Songcrafting practice:

A teacher inquiry into the potential to support collaborative creation and creative agency within school music education

SARI MUHONEN

67
STUDIA
MUSICA

SIBELIUS ACADEMY, UNIVERSITY OF THE ARTS HELSINKI 2016

Songcrafting practice:

A teacher inquiry into the potential to support collaborative creation and creative agency within school music education

University of the Arts Helsinki, the Sibelius Academy
Studia Musica 67

Cover and lay-out: LemonWorks
Printhouse: Juvenes Print

ISBN: 978-952-329-023-5 (PRINT)
ISBN: 978-952-329-024-2 (PDF)
(ISSN 0788-3757)

Sari Muhonen

Studia Musica 67

Songcrafting practice:

A teacher inquiry into the potential to support collaborative creation and creative agency within school music education

SIBELIUS ACADEMY
UNIVERSITY OF THE ARTS HELSINKI

Abstract

Muhonen, Sari. 2016. Songcrafting practice: A teacher inquiry into the potential to support collaborative creation and creative agency within school music education. University of the Arts Helsinki, the Sibelius Academy. Studia Musica 67. Doctoral Dissertation. 234 pages.

This inquiry has had the theoretical aim of theorizing and analyzing educational action and creating conceptualizations as well as cumulating theoretical knowledge of collaborative creation and creative agency within music education. It has also had the empirical task of describing and analyzing educational action through examining the question of What are the potential meanings of experiencing collaborative creation and creative agency within school music education. This question was approached for it has been argued that although creative agency is emphasized in curricular texts and new views on learning, music education in schools in many countries, including Finland, does not sufficiently support its development.

In order to discuss the potential to support collaborative creation and creative agency within school music education this research report provides an overview of a teacher inquiry into the practice of songcrafting, situated in a Finnish primary school context, reported in three peer-reviewed internationally published journal articles included in this research report. In this inquiry, collaborative composition practice of songs, songcrafting, has been seen as a 'case' of one potential way to support students' creative agency through tactful facilitation by the teacher.

Through philosophical analysis and analysis of the teacher-researcher (see Stenhouse, 1975; Cochran-Smith & Lytle, 2009) and student perspectives, the inquiry examined the potential of supporting collaborative creation and creative agency within school music education and the teacher's position within it. The data included one teacher's reflections on songcrafting practice during the years 1997–2004 and forty-one students' experiences of songcrafting recalled several years afterwards during semi-structured interviews (Kvale & Brinkman, 2009) which were analyzed using qualitative methods, classifying (Boeije, 2010) and working narratively with the data (Riessman, 2008).

The results of the three articles concerned 1) the meanings of grasping onto and exploring student initiatives both in terms of collaborative composing and the collaborative creation of meaningful teaching-learning practices (Article 1); 2) the meanings of a teacher learning at work through long-term reflection-on-practice (Article 2); and 3) the meanings of examining students' experiences of teaching-learning practices (Article 3). These

three led to the discussion of 1) creative agency and democratic learning communities; 2) creative agency and transforming practice; and 3) creative agency and composing with regards to both teacher and student agency.

Based on the results of this inquiry, it is argued that in order to support collaborative creation and creative agency within school music education, it is crucial to ponder the overall practices and views of learning, rather than merely implementing separate creative tasks. This necessitates the creation of an inquiring learning atmosphere, which is open to new possibilities and acknowledges the crucial role of social processes in collaborative creativity. Inquiry as stance is argued to be essential for a teacher and her group of learners in changing situations and rapidly developing society. Furthermore, all participants in a learning community might be seen as prospective contributors to create meaningful learning practices.

Due to the evaluation of the results of this inquiry, it is proposed that collaborative composing sometimes requires the educator to actively advance student learning, rather than only leave them alone to experiment. Furthermore, the position of the teacher needs to be adjusted situationally. Adopting a facilitative stance may involve for instance tactful emotional and social scaffolding and co-composing. This inquiry claims that a variety of experiences with creative collaboration and composing alone and in groups is necessary since the early years and throughout the whole school music education to support the students experience of creative agency. The analysis of the students' experiences concerning songcrafting revealed the varied nuances of their experiences, and highlights the meaning of examining students experiences to further teaching-learning practices. Teaching-learning practices need to be examined and reflected and inquiry as stance is argued to be an essential approach for a teacher and her group of learners to cope well in changing situations and rapidly developing society.

In order to support students' creative agency within composition, it is necessary to view all students as capable music creators and composers. Furthermore, describing everyone as capable and providing possibilities to experience creative processes even as peripheral participants supports the learners' beliefs in their musical creative capabilities. The seemingly democratic stance whereby students are allowed to choose their level of participation is also discussed critically, because the inquiry found that it did not automatically lead students take the stance of a creative musical agent. Based on the analysis, the meaning of collaborative musical works, 'oeuvres', that are shared and stored are claimed to strengthen the musical community. It is proposed that documented 'oeuvres' also enable recalling, reflection and following advancement, and could be used systematically within music education.

Through the case of songcrafting the possibility of viewing all participants in a learning community as prospective contributors who create meaningful learning practices is discussed. This requires the creation of a learning atmosphere that promotes inquiry, is open to new possibilities, and acknowledges the crucial role of social processes in collaborative creativity. Based upon the results of this inquiry, it is argued that allowing space for situation-originated initiatives and collaborative inquiry, and skillfully weaving these together with the aims of the curricula, creates potentially meaningful teaching-learning situations that support both teacher and student creative agency.

Creative collaboration and creative agency is important also with regards to curriculum reforms and curriculum development. If the curriculum becomes a collaborative creation, a collaborative work 'oeuvre' with its creators' efforts negotiated and visible within it, the engagement in its implementation becomes more feasible. As showed though the case of songcrafting, the collaborative oeuvre mostly enforced participation and engagement. However, if the collaborative creation process is too loose, it may lead to differentiation in songcrafting as in curriculum: it's the others creation, and the others' matter in which I do not belong. At best also curricula can be a collaborative 'oeuvre' to which to engage with, and from which different meanings inevitably arise as in songcrafting.

Tiivistelmä

Muhonen, Sari. 2016. Sävellyttäminen: Yhteisluominen ja luovan toimijuuden tukeminen koulun musiikkikasvatuksessa – tutkivan opettajan näkökulma. Taideyliopiston Sibelius-Akatemia. Studia Musica 67. Väitöskirja 234 sivua.

Tutkimuksen tavoitteena oli teoretisoida, analysoida sekä käsitteellistää opetus-toimintaa, ja siten lisätä teoreettista tietoa yhteisluomisesta ja luovasta toimijuudesta koulun musiikkikasvatuksessa. Tutkimuksen empiirisenä tehtävänä oli kuvailla ja analysoida opetus-oppimistoimintaa. Pyrin vastaamaan kysymykseen: Millaisia potentiaalisia merkityksiä on koulun musiikkikasvatuksen parissa saaduilla yhteisluomisen ja luovan toimijuuden kokemuksilla? Tämä kysymys on tärkeä ja ajankohtainen, sillä luovaa toimijuutta arvostetaan opetussuunnitelmateksteissä ja uusissa oppimisnäkemyksissä. Kuitenkin aiempien tutkimusten mukaan monissa maissa – myös Suomessa – luovan toimijuuden tukeminen ja sen käytännön toteutus musiikkikasvatuksessa on ollut vaihtelevaa.

Tässä tutkimuksessa yhteisluomisen ja luovan toimijuuden tematiikkaa tarkasteltiin osana koulun musiikkikasvatusta sekä opettajan asemaa potentiaalisena yhteisluomisen

tukijana. Yhteistoiminnallinen laulujen sävellyttämiskäytäntö, sävellyttäminen, nähtiin tässä tutkimuksessa eräänä potentiaalisena mahdollisuutena tukea oppilaiden luovaa toimijuutta. Tutkimus kohdentui sävellyttämiskäytäntöön ja sen toteuttamiseen suomalaisessa peruskoulussa (vuosiluokat 1-6) kolmessa eri luokkayhteisössä. Tutkimusraportti kokoaa yhteen kolmiosaisen opettajatutkimuksen, jossa sävellyttämistä tarkastellaan filosofisen analyysin, tutkija-opettajan ja oppilaiden näkökulmista. Kutakin näkökulmaa on käsitelty erillisessä kansainvälisen referee-prosessin läpikäyneessä artikkelissa, jotka ovat tutkimusraportin liitteinä.

Aineistona käytettiin tutkija–opettajan reflektointia sävellyttämiskokemuksista vuosina 1997–2004 sekä neljänkymmenenyhden oppilaan muisteltuja kokemuksia, jotka on kerrottu kolme-neljä vuotta sävellyttämiskokemusten jälkeen. Puolistrukturoidut haastattelut analysoitiin käyttäen laadullisia tutkimusmenetelmiä hyödyntäen erityisesti narratiivista analyysiä.

Tutkimuksen tulokset käsittelivät seuraavia teemoja: 1) oppilaiden aloitteisiin tarttumisen ja niiden yhteistutkimisen merkityksellisyys sekä yhteissäveltämisessä että opetus-oppimiskäytäntöjä luotaessa, 2) opettajan työssäoppimisen merkitykset erityisesti pitkäaikaisen käytäntöjen reflektoinnin kautta ja 3) oppilaiden kokemusten tutkimisen merkityksellisyys kehitettäessä opetus-oppimiskäytäntöjä. Näistä puolestaan juontuvat tämän tutkimusraportin kokoavan pohdinnan teemat: 1) luova toimijuus ja demokraattiset oppimisyhteisöt, 2) luova toimijuus ja käytäntöjen kehittäminen sekä 3) luova toimijuus ja säveltäminen suhteessa opettajan ja oppijan toimijuuteen.

Tämän tutkimuksen perusteella ehdotetaan, että yhteissäveltämisessä oppijan oppimisen tukeminen edellyttää joskus myös opettajan aktiivista osallistumista sävellysprosessiin. Opettajan täytyy kuitenkin mukauttaa toimintaansa tilannekohtaisesti. Opettajan rooli oppilaan tukijana, fasilitointi, voi sisältää esimerkiksi hienovaraista emotionaalista ja sosiaalista ohjausta ja yhteissäveltämistä. Tutkimuksen perusteella todetaan, että monenlaiset yhteisluomisen ja yksin säveltämisen kokemukset ovat tarpeellisia varhaista vuosista alkaen, läpi koko koulupolun. Koulun musiikkikasvatuksen tulisikin monipuolisesti tukea lasten ja nuorten yhteisluomista ja luova toimijuutta, joka heillä on ollut jo varhaislapsuudessa vahvasti ja luonnollisesti läsnä.

Jotta luovaa toimijuutta voidaan tukea säveltämisen keinoin, on olennaista nähdä kaikki oppilaat kykenevinä luomaan musiikkia. Tarjoamalla jokaiselle mahdollisuuksia osallistua luoviin prosesseihin, aluksi vaikka pienemmässäkin roolissa, voidaan tukea oppijoiden uskoa heidän musiikillisiin kykyihinsä. Tutkimus kuitenkin osoitti, että demokraattisuuteen pyrkivässä oppimistilanteessa, jossa oppilaat saivat itse valita

osallistumistapansa, oppilaat eivät automaattisesti ottaneet luovan musiikillisen toimijan asemaa. Opettajan toiminnalla ja ryhmäilmapiirillä onkin keskeinen merkitys osallistumistilanteiden orkestroinnissa.

Oppilaiden sävellyttämiskokemusten analyysi paljasti lukuisia nyansseja heidän kokemuksissaan. Tämä havainto korostaa oppijoiden kokemusten tutkimisen merkitystä opetus- ja oppimiskäytäntöjä kehitettäessä. Analyysin perusteella musiikillisten yhteisluotujen, jaettujen ja dokumentoitujen teosten (‘oeuvre’), esimerkiksi laulujen, voidaan nähdä lujittavan musiikillista yhteisöä. Näin ollen tutkimuksessa ehdotetaan, että teosten dokumentointia, joka mahdollistaa muistelun, reflektoinnin ja edistymisen seuraamisen, hyödynnettäisiin systemaattisemmin musiikkikasvatuksessa. Tutkimuksen perusteella todetaan, että pyrittäessä tukemaan yhteisluomista ja luovaa toimijuutta musiikkikasvatuksessa on olennaista pohtia opetus- ja oppimiskäytäntöjä yleensä sen sijaan, että toteutettaisiin irrallisia luovia tehtäviä.

