclusion.

If we consider Resonaari’s practices from the viewpoint that Biesta offers us, they open up possibilities for theoretical questioning and challenging of the inclusion paradox in music education. Indeed, Resonaari reveals a tension, and a paradox, between expanding the students’ agency beyond musical contexts, and, on the other hand, offering protected and in many ways segregated learning environments. Thus, one of the most important questions that exposes the complexity of inclusion is: do we need ‘special institutions’ to take care of our ‘special students’ or is inclusion possible within more universal structures? From the perspective of democratic inclusion, the physical space and given structures are irrelevant, rather, the aim is to constantly generate processes where the experiment of democracy can be conducted. Therefore, instead of exceptionalizing different contexts of music education, our challenge as music educators is to reach beyond the scripted realities, addressing how activist hope, exemplified by Resonaari, might be possible to put into action in any educational context. Hence, instead of wondering is number 4 the same 4 for everybody and are all sevens equal, we might begin with asking: why should all fours be the same in the first place?

Striving for democratic inclusion during this research project has challenged me to choose the more difficult path, accepting that instead of knowing the end state, I only can know where to start; not only once, but again and again. Thus, democratic inclusion is an endless process rather than a goal. It is unpredictable, unguided, and often unconventional. As music educators, teacher educators, and researchers, thinking and acting differently, and constantly challenging ourselves to question what we take for granted, we create ruptures in the narratives of the existing realities. Then, where we used to think and act according to what was common, safe, or feasible, we now engage in acting towards what seems bold, unusual, yet meaningful and necessary. Within those ruptures that we create, we begin making choices based on impossible instead of possible, risk-taking instead of certainty—ripe with new kinds of possibilities. ■

# Final Examination Report

**Tuulikki Laes**

**The (Im)possibility of Inclusion. Reimagining the Potentials of Democratic Inclusion in and through Activist Music Education**

**A**fter examining Tuulikki Laes' PhD thesis, it is clear that her analysis has implications not only for music education in Finland, but for our larger understandings of the role of education in many nations throughout the world. Internationally, a tense but still effective coalition of multiple forces has been formed that is pushing education in particular directions. While much of its emphasis is misguided and has little robust empirical support, it has still been more than a little effective in changing the ways many people, policy makers, and governments think about schooling and its relationship to the larger society.

Let me give an example of one element of this coalition, the neoliberal reconstruction of education so that its primary goal is meeting the economic needs as defined by dominant groups. This was more than a little visible when the current governor and legislature of my own state in the United States, Wisconsin, recently attempted to change the aim of the University of Wisconsin. As one national newspaper report put it:

*Wisconsin Gov. Scott Walker submitted a budget proposal that included language that would have changed the century-old mission of the University of Wisconsin system—known as the Wisconsin Idea and embedded in the state code—by removing words that commanded the university to “search for truth” and “improve the human condition” and replacing them with “meet the state’s workforce needs.”*

The public outcry against this move was strong and this proposal was ultimately rejected. Yet Wisconsin is not alone in these kinds of major transformations. That this neoliberal agenda is truly international can be seen in other nations. Japan provides a recent cogent example, when in June, 2015 the Minister of Education sent a notice to all of the presidents of national universities telling them to either abolish their undergraduate departments and graduate schools devoted to the humanities and social sciences or to shift their curricula to those fields that had “greater utilitarian values.” Humanities and the arts clearly do not enhance the “greater utilitarian values.”

Many more instances could be given. Taken together, they point to the fact that increasingly education is a central site for what might best be called an “epistemological war.” Definitions of rationality are being contested and often radically narrowed, at the same time as what education is for is similarly being contested and narrowed. This should not surprise us. Education and its means and ends have always been arenas of conflict. What counts as “legitimate knowledge,” good teaching, a good student, successful learning and its evaluation, all of these things have been subjected to intense debate and conflicts. And they have generated both large scale and more local cultural and political mobilizations over time. This is even more the case now, when there are major debates over what place—if any—the arts might play in education in schools and when the politics of recognition have grown inside and outside of music education.