Sävellyttämiskäytännön analysoinnin perusteella pohditaan mahdollisuutta nähdä kaikki oppimisyhteisön jäsenet merkityksellisten oppimiskäytäntöjen rakentamiseen osallistujina. Tämä puolestaan vaatii sellaisen tutkimus- ja muutosmyönteisen oppimisilmapiirin luomista, joka on avoinna uusille mahdollisuuksille ja hyväksyy sosiaalisten prosessien olennaisen roolin yhteisluomisessa. Myös tutkiva opettajuus (inqiry as stance) nähdään olennaisena asenteena tämän päivän muuttuvissa tilanteissa ja kehittyvässä yhteiskunnassa.

Yhteisluominen ja luova toimijuus ovat tärkeitä myös opetussuunnitelman luomisen ja toteuttamisen näkökulmasta. Tulosten reflektoinnin pohjalta voidaan olettaa, että luomalla yhteistä opetussuunnitelmaa yhteisluomisen avulla, sitoutuminen tavoitteisiin vahvistuu. Tulosten pohjalta tutkimuksessa osoitetaan, kuinka antamalla tilaa tilannelähtöisille aloitteille ja yhteistutkimukselle ja nivomalla nämä prosessit opetussuunnitelmallisiin tavoitteisiin voidaan luoda potentiaalisesti merkityksellisiä opetus-oppimistilanteita, jotka tukevat sekä opettajan että oppilaiden luovaa toimijuutta.

Acknowledgements

This inquiry has been a long-term journey. It began with great enthusiasm in a first grade classroom many years ago, and had both periods of favorable and adverse winds during the course of carrying out the actual research project. The most fruitful experiences have involved the many encounters, discussions and shared moments of collaborative creation.

I kindly thank the Sibelius Academy and especially my dear supervising professors Heidi Westerlund and Lauri Väkevä for the wonderful learning opportunities. These have included many beneficial one-to-one and group discussions, as well as collaborative writing sessions in Finland and abroad. I recall well the warm atmosphere in Athens with professor Philip Alperson when during our doctoral studies we students had the valuable opportunity to write philosophical articles with tactful scaffolding for our collaborative book: 'Mapping the common ground: Philosophical perspectives on Finnish music education' (see Rikandi, 2010). A valuable project and encountering was also meeting Christopher Small in Sitges while writing articles collaboratively based on his thoughts. I am grateful for the possibilities to attend international conferences, of which the most memorable were 'Educating the Creative Mind' in New Jersey where I had the opportunity to meet professor Howard Gardner, and 'New Directions in Music Education: Teaching Composition, improvisation, and the new musicianship' in Michigan where I had the possibility to have discussions with professor John Kratus. I also thank my Creativity, Agency, and Democratic Research in Music Education (CADRE) colleagues. I wish to express my gratitude for the inspiring discussions with international experts that I had the opportunity to meet during my doctoral studies, especially Dr. Randall Allsup, professors Margaret Barrett, Liora Bresler, Estelle Jorgensen, Roberta Lamb, Sandra Stauffer, Göran Folkestad, and Cecilia Ferm-Thorgersen.

I also wish to thank my supervisors at the early stages of this inquiry, Professor Kari Uusikylä and Prof. emerita Marjut Laitinen. I am also grateful for Dr. Sara Sintonen, who first encouraged me to carry out research on songcrafting. I thank my 90 % thesis seminar opponents Professor Sidsel Karlsen and Professor Juha Ojala who provided valuable encouraging and critical comments that helped me finalize this research report. I express my gratitude to Prof. Sandra Stauffer from Arizona State University and Prof. Jackie Wiggins from Oakland University who gave their expert opinions on my final research report.

The community of the doctoral students at the Sibelius Academy's Faculty of Music Education, Jazz, and Folk Music has been caring and collaborative. I especially thank Olli-Taavetti Kankkunen and Dr. Hanna Nikkanen for their analytical comments throughout

the various stages of my work, as well as my dear personal language guides, Dr. Alexis Kallio and Danielle Treacy. I sincerely thank you for helping me with the language issues as well as with focus. I also thank Dr. Inga Rikandi, Tuulikki Laes, Dr. Heidi Partti, Aleksi Ojala, Dr. Anna Kuoppamäki, and many others who read and commented on my work during its different stages.

I am thankful for the conducive collaborative creation with my colleagues in many writing contexts that have concerned music education and especially musical creation. These include collaborating with Riitta Tikkanen and Marja Ervasti while writing in Finnish for the book Musiikkikasvattaja (Music Educator), writing an article with Professor Heikki Ruismäki, and my Spanish friends Dr. Maria Elena Riaño Galán and Miren Zubeldia. I am also truly thankful for the opportunity to write collaboratively with Dr. Clint Randles.

I wish to thank the entire group who worked with writing the basis of music for The National Core Curriculum for Basic Education, from January 2013 until it was published in December 2014. I thank the counselor of education Eija Kauppinen, and my colleagues Inkeri Ruokonen, Minna Muukkonen, Hanna Nikkanen, Johan Sundqvist, Titta Lampela, Terhi Oksanen, and Paula Westerlund. You provided a rewarding community in which to discuss the necessity of and the essential issues concerning music education.

During this long-term journey, I have had the honor of working in inspiring environments and with encouraging school principals who supported innovative approaches, especially Kari Katainen from the University of Jyväskylä, and Pirkko Manner from the University of Helsinki. The working communities at the University of Jyväskylä and the University of Helsinki have really been important places for collaborative creation musically and in many other ways.

I am grateful to my mother Tuula and my father Esko for their continuous support, to my lovely family, Jari, Aaro, and Sara, and to my wonderful friends who have all been patient throughout this long-term project and encouraged me to do also other things than just sit by the computer.

I especially wish to thank all of the children I have had the opportunity to compose with over the years. Thank you for the music and for the encounters!

Espoo, 25th of January, 2016
Sari Muhonen

Contents

The three published articles incorporated in this thesis will be referred to as follows:

Article 1: Muhonen, S. & Väkevä, L. (2011). Seizing the dynamic moment in situation-originated learning: The origin of songcrafting examined through Dewey's theory of inquiry. Nordic Research in Music Education, 13, 151–169.

Article 2: Muhonen, S. (2014). Songcrafting: A teacher's perspective of collaborative inquiry and creation of classroom practice. International Journal of Music Education, 32(2), 185–202. Published online before print October 31, (2013), doi: 10.1177/0255761413506657

Article 3: Muhonen, S. (2016, in press). Students' experiences of collaborative creation through songcrafting in primary school: Supporting creative agency within 'school music' (accepted for publication 13.12.2015). British Journal of Music Education.

All three articles have got their re-printing permissions for the thesis from the journals. The articles can be found in appendices 1, 2 and 3.

Statement of contribution to the jointly authored work:

In Article 1, my co-author was Prof. Lauri Väkevä who was also one my supervisors. Both writers' contribution and responsibility was equally important. The writing relationship was open and collaborative, and both writers were involved from beginning to end.

Additional peer-reviewed writings by the author related to the thesis but not forming part of it:

Juntunen, M.-L., Karlsen, S., Kuoppamäki, A., Laes, T. & Muhonen, S. (2014). Envisioning imaginary spaces for musicking: Equipping students for leaping into the unexplored. Music Education Research, 16(3), 251–266.

Randles, C. & Muhonen, S. (2015). Validation and further validation of a measure of creative identity among USA and Finland pre-service music teachers. British Journal of Music Education, 32(1), 51–70.

Muhonen, S., Zubeldia, M., Riaño Galán, M. E., Ruismäki, H. (2011). Spanish Primary School Student Teachers' Creativity Conceptions: School Experiences, Current Self-perceptions, and Future Aspirations. In H. Ruismäki & I. Ruokonen (Eds.), Arts and skills–Source of well-being. Third International Journal of Intercultural Arts Education. Research report 330 (pp. 9–30). University of Helsinki, Department of Teacher Education.

Muhonen, S. (2010a). Creativity – A Slippery Slogan? In I. Rikandi (Ed.), Mapping the common ground: Philosophical perspectives on Finnish music education (pp. 84–103). Helsinki, Finland: Sibelius Academy.

Muhonen, S. (2010b). Sävellyttäminen – yhdessä säveltämisen luova prosessi viidesluokkalaisten oppilaiden muistelemana [Songcrafting–co-operative composing recalled by fifth graders]. (Unpublished Licentiate thesis) Helsinki, Finland: Sibelius Academy.

Korpela, P., Kuoppamäki, A., Laes, T., Miettinen, L., Muhonen, S., Muukkonen, M., Nikkanen, H., Ojala, A., Partti, H., Pihkanen, T. & Rikandi, I. (2010). Music Education in Finland. In I. Rikandi (Ed.) Mapping the common ground: Philosophical perspectives on Finnish music education (pp. 14–31). Helsinki, Finland: Sibelius Academy.

Muhonen, S. (2004). Helping children to compose: Song crafting. In S. Karppinen (Ed.), Neothemi—Cultural Heritage and ICT, Theory & Practice (pp. 204–210). Helsinki, Finland: University of Helsinki.

Most recent paper presentations related to the thesis:

Muhonen, S. (2014). Primary school 'Songcrafting' recalled: Intertwining teacher-researcher's and students' viewpoints on collaborative composing. Michigan State University, Michigan, USA. 21.3.2014.

Muhonen, S. (2013). Sävellyttäminen. Lasten musiikillisen luomisprosessin tukeminen ja dokumentointi koulussa, päiväkodissa ja kotona. Opi ja kasva -konferenssi. Finlandia-talo. [Songcratfting. Supporting the children' musical creation processes at school, at day care, and at home. Learn and grow conference. Finlandia house.] Helsinki, Finland. 7.10.2013

Muhonen, S. (2010). Child's art and child's creativity in music education. Paper presented at the Educating the creative mind conference, Kean University, New Jersey, USA. 4.3.2010.

Most recent books/book chapters/articles in text books related to the thesis:

Muhonen, S. (2013). Lasten musiikillisen luomisprosessin tukeminen alakoulussa – esimerkkinä sävellyttäminen. [Supporting childrens' musical creation – case songcrafting] In J. Ojala & L. Väkevä (Ed.), Säveltäjäksi kasvattaminen. Pedagogisia näkökulmia musiikin luovaan tekijyyteen. [Educating a composer. Perspectives on creative authorship] (pp. 83–98). Oppat ja käsikirjat 2013:3. Helsinki: Opetushallitus [Ministry of Education]. Tampere: Juvenes Print.

Ervasti, M., Muhonen, S. & Tikkanen, R. (2013). Säveltämisen monet mahdollisuudet musiikkikasvatuksessa. [The multiple possibilities of composing within music education]. In M-L. Juntunen, H.M. Nikkanen & H. Westerlund (Eds.), Musiikkikasvattaja. Kohti reflektiivistä käytäntöä. [Music educator. Towards reflective practice] (pp. 246–291). Jyväskylä: PS-kustannus.

Muhonen, S. (2012). Tehdään tästä laulu! Sävellyttäminen – lasten musiikillisen luomisprosessin tukeminen ja dokumentointi [Let's make a song! Songcrafting – facilitating and documenting childrens' musical creation processes]. Helsinki: Unigrafia. (includes 41 songs)

Published CDs, songbooks, and bigger concerts related to songcrafting:

2005–2006 *('Kimurantti' radio program)*. Students' interviews as song-composers and their compositions played in the radio.

2004 *(Publishing concert for the CD)*. Kalle Lehtikala, Lehmä-Pekka ja muita oppilaiden sävellyksiä [Kalle the Angelfish, Pekka the Cow and other Children's Compositions]. Viikki teacher training school, University of Helsinki, big auditorium.

2004 *(CD with 28 songs)*. Kalle Lehtikala, Lehmä-Pekka ja muita oppilaiden sävellyksiä. [Kalle the Angelfish, Pekka the Cow and other Children's Compositions]. Viikki teacher training school. University of Helsinki. (Conductor Sari Muhonen).

2004 *(Charity concert and telecasting)*. Opin sävelet -hyväntekeväisyyskonsertti Finlandia-talolla. [Tunes for learning]. Helsinki: Finlandia house.

1999 *(Songbook with 25 songs)*. Muhonen, S. (ed.) (1999). Oppilaiden sävellyksiä. Helsingin II normaalikoulun ala-aste 4B. [Children's compositions. Helsinki University: Helsinki's II normal school 4B.]

1999 *(Publishing concert for the CD)*. Onnellisten saari -CD–levyn julkistamiskonsertti. [Island of the happy one's – children's compositions]. Helsinki University: Helsinki's II normal school, hall.

1999 *(CD)*. Onnellisten saari – oppilaiden sävellyksiä. [Island of the happy one's – children's compositions]. Helsinki University: Helsinki's II practice school choir. (Conductor Sari Muhonen).

1998 *(Publishing concert for the songbook)*. 1C:n oma laulukirja. [Class 1C's own songbook]. University of Jyväskylä. Normal school, grades 1 to 6. University of Jyväskylä, big concert hall.

1998. *(Songbook with 19 songs)*. Muhonen, S. (ed.) (1998). 1C:n oma laulukirja. [Class 1C's own songbook]. University of Jyväskylä. Normal school, grades 1 to 6.

1 Introduction

> *"What is this?" asks my daughter, pointing at a CD on our bookshelf titled the, "The island of the happy ones—Childrens' compositions" from the year 1999. Admiring its cover, she brings this concrete and palpable artifact to my hands. As we put the CD on—the first one I ever participated in making—and as I hear the first sounds of the songs we collaboratively composed, rehearsed, recorded and performed in my primary classroom, the meanings that those songs have for me touch me, reminding me of many encounters, shared situations and moments, and also, make me reflect of the flow of time...*

This report of a long-term inquiry of my own teaching practice involves a teacher researcher's examination and analysis of her practical work and its meanings in the Finnish primary classroom context.[1] During the researched period (1997–2004), I worked as a classroom teacher teaching most subjects, including music, to my own class. I also taught music to some other classes as a music subject teacher in two university practice schools.[2] My work in the practice schools also included simultaneously being a teacher educator. This role of teacher educator has therefore held an important place in positioning my stance as researcher in this inquiry.

The viewpoint of this inquiry is that of lifelong-learning which is seen as an essential aspect in teacher's professional development. Furthermore, I view practitioner research as an important way of developing the field of education in general. Along with Cochran-Smith and Lytle (2009), I have adopted the view that practitioner research and inquiry as stance, has the potential to be a vital means when planning educational reforms.

A central theme of this inquiry is collaborative composition in the classroom. For the purposes of this inquiry *songcrafting* is conceptualized as the process of collaboratively composing songs in which everyone is viewed as being capable of musical creation, the needed sensitive teacher and peer support is provided, and the storing and sharing of the created songs is considered as crucial (see Muhonen, 2010b, 2014).[3]

---

1 The terms 'inquiry' and 'research' are seen equivalents.

2 Finnish practice schools are regular public schools that follow the National Core Curriculum and serve students who live in their neighborhood. Practice schools are connected to the nearby universities and their teacher education programs, and are the schools in which student teachers complete part of their teacher practicing. Practice schools are developed to support the learning of prospective teachers and combine theory and practice. Practice teachers are required to be deeply interested in research and conceptualizations. They teach their regular classes, as well as co-plan, supervise, observe and theorize the teaching-learning situations with the student teachers. (see, Finnish Teacher Training Schools, (FTTS), 2014).

3 A more detailed description of songcrafting practice is provided in Chapter 2. See also Articles 1, 2, and 3.

In this summary report, I will first analyze from the situational point of view how songcrafting got its impetus from the sudden impulse of one student in 1997, how this led to a practical musical experimentation in the classroom, how the experimentation grew into a commonplace practice in my classrooms (1997–2004), and how this led to my interest in conducting long-term research. I will then examine the meanings of songcrafting practice for me as the teacher and for the students who were asked to recall their experiences years later.

Songcrafting practice and the experiences of this practice as recalled by the students and teacher are viewed as a 'case' (Stake, 1994, 1995) through which wider themes concerning 'creative agency'[4] in education are discussed. I do not aim to make generalizations, but to discuss general issues through a local examination. More specifically, through a "local knowledge of practice" (Cochran-Smith & Lytle, 2009, p. 131)[5] I focus on themes concerning the potential of actualizing and supporting creative attitudes in education and of being an agent in one's learning. I will also discuss the process of reforming music education practices and co-constructing the curriculum, especially as it concerns creative collaboration in the classroom.

Creativity, innovation, and creative collaboration have been considered to be crucial skills for the twenty-first century in many speeches, initiatives, and programs. In the United Kingdom, for instance, the charity Creativity, Culture and Education in 2009–2012 has worked internationally "to unlock the creativity of young people in and out of formal education" (CCE, 2009). In Europe, the European Year of Creativity and Innovation (EYCI, 2009), coordinated by the European Commission, aimed at boosting European capacity for creativity and innovation for both social and economic reasons. This initiative viewed education and training as determining factors. In Finland, Creative Industries Finland (CIF, 2007–2013) focused on supporting the understanding and development of the creative economy as well as providing the bases for foresight, information, and services for creative industry developers, policy-makers, and key interest groups (CIF, 2011). Finnish National Board of Ecucation launched a Creativity and Cultural education project for the years of 2004–2007 (LÄHDE - Luovuus- ja kulttuurikasvatushanke, 2015). Additionally, the report 'New Learning' (Uusi oppiminen, 2013) from the Finnish Parliament's Committee for the Future describes creativity as important when striving for new and better ways to act (p. 3).

---

4 'Creative agency' will be further conceptualized and elaborated upon in Chapter 3.

5 By "local knowledge of practice" Cochran-Smith and Lytle (2009, p. 131) mean "the knowledge practitioners generate through inquiry" (ibid.). They further assert that "local knowledge is often relevant and useful more publicly" (ibid.).

It is therefore evident that being a creative contributor and an agent are current issues that concern the roles of both student and teacher. Educators should be challenged and allowed to reconsider their practices in a world where "work and societal-practical activities are experiencing an accelerated paradigm shift from mass-production-based systems toward new systems based on networking between organizations, collaborations, and partnerships" (Yamazumi, 2006, p. ii). The focus on promoting implementation and reproduction that was held by all people during the time of industrialization, including students and teachers, has long since disappeared from policy texts. Today, western society is calling for a strengthening of human creativity, including the skills to experiment, think, act, collaborate, make decisions, and finalize ideas.

This kind of change in thinking and acting change has been referred to as participatory culture. Interestingly, such participatory culture, as Jenkins (2006a, 2006b) has discussed, has become commonplace in its varied forms during our free time. People share, discuss and publish materials for others to comment on and like. Many people also engage in collaborative creation, for instance when composing music collaboratively using the newest devices and applications, and express themselves creatively and musically, for example in internet communities which provide scaffolding, support, and feedback from others (e.g., Partti, 2009; Partti & Karlsen, 2010; Salavuo, 2008; Sintonen, 2012; Waldron, 2012, 2013). It has even been claimed, that creativity is always collaborative in the sense that even when working seemingly alone, each person at least stands on the shoulders of his or her predecessors (e.g., Rogoff, 1990; Sawyer, 2008). Many people also find themselves to be more creative when acting within a creative group, as suggested by collaborative communities. This line of thought challenges educators to build practices to support student possibilities to act as collaborators and creative agents in society. Such agency, as Yamazumi (2006) has stated, "will help people shape their own future" (p. ii). It is also worth considering this line of thinking from the perspective of education. For instance, in the field of music education, Kanellopoulos (2012) has further highlighted seeing and emphasizing the educational value and potential of creative music making for students' autonomy and agency (Kanellopoulos, 2012, p. 18).[6]

Paradoxically, within music education it has been claimed that teaching often lacks possibilities for the creation and composition of one's own music (e.g., Cheung, 2004; Clennon, 2009; Drummond, 2001; Jorgensen, 2008; Rozman, 2009). Yet, the need to support student possibilities for musical creation has been acknowledged for decades by researchers and practitioners (e.g., Barrett, 2006b; Breeze, 2009; Burnard, 2000, 2006c; Farish, 2011; Fautley, 2005; Paynter & Ashton, 1973; Schafer, 1975; Stauffer, 2002; Wiggins, 2001, 2011). Many music education curricula also include aims related to musical experimentation, improvisation and creation (e.g., National Core Curriculum of Finland,

NCCF [7], 2004, 2014; National Core Curriculum for England, 2013).

Thus, responding to the widely recognized need, this inquiry examines the possibilities and meanings of collaborative creation in the primary school classroom. It discusses the 'creative agency' of both teacher and students, and describes a situation that strives to acknowledge and support each person's creative and agentive capabilities. Moreover, this inquiry deals with the challenges that may arise when striving to realize an ideal of empowering everyone in collaborative creation equally.

Definition of the following Chapters

Chapter 2, *The context,* presents the situational features of the inquiry. This includes briefly describing the Finnish music education system, and discussing issues regarding the Finnish curriculum as well as presenting the stance of the teacher-researcher.

Chapter 3, *Framing of the inquiry through a focus on creative agency,* discusses the conceptual framework. In the first part, the concepts of creating, composing, and collaborative creation are considered. This part includes a summary of writings on issues of creativity and ways to describe creativity (e.g., Amabile, 1989; Craft, 1999, 2006; Csikszentmihalyi, 1997, 1999; Gardner, 2006, 2008; Sawyer, 2006a; Sternberg & Kaufman, 2010; Uusikylä, 2002). Then, issues of agency (Barnes, 2000), musical agency (Karlsen, 2011; Wiggins, 2016), and creative agency (CADRE, 2009) are examined through the literature to set the conceptual framework for the inquiry. Also an overview of the research on children as spontaneous singers, improvisers and composers, and on composing in classrooms, including a discussion of teacher and student positions in such settings, is provided.

Chapter 4, *Main results of the articles,* describes how this inquiry was carried out and discusses the main results of the three peer-reviewed internationally published journal articles included in this thesis.[8] The framework of the thesis and research design is presented in Figure 1. The six inner rectangles show the perspective of and methods used for each of the three articles while the large outer rectangle shows the themes that frame the larger context of the work: knowledge of creativity, collaboration, and agency. Through my research I hope contribute to these knowledge areas.

---

6 The relationship between creativity and agency will be further discussed in Chapter 3.

7 The abbreviation NCCF is used here. The official name is The National Core Curriculum for Basic Education determined by the Finnish National Board of Education, (see NCCF, 2014).

8 See Chapter 4 for a short presentation of the articles and Appendices 1, 2 and for the complete articles (permissions for re-printing have been applied and admitted).

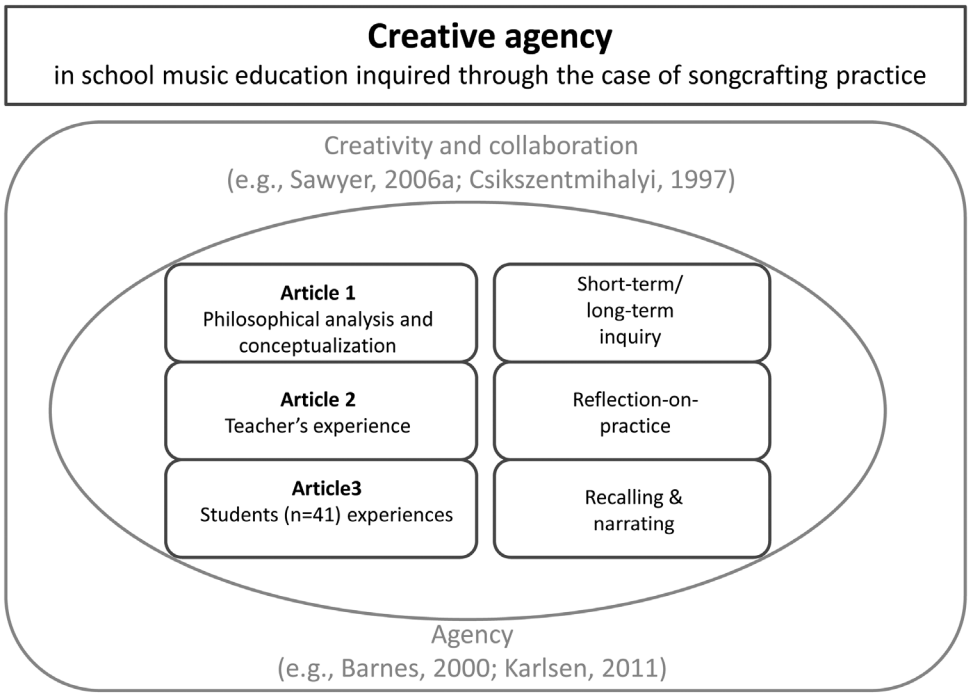


Figure 1. Framework of the thesis and research design

The first article analyzes and conceptualizes the emergence of the songcrafting practice from a philosophical perspective (Article 1: Muhonen & Väkevä, 2011). The philosophical examination called for a more practical and long-term view of the practice. The second article examines the teacher's experience. It is based upon my own reflections intertwined with theoretical analysis. In this article, inquiry as a stance is adopted and the teacher's reflection-on-practice during the years from 1997 to 2004 is presented (Article 2: Muhonen, 2014). To balance the teacher's viewpoint on songcrafting practice, the third article examines the students' narrations of their experiences of songcrafting as recalled several years later (Article 3: Muhonen, 2016, in press).