I say all of this at the beginning of my evaluation of Tuulikki Laes' thesis to place its contribution in a context that is even more important than its evident value for music education.

All of this raises two questions. The first is what I noted above: What is the place of the arts and more specifically music in education? The second is equally serious. What *kind* of music and music education should be seen as legitimate? Finland has dealt with the conflicts and debates over the first question in a strong way. Through its official policy of "Music For All," it has played a leading role in providing a central place for music in the school curriculum and in the community as well. The second question has also been a source of conflict, and here too, Finland has sought to include various kinds of music and various definitions of who can be a musician.

But is this sufficient? Are the processes of inclusion also processes of exclusion? "Music For All" may be part of official policy; but it is very important that we ask how it is actually implemented.

One of the most productive concepts in cultural studies is the idea of the "circuit of cultural production." This involves three moments: production, distribution, and reception. The first refers to the processes and ideological formation of cultural forms and texts such as official policies. The second refers to the mechanisms through which such forms, texts, and policies are made available. The third refers to the ways in which such forms, texts, and policies are actually taken up, appropriated, and at times transformed at the point of lived experience.

This is where Laes' research enters. While recognizing the gains that have been made, she wants to challenge the accepted definitions of what now counts as "appropriate" music education, to raise questions about the hidden social effects of how it is understood and done, and to document a more critically democratic alternative that is currently being created. Thus, her focus is largely on the third element of the circuit of cultural production, that of the processes of appropriation, reception, and possible transformation.

Thus, Laes places herself in the midst of the epistemological and social conflicts over music education. But rather than seeing such conflicts as simply a problem that needs to be solved, she rightly believes that such conflicts are productive and that they will lead—and are leading—to a more responsive music education. They are and will create the conditions for substantive changes in what actually can go on in music education not only in schools but in communities and in an array of social institutions and settings.

These epistemological and social challenges are taken up when she basically raises crucial questions about the following: What counts as "legitimate" musical knowledge? Who is a musician? What counts as a display of this? And what is "expertise"? Her aim is to examine how "activist practices might disrupt music education; what lessons might these ruptures hold for the structural, ethical, and political enactments of inclusion" (p. 28). Laes demonstrates the range of her scholarship through the publication of four substantive articles in major journals. Her arguments and empirical data are often compelling and always worthy of attention.

In my recent book, *Can Education Change Society?* (Apple 2013), I detail a number of tasks of the critical scholar/activist. Among the most important are illuminating spaces of possible counter-hegemonic action and acting as a critical secretary of the programs, practices, and people of such counter-hegemonic educational practices. With her focus on a specific music school, a center of what might be called counter-hegemonic music education, Tuulikki Laes does both of these exceptionally well. Her recognition of this is especially present in the article "Activism in Music Education," although it does surface in her other articles as well.

The Resonaari music school is appropriately the subject of much of her analysis, since the school's explicit focus is on inclusion and accessibility. While less well-known outside

of Finland, Resonaari has world-wide implications, thereby giving even more significance to her analysis here.

There are two key words in the above paragraph—inclusion and accessibility. These are what social linguists call “sliding signifiers.” Their meaning is not necessarily fixed. Much depends on their use by specific groups for specific purposes. Laes does a fine job of deconstructing the official meanings of these concepts and then provides a richly detailed and cogent set of examples of the ways in which these concepts can be disarticulated from their official meanings and rearticulated in such a manner that they open spaces for more robust critically democratic and participatory forms of musical experiences and production. These examples have implications well beyond music education and the world(s) of the arts. They speak to a fuller and richer range of participatory possibilities and normative structures in the entire educational system and in a wider sphere of institutional contexts as well.

In his book *Distinction* (1984), Pierre Bourdieu maps some of the ways in which musical tastes are closely connected to class configurations and relations. For him, “elite music” maps on to processes of class reproduction in complicated ways. While Bourdieu’s social maps may now be partially outdated, he provides us with a nuanced way of thinking about the relations among culture, class, and education. But Bourdieu’s focus is on class. What happens when we extend our critical analysis to other social markers and positions? Here again, Laes assists us in going further.