With the aim of examining the results at a conceptual level, Chapters 5, 6 and 7 consider what it would mean if collaborative creation and creative agency were at the core of music education. In Chapter 5, *Discussion,* the results of all three articles are further reflected upon with methodological and ethical considerations as well as an evaluation of

the research decisions made throughout the study. Chapter 6, *Implications for practice* includes consideration of how creative agency might be examined further and be better taken into account in education to support both the students' and teachers' creative agency. Issues concerning teacher education are also discussed in regards to developing future teachers' ability to reinforce and experience creative agency. The research report ends with Chapter 7, *Concluding remarks regarding the possibilities for supporting creative agency*.

2 The context

The impulse for the long-term teacher inquiry process presented in this thesis was a first-grade student's sudden question years ago in 1997: "Why don't we compose a song about this?" while we were learning to write the letter T. Grasping onto that question led to the composing of the first collaborative song in our classroom, and a new perspective on the learning situation, potentially pointing at new meanings (as examined in detail in Article 1).

This chapter presents and discusses the research context. First, a discussion of the written Finnish primary music education curriculum (2.1) and the realized music education curriculum is presented focusing on general teachers and music teachers as curriculum realizers (2.2). As teachers play an important part in interpreting and implementing the curriculum and as teacher education and teacher's learning at work has an important place in this inquiry, short description of the Finnish primary school and teacher education systems are presented, followed by a discussion of Finnish primary school music education. The chapter ends by presenting the stance of the teacher as an inquirer into songcrafting practice in the Finnish context (2.3).

2.1 The Finnish primary music education curriculum

The Finnish National Board of Education (FNBE) sets the national goals for education in The Finnish National Core Curriculum for Basic Education (e.g., NCCF, 2004, 2014). These national goals are further specified locally in the curricula of individual schools and/or regions. The values underlying Finnish education emphasize the importance of offering equal educational opportunities that are free of charge for everyone.

The National Core Curriculum for Basic Education is learner-focused and comprises much more than only the subject matter (NCCF, 2004; NCCF, 2014). This focus on learners, rather than subject matter, is also the emphasis in other Nordic countries where, for example, music teaching aims at helping students find their interests in music (e.g., Norwegian Directorate for Education and Training, 2006; The Swedish National Agency for Education, 2011). Although the Finnish education system is often praised for its equity and high quality (e.g., PISA, 2012), as Sahlberg (2011, pp. 2–3) writes, this has not always been the case. In 1950s, for instance, educational opportunities were unequal. Reforming the school system was a complex and slow process. The Education System Committee that launched its work in 1946 proposed that the Finnish educational system should adopt an 8-year compulsory basic school that would be common to all children regardless of

their socio-economic background (Sahlberg, 2011, p. 18). Finnish 'peruskoulu', the 9-year comprehensive basic school introduced in the early 1970s, was the resulting major change in the education system, especially concerning equal educational opportunities and curricula focusing on holistic personalities of children.[9]

The first Finnish National Core Curriculum for comprehensive school (1970) already offered possibilities for students to experience musical invention. The curricular goals related to musical creation were often connected to expression and inter-artistic viewpoints (NCCF, 1970; also see Ervasti, Muhonen & Tikkanen, 2013). Creative action and free expression were seen as the foundations for music teaching and taken to be important for the personal development of every student. The concepts related to students musical creation were, for instance, creative action, creating with voice materials, inventing tunes, creating soundscapes, and creating with music (NCCF, 1970, p. 282). This creative music education approach had first come to Finland in the 1960s (Ervasti & al. 2013) and was strongly affected by the pioneering work of Professor Ellen Urho (see Juntunen, 2013) and Dr Liisa Tenkku. Urho and Tenkku were inspired by the presence of the creation of music in the British curriculum and by the work done within this field by individuals such as John Paynter in Britain and R. Murray Schafer in Canada (see Kankkunen, 2009; Tikkanen & Väkevä, 2009). Together Urho and Tenkku worked to rebuild music education in Finland and developed teaching methods to supported musical invention and creation. Their book, published in 1972 "The Green Twittering-Machine" was considered to be a new voice in Finnish music education in the 1970s (see Kankkunen, 2009). Another of their important books was "The Didactics of Music" (Linnankivi, Tenkku & Urho, 1981) in which the authors outlined new perspectives for musical creation in education. This book emphasized that students should create their own music from the very beginning. These innovative didactics were considered to be quite radical at that time concentrating on new music, musical creation, and inter-artistic working methods. Creativity was perhaps approached in such ways, to which the teachers were not yet ready, or would have needed more support. Similar critique was also presented, for instance, concerning John Paynter's work in Britain. Urho (2000) herself recognized that the time was not yet right for a strong emphasis on creation, no matter what was stated in the Finnish curriculum.[10]

---

9 In Finland all students, regardless of their domicile, socioeconomic background, or other interests attend the same basic schools governed by local education authorities (Sahlberg, 2011, p. 21).

10 Urho's (2000) notion also resonates with my experiences, as a primary school student from 1977 to 1983. Although I always enjoyed music lessons, they consisted of singing songs from songbooks, and sometimes included some playing of instruments, movement, and listening. We never composed or documented our musicking.

The following National Core Curriculum for Basic Education of 1985 also mentioned "developing creative imagination" as one of its goals (NCCF, 1985, pp. 191–192). As the first national curriculum was a strongly centralized document, here the direction to decentralization and teacher autonomy was set (Vitikka, Krokfors, Hurmerinta, 2012). In this way curriculum can be seen to reflect the need and focus of the society. Rokka (2011) analyzes that there was a little space for school-specificity in the 1985 curriculum of Finland. This concerned also music education.

From the standpoint of curricular theory, there was a significant change from product thinking towards process thinking in the 1990s when the curricular building process began to emphasize a participatory approach (Atjonen, 2008). The National Curriculum Reform of 1994 is considered to be a major educational reform in Finland because it took on the active role of municipalities and schools in curriculum design and implementation (see Sahlberg, 2011, pp. 35–36). The core curriculum of 1994 could be seen as 'school-specific' (Rokka, 2011). The education providers, usually the local education authorities, the schools and the teachers themselves, began to draw up their own local curricula for pre-primary and basic education based on the National Core Curriculum for Basic Education. This process challenged teachers to collaborate with each other and with different interest groups, as well as to deliberate on their teaching and the development of the school as a whole. The process thereby increased dialogue between schools and society. With regards to music, the 1994 Finnish curricula highlighted the possibility not just to reproduce, but also to take part in creation of music. New concepts of "musical imagination and invention" and "concocting tunes" (sävelmien sepittäminen) (NCCF, 1994, p. 98) were brought up because for apparently it was seen that the concepts of composing and improvising were too value laden, often seen to be connected to professional composers (see Ervasti, Muhonen & Tikkanen, 2013). Furthermore, in the 1994 curriculum "inquiring attitude" was seen as a prerequisite for developing musical thinking and problem solving (NCCF, 1994, pp. 97–98).

Core curriculums, analyzes Rokka (2011), have been guided by 'pendulous policy' for after the openness in the 1994 curriculum with school-specificity, there was now a return to a more restrictive policy in 2004, as had also been the case in 1985 curriculum. Among its general aims, the Finnish National Core Curriculum for Basic Education of 2004 (NCCF, 2004) emphasized the strengthening of students' creative skills. For example, it states that it is important to "create new culture, revitalize ways of thinking and acting, and develop the pupil's ability to evaluate critically" (NCCF, 2004, p. 12). The aims for music education are "to help the pupils find their objects of interest in music, to encourage them to engage in musical activity, to give them means of expressing themselves musically, and to support their overall growth" (NCCF, 2004, p. 229). This reflects Finland's overall

humanistic curricular aims. The curriculum specifies that music teaching should be based on "meaningful experiences that are achieved through musicing (musisointi) and music listening" (NCCF, 2004, p. 232).

According to this, students should develop a creative attitude towards music as well as towards its expressional possibilities by means of musical invention. Experimenting with musical ideas is seen to "encourage the student towards musical action, give her means for musical expression" and support "the development of overall expression" (NCCF, 2004, p. 150). With regards to creativity, in grades one to four pupils should learn, for example, to "express themselves by singing, playing instruments and moving, both in a group and alone" (NCCF, 2004, p. 230) and to "use different elements of music as ingredients" (ibid.) for composing. Composing, using sound repetition, small-scale sound compositions, and improvisation are all listed in the curriculum (NCCF, 2004, p. 231).

According to the 2004 curriculum, "good performance" (i.e. what is expected to earn a mark 8) at the end of fourth grade involves knowing how to use one's voice with others and being able to participate in playing and singing together with others. It also specifies knowing "how, as individuals and group members, to invent their own musical solutions, for example in echo, question/response and solo/tutti exercises, using sound, movement, rhythm, or melody" (p. 231). The 2004 curriculum for grades five to nine also highlights maintaining and improving the students' "abilities in different areas of musical expression" (p. 231), and "acting as members of a music-making group" (p. 231). It states that the aim of music education is to build the students "creative relationship with music" and towards "its expressive possibilities, by means of composing" (p. 231). This is further explained as "experimenting with one's own musical ideas by improvising, composing, and arranging, using sound, song, instruments, movement, and musical technology" (p. 232). One of the final curriculum assessment criteria for a mark of eight ('good') on a scale from four to ten includes knowing "how to use the elements of music as building materials in the development and realization of their own musical ideas and thoughts" (p. 232).

At present, the Finnish curriculum is undergoing renewal. In December 2014 the new National Curriculum was published and the new version will be implemented beginning in 2016. While finalizing this research report at hand, the regional curriculum writing processes are going on. The new curriculum will also be based on an approach that emphasizes collaboration (see NCCF, 2014; Seikkula-Leino, 2007).[11] The current curricular process of renewal also reflects a shift in educational views towards collaborative creation and shared knowledge creation (see Paavola, Lipponen & Hakkarainen, 2004; Uusi oppiminen, 2013; also Gaunt & Westerlund, 2013). The more than a two-year writing process of the document has included several phases which collected and analyzed comments and suggestions. The

forthcoming curriculum aims to leave space for inquiry and wonder in order to support the objectives of musical creation and student agency. The goals include wide-ranging, deep learning and interaction that call for creating diverse learning environments and conditions for knowledge creation and collaboration (NCCF, 2014). Diversified learning wholes include wide-ranging knowing and collaboration that also concern the upper grades and subject teachers and challenge them to see new alternatives (NCCF, 2014, Chapter 4). The new curriculum will also emphasize active cultural participation through music learning. Students will be provided with regular possibilities to work with tunes and music and to compose and to utilize other methods of creative production (NCCF, 2014, 'Music'). Musical knowledge, skills and creative production will be combined at all grades, beginning from the early grades.[12]

The values upon which Finnish compulsory school are based have remained quite similar since the beginnings. The ways of conceptualizing learning and the focus of learning, however, have changed over the years. Importantly, these curricula also show that the written curriculum alone is not enough to change teaching practices. This is particularly true regarding composing in music. Although composing and improvising have been included in the Finnish curricula since the 1970s, the degree to which they are included continues to vary considerably.

During the time period of this inquiry (1997–2004) I was following the 1994 curriculum which was very flexible. The classroom teaching context enabled me to change the focus of the subjects according to new and emerging issues. This was the case when the student-initiated impulse for composition transformed our focus from drawing the letter T to including the musical aims of composing a song about writing the letter (see Article 1). With regards to curriculum work, I partook in the forming of my school's music curriculum for 2004. More recently I also had the opportunity to be one of the nine curriculum text writers at the national level for the Finnish Core Curriculum of 2016 (NCCF, 2014) as well as writing the school's local curriculum. The important issue of involving teachers in curricular development processes shall be further reflected upon later in this dissertation.

---

11 The webpages of the National Board of Education provided practitioners with the possibility of becoming acquainted with the general alignment of the forthcoming curricula in November 2012. In September 2013 there was a possibility to comment on the preschool education curricular drafts. In April 2014 the whole draft was available for comments, and the organizers of education had their own feedback forms.

12 The British system provides an interesting basis for international reflection on music education and the role of composition within it. This is because composition has been widely implemented in British schools, and there has just been a curricular change. The National Core Curriculum for England (2013), which began implementation in all primary and secondary schools in September 2014, views music "as a universal language that embodies one of the highest forms of creativity" that "should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement." This new curriculum document continues by saying that this should be developed

2.2 The realized music education curriculum

The written curriculum is never the same as the realized curriculum. Kelly (2013) explains that the "official or planned curriculum" means "what is written in syllabuses or curricula", whereas the "actual or received curriculum is the reality of the pupil's experience" (p. 11).

Furthermore, the "hidden curriculum" (Broady, 1994), meaning those things that are learned at school "which are not in themselves overtly included in the planning" (Kelly, 2013, p. 10), also affects the received curriculum. The hidden curriculum may, for instance, include what is learned by observing the teacher's attitudes, behaviour, and choice of methods in teaching-learning situations. It is the teacher who mediates between the written curriculum and the contextual practices in the classroom. "Practices" are seen here as pivoting" on shared ways of thinking and shared traditions and standards of effort" (Elliott, 1995, p. 42). The emphasized educational culture and the implemented practices are central to learning because they affect the learners' views of themselves within that culture. A reproduction-centered culture in school music education or within teacher education, for instance, can be argued to strengthen the view that musical creators are The Others. However, what makes education interesting is that the educator cannot dictate the kinds of experiences or meanings that follow shared practices.

2.2.1 Creative aspirations and realized music education practices

An expansion of creative music making practices in schools has occurred during the last forty or fifty years in many countries, including the United Kingdom.[13] Today, the importance of musical creation in classrooms is acknowledged through increased research and publications (e.g., Barrett, 2006b; Breeze, 2009; Burnard, 2000; Burnard & Younker 2002; Clennon 2009; Díaz & Riaño Galán, 2007; Farish, 2011; Fautley, 2005; Stauffer, 2002; Wiggins, 2011) and through national curricula (e.g., National Core Curriculum for England, 2013; National Core Curriculum of Finland for Basic Education, NCCF, 2004; National Core Curriculum of Spain for Primary Education, 2006). This shift in written

---

through "a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon" (NCCE, 2013).

13 There have been many global initiatives that focus on reforming practices in music education. One example is 'Musical Futures' in the United Kingdom that, since 2003, has worked reshaping music education driven by teachers for teachers. It applies non-formal teaching and informal learning approaches to formal contexts with the aim of finding engaging music making activities. The core aim is to promote, support, and develop innovative high quality teaching and learning of music in schools (Musical Futures, 2009).

texts, however, has not always been directly accompanied by music education practices. In 2002, for example, Burnard and Younker (2002) stated that, "despite the inclusion of composition in music curricula in the UK, USA, Canada and Australia, understanding the role of creativity in composing in schools remains a fragmented and difficult issue" (p. 245).

In music education research, it has been shown that there is a gap between creative aspirations and commonly realized institutional music education practices. These practices are reported to be reproduction-centered in many countries, with the creation and composition of music being left in the background or neglected entirely (e.g., Bresler, 1998; Cheung, 2004; Clennon, 2009; Drummond, 2001; Jorgensen, 2008; Rozman, 2009). However, creativity and self-expression is encouraged in the other arts and, for instance, in the learning of native tongue. Schafer (1979) argued that although music is "an expressive subject, like art, creative writing, or making of all kinds" (p. 10), school music has tended to emphasize "theory, technique and memory work" thereby "becoming predominantly knowledge-gaining" (ibid.).[14]

In Finland, the habitual practices of school music education center on active music-making through singing and playing, and also include transmitting musical traditions (see CADRE, 2009; Muhonen, 2010b; Muukkonen, 2010; Westerlund, 2002). Musical creation in schools is, in turn, variably realized. For instance, a recent evaluation of Finnish music education in compulsory school (Juntunen, 2011) found that 47% of ninth-grade students stated that they had never participated in musical invention activities such as improvising, composing or arranging. Instead, their musical learning had been primarily about music and reproducing the works of others (ibid.). Although it may be argued that ninth-graders do not necessarily recall their earlier school music lessons very well, this evaluation confirms that they viewed the musical learning practices as largely reproduction-centered with creation taking a minor role.

2.2.2 Teaching practices vs. students' need

Current research claims that music education practices do not always meet the needs of the students. Contexts vary considerably, however, and much research has focused on the upper grades. Based on the empirical results of a series of studies, Finnish researcher Anttila (2010) argues that "school music education can have a negative effect" (p. 241) on students and "undermine their musical self-esteem" (ibid.).[15] Several other researchers have reported student dissatisfaction and lack of motivation with what music education institutions have provided, claiming that the education is somehow out of touch with

student interests (e.g., Anttila, 2010; Lamont et al., 2003). They argue that one possible reason for this is that the teaching strategies have remained traditional. This issue has been elaborated upon, for instance, by the musician, music scholar, composer, philosopher and anthropologist Christopher Small. In one of his last writings, Small (2010) wrote that school music practices have remained the same for centuries and continue to enforce the values of the middle class.[16] He argued that in their current state schools are not optimal places "for the gaining of significant musical experience" (p. 288). He therefore saw "no alternative" (p. 288) but to take music out of schools. In his opinion, this might "do more good than harm to the pupils' experience" (Small, 2010, p. 288), meaning that students would find meaningful ways to engage in music by themselves. In my opinion, such resignation is unrewarding (see also, Juntunen & al., 2014). Yet, I believe that Small's criticisms towards music education in schools must be taken seriously, in order to develop both resources and practice. To do so, however, two issues need to be addressed: the issue of teachers' lack of courage and pedagogical tools to implement musical creation and composition (see Anttila, 2010; Kaschub & Smith, 2009, p. 261), and their lack of possibilities to experience musical creation and composition during their own education (Kaschub & Smith, 2009; Muukkonen, 2010; Randles & Muhonen, 2015; Vesioja, 2006).

It seems, as Lamont et al. (2003) suggest, that although music is central to students' lives outside of school, it may be experienced as irrelevant at school. In a similar vein, Georgii-Hemming and Westwall (2010) found that despite aiming to include popular music Swedish students "experience the subject as old-fashioned" (p. 26). One of the reasons for this is that the teachers may be unable to "envision their students' prevailing musical situation, their musical futures and hence also imaginary spaces for their prospective musicking" (Juntunen & al., 2014, p. 254).

---

14 Schafer (1979) continues that the emphasis of music education has often been in the past, that "education traditionally deals with past tense, teaching . . . things that have already happened" (p. 10). Bresler (1998) has also addressed these dilemmas, claiming that school-based Fine Arts have often focused on facts and information, with little emphasis on students' own interpretations.

15 Anttila's (2010) examination included three empirical research projects on music learning motivation in Finland, consisting of over 800 school pupils (aged 14-19) as well as university students in class teacher and music teacher education.

16 Small was an important contributor to the field of music education in the Nordic countries (see, Juntunen & al., 2014). According to Small (1998), music ought to be seen as a verb, thus he used the concept of "musicking" (with the letter k). Small (1998) saw the value of music as being tightly intertwined with the process, action and experience of music, or perhaps he did not see a difference between music and musical process, action, and experience. In fact, for him the meaning of musicking lies in the human encounters and in the relationships present in musicking (Small, 1998, p. 10). According to Small (1998), music ought to be seen as a verb, thus he used the concept of "musicking" (with the letter k). Small (1998) saw the value of music as being tightly intertwined with the process, action and experience of music, or perhaps he did not see a difference between music and musical process, action, and experience. In fact, for him the meaning of musicking lies in the human encounters and in the relationships present in musicking (Small, 1998, p. 10).

Other possible reasons include the outdated repertoire in textbooks, economic constraints in schools, large student groups, and the physical space of the classroom itself which has remained almost as it was centuries ago. With regards to the repertoire used in school music, Bresler's (1998) distinction between *three genres of arts,* 'fine art', 'art for children', and 'child art' is useful.[17] All three imply socialization towards different values and roles in society. The fine arts represent the "best of our culture," and focus on knowing the ideas and skills of the masterpieces (Bresler, 1998, p. 22). Thus, those who promote fine arts in schools wish to connect children with "our" great cultural heritage.[18] 'Art for children' is often created by adults with a special didactic purpose in mind. Such art is seen to facilitate the acquisition of important artistic ideas and skills by making them accessible to children. 'Child art' places children in the role of the artist, emphasizing reflection, personal interpretation, inner wisdom and curiosity.[19] This may be seen, for instance, in original compositions created by children in music, dance, visual arts, drama, etc.

Although 'child art' has been a subject of academic discussion since the child study movement of the early twentieth century, 'fine art' and 'art for children' remain the focus of arts education in schools. Furthermore, Bresler (1998) reports a generally low priority for interpretation, meaning making, and aesthetic experience in all three genres of arts when used in schools ('child art', 'fine art' and 'art for children'). She also acknowledges the lack of emphasis these three genres place on practical skills and knowledge and how students are rarely encouraged to initiate discussions and ask questions. Instead, the dominant pattern emphasizes conceptual knowledge and specific tasks, establishing a structure that does not allow space for reflection or personal interpretation. This is further related to a low sense of student ownership and investment.

Schafer (1979) recognized the same dilemma when he stated that "music is usually little more than to memorize 'Monkey in the Tree' for some year-end social display" (p. 10). In the primary grades in Finland the 'art for children' genre is often used, largely due to music textbooks that include songs for children. Furthermore, most Finnish material for music education primarily guides teachers and students towards the reproduction of ready-made pieces composed by others.[20]

---

17 Interestingly, 'children's songs' refers to songs made by adults for children whereas 'children's drawings' refers to drawings made by children (see also Bresler, 1998; Sundin, 1997). What does this say about our understanding of music and one's possibilities within it?

18 "Our" is deeply contextual, and may be challenged.

19 This view is related to the 'c-creativity conception' which is discussed in Chapter 3.1.

20 There are some exceptions, for instance, Musiikin Mestarit 1-2 (Kaisto, Muhonen & Peltola, 2004) which includes some children's compositions and guidance for composing in the classroom.

In the upper grades, popular music is also largely used (Kallio, 2015; Muukkonen, 2010; Väkevä, 2006). The question however is not solely one of genre. Even when current repertoire is included in music lessons, students may still experience school music as something detached from their lives (see Georgii-Hemming & Westwall, 2010).

The issue of music education being uninteresting to students has also been acknowledged in the Canadian context. While surveying elementary school students about a school transformation project called 'Learning Through the Arts' (LTTA), Upitis, Smithrim, Patteson and Meban (2001) found that students' attitudes towards the various art forms were already established as early as the first grade. Their results indicated, for instance, that boys were less interested and perceived themselves to be less skilled in singing and dancing than girls.[21] The results also showed that only 21% of fourth graders wished to have more music in school while 56% desired more visual arts.

This was believed to be connected to the possibility that the students were unsatisfied with their school music programs. According to the researchers, it was likely that most of the students did not find much value in their music education and probably would therefore not like to increase the role of musical activities at school. Of the studied fourth graders, only 20% of boys and 33% of girls thought that they were good at music. In a study of Finnish fourth graders, on the other hand, Tulamo (1993) found that 86% of the pupils (N=115) held a positive self-concept in music (SCIM). Like the Canadian study, however, Tulamo's research also suggested that girls felt more competent in music than boys.