Theoretically, Laes is a bricoleur. Among her resources are concepts from Foucault and discursive politics, Deweyan understandings of democracy, critical pedagogy and critical theory inside and outside of education, and a Gramscian sensitivity to the nature of hegemonic processes and dynamics. In the process she demonstrates what happens when taken for granted categories that underpin much of our work are disrupted at the same time as our epistemological and academic commonsense categories of mainstream music education and music theory are also disrupted. This in itself makes Laes’ theoretical agenda significant. But she goes further. “Special” and “regular” education as well as “age” and “disability” come under intense scrutiny as well. Some may find this provocative. I find it to be ambitious and impressive, especially when it is placed alongside Bourdieu’s more class-based approach.

One element that any author has to take seriously in a dissertation such as this is her own place in this kind of analysis. If the dominant categories we employ to understand music education and their hidden effects are the focus, what of the supposedly more emancipatory concepts that the critical scholar/activist uses? Don’t they too have to be subjected to critical scrutiny as well? Who is the person who makes these claims? What are the commitments that stand behind her? Laes takes this seriously.

Laes’s discussion of criticality in her methodological section is well done. At the same time, it is linked to a nicely written treatment of the need to relate criticality to personal biography in a study such as this. Thus, she provides a very honest discussion of the connections between her analysis of Resonaari and her own biography and identity. Discussions of this sort can sometimes seem rather precious, with personal stories interfering with the main object of the research. But not in this case here. Laes strikes a fine balance between the personal narratives and detailed investigations of what happens in Resonaari’s pedagogic and curricular policies and practices and the implications of these policies and practices. In this way, she avoids the dangers of an over-emphasis on the “self” that is sometimes present in studies of this nature.

In addition to the fact that *The (Im)possibility of Inclusion* is an exceptional piece of work and is notable for its inclusion and synthesis of important theoretical and empirical work, it goes beyond other work in additional ways that need to be recognized. For example, Laes helps us rethink the very idea of “care” as *empowerment* and helps us rethink

what we mean by disability. There is a robust literature on “affective equality” that has been produced by Kathleen Lynch and her colleagues at University College Dublin (see, e.g., Lynch, Baker, and Lyons (2009), a body of work that is very pertinent to Lae’s analysis. Lynch, et al. base their critical analyses of the importance of “care” and solidarity on the issues surrounding disability. Given Laes’ articulate discussion of “ability,” the fact that she connects this to the arguments found in Lynch’s work, also allows her to make connections to a larger community of scholars and activists who would benefit from Laes’ analyses at the same time as it allows her to go further.

In addition, in the process of arguing for a greater recognition of the negative effects of labeling practices in education and the larger society, Laes also recognizes that critical analyses of these processes have a history that existed well before the current postmodern fascination with the effects of discourse on people’s identities. Indeed, this was a key set of arguments in my own early work in *Ideology and Curriculum* (Apple 1979/2004). Thus, her connecting to this history allows the reader to understand the genesis of what led to the current arguments and provide even more support for her claims.

These may seem like “small” points and “small” inclusions in her already very synoptic discussions. Yet, they direct our attention to a significant fact about the kind of scholar Tuulikki is. Even though these last two bodies of literature I’ve just mentioned do not play a large part in Laes analyses, the fact that these other critical analyses are indeed present in her own work points both to a subtle mind at work and to the wide range of critically oriented scholarship she is able to draw upon to support her arguments

## Conclusion

During the public defense of her dissertation on May 20, 2017, Tuulikki Laes did an exceptionally fine job of responding to my questions. Our discussions at the defense were fruitful and she proved to be articulate and very thoughtful.

As someone who has spent his entire career critically examining the relationship between differential social power and educational policy and practice, there is no doubt in my mind that Tuulikki Laes has made a significant contribution to the national and international literature. Given the quality of her dissertation, I anticipate that she will continue to make such contributions. I recommend that she be awarded the doctorate with a pass with distinction. ■

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