Anttila (2006) examined how Finnish students aged 14 to 18 viewed their school music education. According to his results, three-quarters (76%) enjoyed studying music at school, but 24% did not enjoy it and were not motivated.[22] The students described the positive aspects of school music studies as the interesting repertoire and the social dimensions of studying. The student responses to the open-ended question, "How would you develop school music teaching in order to make it more meaningful, interesting, motivating and useful?" included proposals such as studying less music theory and history, but more singing, instrument playing, dancing, and other musical activities. This highlights the need to be an active musical agent with others which is important to acknowledge when aiming towards the ideal of meaningful music education for everyone.

---

21 Of the researched fourth graders, only one in five boys thought that he was a good singer.

22 One possible solution could be an increase in optional studies, ability groups, and differentiation of teaching (see, Anttila, 2006, p. 113).

Along the lines of the Finnish curricula (NCCF, 2004, 2014) Anttila (2006) has argued, that the most important task of school music education also for the students was the development of their "own relationships with music within their own cultures – not the transmission of the old cultural heritage" (p. 111). Regarding the teacher position and social interaction, student responses revealed that it is important to them that the teacher be interested in every student. Anttila (2006, p. 112) states that only when the teacher was able to create a close and positive relationship with every student did the students find the studying to be significant and become motivated to learn.[23]

The teacher and her acts with her students are important in the making the curriculum alive. It is essential that the teacher education creates possibilities for the teacher to become an agent in constructing teaching-learning situations.

2.2.3 General teachers and music teachers as curriculum realizers

General teachers and subject teachers bring the curriculum to life with their students. As the Finnish National Core Curriculum for Basic Education (2004; 2014) emphasizes participatory democracy and only sets the basic goals, teachers are given the freedom to choose the methods, materials, and practices by which to realize the goals of the curriculum. Sahlberg (2011) observes that in Finland the teachers "may exercise their professional knowledge and judgment both widely and freely in their schools" (p. 7). This includes, for instance, student assessment, school improvement, and community involvement. Finnish teachers are not evaluated with inspections, but are respected as professionals. Thus, in Finland both classroom teachers and subject teachers enjoy great trust, autonomy, and agency in their work (Korpela & al., 2010; Sahlberg, 2011). This kind of educational culture is characterized by Kanellopoulos (2012) as one that supports "autonomy, encourages self-constitution of practices, as well as the creation of values and meanings without reference to some superior authority or system of values" (p. 168).

Finnish classroom student teachers are accepted to university teacher education programs based on entrance exams. They are educated as generalist teachers and are required to earn a Master's degree (300 ETC) in education (see Appendix 4).[24] Their

---

23 Interestingly, the quantitative data showed that 70% of the students liked their music teacher, but only 6% felt liked by their teacher (Anttila, 2006, p. 113).

24 In Finland, primary school teacher education is one of the most popular university programs along with lawyer education. In 2013, for instance, the University of Helsinki received 2403 applications to study law, of which 218 were accepted. The same university received 2283 applications for classroom teacher education, of which only 134 were accepted (Hakeneet, hyväksytyt..., 2013).

academic education, which lasts approximately five years, includes studies in all of the subjects taught in primary school, with the option to specialize in some areas (e.g., music).

A class-teacher is thus qualified to teach all the subjects to his or her own class and this enable integrated learning. In general, classroom teachers teach all the subjects for their own classes (music, gymnastic, mother tongue, mathematics, arts...). However, because of the possibility to organize one's work, sometimes teachers mutually change their lessons based on their special areas and in concert with the principal. For instance, when working as a classroom teacher I have taught music also to other classes, and given the sport lessons to other teachers.

The studies are research-based and support the development of the student teacher's own educational theory and professional growth (see Department of Teacher Education, 2006; Juuso, Lindh & al, 2013).[25] During their education, the emphasis is on interlacing theory and practice, developing in-depth knowledge and understanding of the curricula and its implementation, and reflecting on learning situations. The aim is to educate reflective teachers who are capable of carrying out research into their own work (Ojanen, 1996; Sahlberg, 2011) by gradually increasing the independence of the student teacher, while supporting an awareness of one's teaching methods and educational views (see Department of Teacher Education, 2006).

While classroom teachers usually teach music at the primary grades (grades 1 to 6 or 7 to 12 years old), music subject teachers usually only teach music and work at the upper grades, starting from the seventh grade.[26] Finnish music subject teachers are educated as specialists at the universities, and are also required to earn a Master's degree (300 ETC, see Appendix 5). Their education, which also lasts approximately five years, includes studying various instrumental playing skills and experiencing varied genres of music. Versatile musicianship and pedagogy are at the core of these studies.[27] Upon graduation from the music education programs, they are qualified to teach music both at the lower and upper secondary school levels, and to work as music pedagogues in various roles (see Korpela & al., 2010).

---

25 Finnish teacher education is research-based, meaning that the programs involve an integration of educational theories, research methodologies, and practice (see Sahlberg, 2011, p. 83).

26 Classroom student teachers may also complete advanced studies of 60 ETC which qualify them to teach both primary and upper grades, but not at the upper secondary level.

27 As presented by Muukkonen (2010), the 'ethos of versatility' is what music subject teachers describe as their teaching approach.

Both class teacher and music teacher education encourage the student teachers to work in schools as they might be, not as they are, with the aim of developing an inquiring attitude. Professional teachers are therefore expected, at least ideally, to apply this inquiring stance in their work.

2.2.4 Music in Finnish primary school education—advantages and challenges

In Finland, it is thus often the classroom teacher—whether specialized in music or not—who teaches the music during the first six grades of comprehensive school.[28] Music is taught one to two hours per week from grades 1 to 7, and usually becomes an optional subject beginning in grade 8 (e.g., Korpela & al., 2010). Teaching often concentrates on versatile music styles, singing, playing, and listening. According to curricula, also composing should be included. Focused instrumental studies (e.g., piano, guitar) usually take place outside of the schools in music institutions that follow a separate curriculum also created by the National Board of Education.

Due to the general education background that qualifies classroom teachers to teach all of the subjects to her own class (music, physical education, mother tongue, science, mathematics, arts, etc.), at its best the classroom teacher position enables the integration of subjects and learning across subject borders. This facilitates wide-ranging and flexible classroom activities all of which hold the Finnish National Core Curriculum as their foundation (NCCF, 2004; NCCF, 2014). In classroom teaching situations students can also work long-term on their learning tasks and not everyone needs to be doing the same thing at the same time. This context allows for deep learning and flexibility for change and revision. This is further enabled because in Finland students usually study with the same teacher for several years, which makes deeply knowing ones' students possible. The Finnish classroom teaching context also enables the changing of the educational subject's focus according to a new emerging issue, as was the case in my own classroom when the student-initiated impulse for suggesting composition transformed the focus of learning. As initially the learning situation had focused on drawing the letter, it then transformed to include musical aims: composing a song of the writing of the letter (see Article 1).

28 Compulsory school in Finland lasts nine years (ages 7–16).

While the classroom context opens many possibilities for musical learning, it also poses potential challenges. Some classroom teachers may have difficulties realizing the kind of versatile music teaching and learning emphasized in the curriculum, because having taken the minimum study requirements in music.[29] Classroom student teachers often feel unprepared to teach music after only completing the minimum music studies during their teacher education (see Tereska, 2003). Building on the premise of the ideas of the experiential continuum, presented by John Dewey (Dewey, 1916/ MW 9, 1938/ LW 12, see also Westerlund, 2008), it may be asked, How can a teacher guide her students to experience and create music if the teacher herself has not experienced artistic expression? If a teacher believes that her own musical skills are insufficient, creative activities, or even music teaching, could easily be neglected. This can be seen in Tereska's (2003) research, in which nearly one-third of the pre-service elementary teachers studied (N=590) stated that they do not want to teach music to their own class due to their insufficient musical skills. In the same study, the most positive attitudes towards music teaching were held by those students who planned to specialize in music.

Similarly, according to Vesioja's (2006) doctoral thesis, Finnish classroom teachers often experienced music teaching as challenging and felt that their own skills were inadequate. Vesioja (2006) concluded that in order to consider themselves as music educators, classroom teachers must have sufficient musical and didactic skills, the absence of which leads to a lack of confidence and motivation to teach music. The lack of confidence towards teaching music, and especially composing, in the primary grades has also been encountered in other countries, for instance in the USA (Hickey, 2012). To progress in music education practices, sharing of experiences is important.

2.3 The teacher as inquirer into songcrafting practice in the Finnish classroom context

As presented at the beginning of this chapter, the starting point for this inquiry was the student question, "Why don't we compose a song about this?" Consequently, I saw the teaching-learning situation in a new light, and the need for inquiry into it my primary classrooms. As a result, songcrafting practice was formed.

---

29 This is the current situation at the University of Helsinki where multidisciplinary studies in subjects and cross-curricular issues contain 60 credits. Music is one part of these diversified studies. (See, University of Helsinki -Weboodi, 2015).

2.3.1 Songcrafting practice as a form of collaborative classroom composing

In this study, the aim of songcrafting was to encourage and support all students to invent tunes and create songs, which were then documented and shared. In general, the process included the will of the students to compose, supportive questions, negotiation, decision making, verification, and publication.[30] The practice was developed and implemented in three Finnish primary schools (grades 1 to 6, students aged 7 to 12), in which I worked as a general classroom teacher as well as a music teacher. The concept of songcrafting (in Finnish: sävellyttäminen) got its inspiration from the concept of storytelling (in Finnish: saduttaminen) which both share the approach of meeting the child and seeing him as capable. The word *songcrafting* underlines viewing composing in this context as a collaborative craft, in which everyone may contribute, learn with others, and succeed, thereby emphasizing a democratic ideal.

Songcrafting in the school context aims to achieve educational objectives and to include sensitive support within the creation process. In storytelling the basic idea is that the writer writes exactly how the teller tells with no facilitative questions that may affect the story. This accentuates the role of the adult as a listener and documenter (Karlsson, 2000, 2009).[31] Various approaches to address creation processes are valuable and they do have their places in different contexts.

Songcrafting flexibly combines elements of collaborative composing and guided composing (see Article 3, Figure 1). As a teacher, I took part in this collaborative creation in a variety of positions along a continuum from bystander to co-creator depending on the needs of the group. Primarily, I was a facilitator, providing sensitive support, for instance, in the form of defining and expanding questions, supporting group dynamics, taking notes, and scaffolding (see also e.g., Clay & Cazden, 1990[32], Sawyer, 2006c; Wood, Bruner & Ross, 1976; Wood, Davis & Miyake, 2004).

---

30 See, Article 3.

31 Karlsson is the chairperson of Children are Telling, a network which investigates the "knowledge children have constructed, their culture of their own and joint action among children and adults" (Children are telling, 2013). Other approaches within the context of music therapy, for example, view the adult's task as solely supporting the documentation of the child's output, not contributing musically. The storycomposing method, for instance, is defined as a therapeutic practice, seen as a path to a "child's inner world" (Hakomäki, 2013).

32 The teacher's role in scaffolding is discussed for instance by Clay and Cazden (1990). They see the term 'scaffold', as a metaphorical term, conceptualizing it as "interactional support, often in the form of adult-child dialogue that is structured by the adult to maximize the growth of the child's intrapsychological functioning." They continue, writing in the context of a Reading Recovery program, that "In their shared activity, the teacher is interacting with unseen processes the in-the-head strategies used by the child to produce the overt responses of writing and oral reading" (p. 219). They further see that for any one child, the Reading Recovery is a scaffold that leads to "many examples of the child functioning independently, in both reading and writing, where earlier collaboration between teacher and child was necessary" (p. 219). Similarly, although songcrafting might be seen as a scaffold for composing, in this inquiry I use scaffolding as a verb rather than a noun. The teacher and student's peers, therefore, are scaffolders for the composing process.

The term scaffolding is often connected to Vygotsky. Although it was never used by Vygotsky himself, he elaborated the issue (see Clay & Cazden, 1990).[33] For instance, as Davis and Miyake (2004) present, Vygotsky discussed supporting the child's learning, or giving 'appropriate assistance' in ways that allowed the learner to "engage in a practice otherwise out of reach" (p. 266). This idea is central to the concept of scaffolding. According to Vygotsky (1978), the things that a student can do independently are only a part of what he or she is currently able to express. When a student is provided with timely needed support, more may be achieved. Relatedly, the concept of zone of proximal development (ZPD) is used to refer to a situation in which someone is about to achieve a goal, but can do so only with the help of a significant other (e.g., parents, teacher, peers). These 'significant others' are important for the child's development and may encourage the development of new skills. Vygotsky (1978) especially highlighted the importance of the interaction between the experienced and inexperienced, which may support the clarification of thoughts that are still too new and fragmented. The person with more experience encourages, organizes and provides possibilities for socially supported activities within the learner's zone of proximal development. This resembles the collaborative creation framework and collaborative learning views. Scaffolding has therefore often been associated with a novice working side-by-side with an expert, the former performing the task in ways in which he or she is capable, and the latter providing support or scaffolding when necessary (e.g., Wiggins, 2001, p. 14). In some conceptualizations technology may also be viewed as a scaffold, although software may not always "accurately diagnose or calibrate what individual learners need" (Davis & Miyake, 2004, p. 267).

The terminology is varied and partly overlapping. For instance, Wood, Bruner and Ross (1976) have examined the role of 'tutoring' in problem solving where a tutor aimed to teach children (aged 3 to 5) in a task that required a degree of skill that was initially beyond them, the tutor knew the answer. They saw tutorial interactions as "a crucial feature of infancy and childhood" (p. 89) and saw our species special in that it provides "intentional" tutoring (ibid.). The notion of intentionality is interesting, and is also connected to school and the curriculum to be realized.

The conception of scaffolding in songcrafting is similar to previous conceptions, in that the situational awareness of the student's need for scaffolding is central. Songcrafting, however, does not perceive the teacher as knowing all of the answers. But as the term

33 According to Davis and Miyake (2004, p. 266), the term scaffolding was first used in 1976 by Wood, Bruner and Ross.

'tutoring' (Wood, Bruner & Ross, 1976) involves that the tutor knows the answer, within songcrafting the creation process is negotiated in interaction the teacher being sensitive to the situation.[34] The child is also not seen as a 'novice' composer as in master-apprentice situation, because songcrafting, in agreement with researchers in the field of spontaneous singing (e.g., Marsh, 2008; Sundin, 1997), recognizes the life-long experiences of children as musical creative agents before they enter school. Scaffolding in songcrafting, therefore, also entails the raising of awareness of one's creative musical abilities, and offers possibilities to conceptualize the musical creation process. This 'conceptualizing scaffolding' enables the teaching and learning of musical subject content knowledge that is related to personal experiences and learning in action. I view the facilitation of songcrafting as a continuum, rather than as an either-or, along which the facilitator must constantly seek situational sensitiveness. While songcrafting, I sometimes found myself in the role of co-composer, actively taking part in the brainstorming and improvising. Like all the other composers, I had to accept that my suggestions were not always approved. It was the group of composers who decided how the song would proceed.[35] As the facilitator, I did not knowingly take a stance for or against one music over another, although it can be assumed that my responses to the children's explorations and initiatives were affected by all of my musical experiences.

Collaborative group work was thus an essential part of songcrafting. The group processes in songcrafting share traits with Green's (2002) descriptions about "working creatively together" (p. 79) in which there are one or two main songwriters who provide ideas which are then "embellished to varying degrees by others" (p. 80).[36] As in Green's (2002) project, in songcrafting when there was no 'main songwriter', someone offered an idea, and through group negotiation it was further accentuated. In this situation, composing was very much a "group effort" (Green, 2002, p. 80–81). An important feature of songcrafting, however, is that the teacher is often one of the songwriters, and the students are not left alone to manage. The teacher position may be described using Schafer's (1979) words, the teacher not aiming to be the person who "knows the answer" but the person who participates in "the act of discovery" (1979, p. 10–11).

---

34 The power issues between child-adult and teacher-student, however, must be acknowledged.

35 Power issues, however, are inevitably present in interactive situations and shall be discussed later in detail.

36 In songcrafting the composers were aged 7 to 12, while in Green (2002) they were popular musicians aged 15 to 50. Therefore, the age groups differ significantly.

As a group process, songcrafting has similarities to Wiggins' (2011) approach to scaffolding young songwriters in the classroom, where for instance sensitive facilitating questions were utilized to enable the creation process. Similarly, Ruthmann's (2007) Composer's Workshop also uses helping questions and five-to ten-minute 'mini-lessons' targeting the middle school students' specific needs. In a Composer's Workshop, facilitation is offered either to the whole class or to smaller groups, and the teacher is an enabler of the collaborative process. Ward (2009) also describes the teacher as a facilitator who uses semi-supervision while middle and secondary school students' work on their group assignments.

Importantly, most songcrafting situations are semi-informal and voluntary in nature. When students become interested in songcrafting, they often take active initiative and begin composing collaboratively in the classroom, asking for the needed scaffolding to the process. However, as such active initiative taking is not utilized automatically by everyone, it is important to consider how to support such agency taking within music education.

2.3.2 Inquiry as stance

My teaching experiences within songcrafting sparked my curiosity, and I wanted to know more about the collaborative creation processes. Although for me songcrafting was a personally meaningful "educative experience" in the Deweyan[37] sense, I wanted to hear how my students described their experiences. Also, I agree with Kelly (2013) that understanding how the curriculum and the teaching are received is a very important concern of educators, as it allows practices to be developed further (see Kelly, 2013, p. 11). Once I begun inquiring into the students' experiences, the concept of creative agency became increasingly interesting for me. After some time, the meaning of creative agency for all participants—including the teacher—became my focus, and shaped the inquiry.

In this inquiry I view teaching, researching, and developing teaching-learning practices as activities that enrich each another, as has been emphasized in educational literature (e.g., Ojanen, 1996; Jorgensen, 2003 and 2005; Burnard & Hennessy, 2009). I further agree with the writers who claim that a researching teacher has opportunities to develop teaching practices in ways that may be out of reach for professionals from other fields (hooks, 2007, p. 144; Niikko, 2007, pp. 213–214, 226). In the teacher as researcher

37 See, Dewey (1938, p. 25 and 28) where he explains that because some experiences may not be seen being educational, experience and education do not directly relate. The aim would be providing learners such experiences that would lead to growth and creativity in subsequent experiences (experiential continuum, or continuity of experience in the philosophy of educative experience.

tradition, research is seen as a natural part of the teacher's work (Stenhouse, 1975). By adopting 'inquiry as stance', as Cochran-Smith and Lytle (2009) suggest, the educator may also play a key role in educational reform. A researching stance towards one's work, however, requires a will to examine one's own decisions and solutions (Ojanen, 2000, p. 15).

As suggested by in the field of teacher education, a practice may be habituated and repeated routinely without further thought. Such accustomed practice may be far from a professional level, unless one understands why it has been created (Ojanen, 2000, p. 17, drawing upon Dewey's writings). This is especially true, as Ojanen (2000) suggests, if the teacher has created practices herself. In this case there is a danger that these methods have not been reflected upon, but that those that seem to work for the occasion have simply been implemented (p. 14). Ojanen (2000, p. 5) further argues that human development is impossible unless one reflects upon and examines the basis of one's actions. Through reflection, one may be able to gain a "more creative hold of one's work" (Ojanen, 2000, p. 7). This, in my view, is connected to the inquiry as stance approach (Cochran-Smith & Lytle, 2009). I emphasize, that learning does not directly arise from experience and the meaning of an experience does not occur as 'given'. Rather, experience provides material and basis for learning which is constructed personally and cumulatively through reflection and interpretation.

In this inquiry I will reflect upon and interpret experiences and their meanings related to the songcrafting practice in order to learn from those experiences. Utilizing experiences from the classroom, the inquiry relates to the diverse field of practitioner inquiry or practitioner research that can be seen to "share a view of the practitioner as a knowledge generator and agent for change" (Cochran-Smith & Lytle, 2009, p. 118).[38] Through this thesis and its related articles, book chapters and conference presentations, I have engaged with earlier writers within the field of music education and participated in developing music education practices that emphasize creative collaboration and creativity (e.g., Ervasti & al., 2013; Juntunen & al, 2014; Muhonen, Zubeldia, Riaño Galán & Ruismäki, 2011).

38 The concept of "stance" is used to "make visible and problematic the various perspectives through which researchers frame their questions, observations, and interpretations of data. --- the metaphor is intended to capture the ways we stand, the ways we see, and the lenses we see through." (Cochran-Smith & Lytle 1999b, p. 288-289).

When adopting inquiry as stance "as a framework for moving forward with the agenda to transform teaching, learning, leading and schooling" (Cochran-Smith & Lytle, 2009, p. 119), I also adopt transformative perspectives on practice, community, and the purposes of education in a society that emphasizes democratic aims.

Cochran-Smith and Lytle (1999b) have presented three conceptions of teacher learning: knowledge-for-practice, knowledge-in-practice, and knowledge-of-practice (p. 250). The knowledge-for-practice conception assumes that it is the task of university-based researchers to generate formal knowledge and theory "for teachers to use" in order to "improve practice" (ibid., p. 250). This view relates to the top-bottom models where practices, art, curricula, etc. is to be taken as 'given'. The knowledge-in-practice perspective acknowledges the meaning of the "practical knowledge"[39], by which is meant "what competent teachers know as it is embedded in practice and in teachers' reflections on practice" (ibid., p. 250). This inquiry thus focuses on the third alternative, the knowledge-of-practice, which, unlike the other two,

> *--- cannot be understood in terms of a universe of knowledge that divides formal knowledge, on the one hand, from practical knowledge, on the other. Rather, it is assumed that the knowledge teachers need to teach well is generated when teachers treat their own classrooms and schools as sites for intentional investigation at the same time that they treat the knowledge and theory produced by others as generative material for interrogation and interpretation. In this sense, teachers learn when they generate local knowledge of practice by working within the contexts of inquiry communities to theorize and construct their work and to connect it to larger social, cultural, and political issues (Cochran-Smith & Lytle, 1999b, p. 250).*

Such generation of local knowledge requires reflection-in-action, reflection-on-action (Schön, 1983 and 1987) and a very long period reflection, here referred as reflection-on-practice (Muhonen, 2014).[40] The issue of reflection is the focus of Article 2, which examines the teacher's experience.

---

39 Similar to practical knowledge, 'tacit knowledge' has often been used, and is further described, for instance, by Polanyi (1967) and Toom (2008a and 2008b) .

40 Reflection can be carried out both "in action" and "on action". Schön (1983) has described reflection-on-action as engaging in a process of continuous learning, essential within professional practice. The focus of Article 2 is on retrospective reflection-on-action, thinking back to past events in order to discover how the "know-how" used in practice (knowing-in-action) and on-the-spot reflection (reflection-in-action) contributed to the outcome of the songcrafting practice. The term reflection-on-practice (or "reflective inquiry on practice"), was chosen, and is understood to contain reflection with a long-term perspective. It encompasses the whole process thereby allowing the meaning of the events to potentially be seen more clearly.

I emphasize, based upon the ideas of various theorists of reflection (e.g., Dewey, 1933/LW 8; Mezirow, 1990; Schön, 1983; see also Lyons, 2010), that the conscious examination and reflection of our actions and experiences enables astute and mindful action in future situations. As Dewey (1933/LW 8) states, such reflective thinking enables "action with a conscious aim" (p. 125), which enriches things with meanings (p. 127).

This inquiry has the theoretical aim of theorizing and analyzing educational action and creating conceptualizations as well as cumulating theoretical knowledge of collaborative creation and creative agency within music education. It has also has the empirical task of describing and analyzing educational action in order to find potential solutions to the question of How to support collaborative creation and creative agency within school music education. As I have chosen to inquire into the experiences in my classrooms though recall and reflection, I cannot be completely detached. As highlighted by Varto (1992), the one who studies human beings cannot be an external observer, for she is part of the life-world that she studies, and understanding the qualities of the life-world is possible only in a context where they have meaning (ibid., p. 26). This view is also acknowledged by van Manen (1990), who sees that when examining the life-world, there is always a certain interest involved (ibid., p. 136). As researcher, I do not try to forget my background presumptions, but deliberately and openly attempt to recognize them (see van Manen, p. 46–47). I also emphasize the view suggested by van Manen (1990, p. 151), that research carried out by an educator cannot and should not be separated from educating. As researchers, educators see the world in a pedagogical way. Thus, throughout this thesis, I allow my own experiences to affect the research project. What I became interested in, what I chose to focus on, how I wrote, and what kind of conclusions I arrived at, all influence how this thesis is composed. Ethical deliberation is important when researching one's own work, practices, and students, especially when focusing on the experiences of children and adolescents. An examination and evaluation of the decisions made concerning this entire thesis is presented in Chapter 5.

3 Framing of the inquiry through a focus on creative agency

In this thesis I frame songcrafting, a familiar practice for me as a teacher, as something that needs to be further reflected on and inquired into so that I may challenge my practical knowledge in relation to the knowledge of others. This chapter presents the framework of this inquiry, and discusses the concepts of creativity, agency and creative agency. As presented earlier, the initial impulse for my interest in creative agency in school music education came from a first-grade student's sudden question. Her question led to the in-the-moment inquiring together and composing in our classroom that resulted in our first collaborative song (Article 1). The experience of grasping onto a student initiative and plunging into collaborative inquiry also led me to view the teaching-learning situation in a new light, potentially pointing toward new possibilities and meanings. Therefore, the inquiry that followed the student initiative also launched the songcrafting practice as a form of collaborative creation in the primary classroom, the meanings of which I research in this teacher inquiry. It is these very meanings, from perspectives of the teacher and students, that I shall use to examine the issue of the potential to support collaborative creation and creative agency within school music education (see Creativity, Agency, and Democratic Research in Music Education [CADRE], 2009).

In order to ground the central concept of 'creative agency' within music, this chapter first focuses on creativity, composing and collaborative creation (3.1), followed by a discussion of agency (3.2). Then, creative agency and collaborative composition within school context is explored (3.3).

3.1 Creativity, composing and collaborative creation

An understanding of how creativity, composing and collaborative creation are interrelated is important from the perspective of music education and affects the implementation of music education practices. There is a great difference, for instance, as to whether creativity and composition are seen as daily possibilities for everyone, or as rarities reserved only for musically experienced experts. In this section, the concepts of creativity and composing are defined and then elaborated upon in relation to C-creativity and c-creativity.

3.1.1 Individualistic and collaborative views on creativity

Creativity is a multifaceted concept, used variably within a range of scientific fields and in everyday discourse. Creativity is commonly seen as the ability to produce work that is both novel (i.e., original, innovative, unexpected) and relevant (i.e., appropriate and useful). It is often explained as something connected to an individual's special skills and traits within a certain area or domain, and involving both the quality of doing and the quality of what gets done (see Csikszentmihalyi, 1997; Sternberg & Lubart, 1999).[41]

The artistic field plays a central role in labelling some 'creative achievements' as more significant than others, or some people as 'more creative' than others (Csikszentmihalyi, 1997). Thus, to be labelled as creative, a product, achievement, or accomplishment must make a notable contribution within its domain; simply being original is not sufficient (see, Elliott 1995, p. 218).[42] In the related literature a meta-narrative, or discourse, that connects creativity to high levels and standards sees creativity as something attainable for only the talented few is often referred as High-level C-creativity, Big-C creativity, or Capital C-creativity (e.g., Csikszentmihalyi, 1997; Gardner, 2006, 2008). In this thesis I will use the term C-creativity when referring to this narration line.

From the perspective of music education and this inquiry, a more fruitful discourse recognizes that everyone has creative potential, and that this potential may be supported, or hindered, in social learning contexts. In the literature, this narrative is often referred to as Little-c creativity or small letter c-creativity (Craft, 1999, 2006; Csikzentmihalyi, 1997; Gardner, 2006, 2008; Kozbelt & al., 2010; Sawyer, 2006a, 2007) or everyday creativity (Amabile, 1989; Uusikylä, 2001, 2002). In this thesis I will use the term c-creativity. The c-creativity discourse emphasizes how people may be creative in multiple ways, for instance when composing music, or cooking for fun. The essence of c-creativity is not the 'level' of the creative process or product, but the possibility to create and actualize one's creativity.

---

41 For instance, Uusikylä (2002, p. 43) gives an example that a creative craftsperson cannot be 'replaced' by a creative physician.

42 However, although 'originality' can be viewed as a necessary condition for calling something creative, it is not 'sufficient' (Elliott 1995, p. 216). Calling something 'original' refers to acknowledging that it is "simultaneously similar to, yet different from, its relevant ancestors" (Elliott 1995, p. 217). Further, as Elliott (1995) stresses, "It would be difficult to imagine something truly novel in the sense of something completely unrelated to what we already know, unless it was brought from Mars, then it would be called strange, weird, alien, but not creative" (Elliott, 1995, p. 217).

This kind of creativity may give meaning to one's life, and the resulting learning within the creative process may be rewarding to the person, regardless of whether the wider audience acknowledges the creativeness of the effort (see e.g., Csikszentmihalyi 1997, p. 2 and, p. 7–8; Sternberg & Lubart, 1999, p. 3; Uusikylä, 2002, p. 43). From an educational perspective, it is important to consider who verifies the results of the creative process.

It has been suggested that the most efficient way to prevent the development of a child's creativity is to criticize the outcome and tell the child that his or her work is worthless (e.g., Uusikylä, 2002; Amabile, 1989). In addition to these two C-creativity and c-creativity discourses, other interesting classifications that differentiate between the levels of 'creativeness' exist, for instance the Four-C Model of creativity presented by Kaufman and Beghetto (2009).[43]

Collaborative creativity has become under growing interest apart from traditional individual approaches to creativity. For instance, John-Steiner (2000) has articulated the meaning of creative collaboration in various fields, and challenges the primacy of the individual in creative efforts, demonstrating the power of collaboration and joint work. Collaboration and group creativity has been elaborated also for instance by Sawyer (e.g. 2003; 2004; 2006a). He uses the term 'collaborative emergence' (Sawyer, 1999), conceptualizing it as a "group creation, a collective social process" (Sawyer, 2000, p. 180) where "each member of the group contributes creative material" (p. 182) but a single person's "contributions only make sense in terms of the way they are heard, absorbed, and elaborated on" by the other participants in ways that the performance "emerges from the interactions of the group" (Sawyer, 2000, p. 182, italics original). Sawyer (2000) uses examples of improvisational theater and jazz improvisation seeing these as good examples of collaborative emergence. He explains that, although the dialogue often seems natural and almost scripted, there is a "high degree of unpredictability" (p. 182). There are multiple possible paths that the dialogue might take at each turn taking situation for there is not a structured plan guiding the group. In that way such group behavior can be seen as "emergent" (ibid., p. 183). From this perspective it is possible also to say what within songcrafting practice the song that results "emerges from the interactions of the group" (Sawyer, 2000, p. 182). The songs would have been different with different participants.

---

43 Kaufman and Beghetto (2009) have suggested expanding the traditional two-pole conceptions of eminent Big-C-creativity and everyday little-c-creativity. In their Four C Model of creativity they suggest including also mini-c-creativity that is inherent in the learning process (e.g., a child learning to write a song) and Pro-c-creativity that refers to professional levels that have not yet made a historical impact. In this model it is seen that everyone has mini-c creativity, most people can reach little-c creativity, many can attain Pro-c creativity with training and hard work, but only a few will reach Big-C creativity. All four levels and types of creativity, however, are seen as valuable.

Thus, although especially C-creativity has commonly been connected to the individual, both C-creativity and c-creativity may also occur as forms of collaboration. Sawyer (2008), for instance, argues that despite the myth of the 'lone genius', creativity may always be viewed as collaborative, originating in collaboration, and/or being based on the earlier works of others. The creativity research that began to evolve in the 1950s also initially focused on the solitary creative person, has broadened,[44] and the view of who can, and who is allowed to create has expanded. Similarly, the current view of learning no longer focuses on the sole individual. Compared to the 1950s and 1960s, for instance, the locus of learning has shifted from 'individual heads' to collective ways of learning. The emphasis is now on the social construction of experiences and knowledge within regional and contextual situations. Learning is viewed as a situated activity in which, according to Lave and Wenger (1991),"learners inevitably participate in communities of practitioners and that the mastery of knowledge and skill requires newcomers to move toward full participation in the sociocultural practices of a community" (p. 29).

Thus, although it was previously emphasized that learning takes place within the individual mind, now learning is seen to occur within a participation framework and be mediated by the different perspectives among the co-participants in the learning situation (Lave & Wenger, 1991). The same applies to creative collaboration, and collaborative composing as one form of it (e.g. Burnard, 2012; John-Steiner, 2000; Sawyer, 2003, 2008).

3.1.2 Composing viewed as a form of creativity and collaborative creation

Within music education creativity is often connected to composing. Thus, as presented, traditionally, the high-level C-creativity discourse (e.g., Csikszentmihalyi, 1997) views composing as the domain of the great masters. This view emphasizes that creating music is only possible for the very talented.[45] Such C-creativity is therefore usually considered to be out of the reach of general music education.

Composing and composition, terms often used interchangeably,[46] are both derived from the Latin word 'componere' meaning 'putting something together'. In everyday

44 See, Guilford (1950).

45 Interestingly, with current technological devices and applications, one can produce easily 'good quality compositions' by experimenting with sounds without necessarily having deep musical talent in the traditional sense, which complicates this line of argumentation and conceptualization.

46 Also in this inquiry composition and composing are utilized interchangeably depending on the context. Mainly I use 'composing' as a verb and 'composition' as the noun.

discourse related to music, composing (a verb) is often connected to the act of putting sounds together, whereas composition (a noun) is often connected to the end product, the composed work resulting from the act of composing. Although creativity within music education has most commonly been interpreted as composing, every musical act may be addressed creatively, but may not necessarily in itself always be creative (see e.g., Burnard, 2013, p. 6). This also includes the reproduction of others' musical works in creative ways. Furthermore, as Hargreaves (2012) notes, the creative aspects of music listening, especially musical imagination, should be acknowledged.

In music education Burnard and Younker (2002) define composing "as the act of forming or constructing a revised piece created over time" (p. 248). The process of composing often includes improvising and these two processes may be so closely intertwined that they cannot be distinguished. In common parlance, composing usually refers to the creation of a work or piece of music with formal properties that remain largely fixed throughout its various performances and other occurrences (Green, 2002, p. 44–45). Thus, repeatability and storage (generally in the form of notation or recording[47]) are commonly linked to the concept of composition.[48]

Although composing and creativity are both loaded words that bring to mind certain expectations connected with expert levels, there are other levels involved. In composing, as in writing, painting, drawing, and so on, there are various levels both concerning the creative processes and products, and children as well as trained experts may have similarities in their creation processes. For instance, creative thinking while composing may be "considered to be a dynamic mental process" (Burnard & Younker, 2002, p. 245) that alternates between 'divergent' phases (i.e. imaginative, as many solutions as possible for a specific problem) and 'convergent' phases (i.e. factual, evaluating the various possibilities and deciding on the best solution). When composing is seen as an act of creative thinking that includes forming, constructing, or creating a revised piece over time (e.g., Burnard, 2000; Burnard & Younker, 2002) the process seems attainable for everyone.

The process of composing itself has been conceptualized in a variety of ways. The models usually include four of five phases. Many are based on Wallas' (1926) creative process model. Wallas' model has been further elaborated by Burnard and Younker (2002), who focus on musical creation through four overlapping phases. The first phase,

47 In today's practices, publishing in media, such as YouTube, or online communities provide new possibilities for the storing and sharing of one's musical creations.

48 There are for instance performances where ready-composed parts and improvised parts are interrelated, as in Walter Thompson's 'soundpainting' technique, where the composition is implemented with hand gestures while the performance continues in real time. (Thompson, 2008.)

preparation, involves thinking about the overall scope and focusing on planning and resourcing issues to begin to develop new musical content. In some of the models, the terms 'idea', 'impulse', and 'inspiration' have been used to describe the initial phase of the creative process in composing (e.g., Heinonen, 1995, p. 12).[49] 'Exploration' and 'elaboration' during the initial phase of composition (e.g., Barrett, 2006b) and within improvisation have also been highlighted. The focus of Burnard and Younker's (2002) the second phase, incubation, is on brainstorming and the divergence of ideas.[50] The third phase, illumination, focusses on the selection and convergence of ideas, material being evaluated, modified and organized. The fourth and final phase, verification, involves the evaluation of the preliminary work through the use of notation, recorded play-backs, or 'play-throughs' and the 'fixing' of ideas to verify the decisions made (see Burnard & Younker, 2002). Burnard and Younker's model has similarities to Csikszentmihalyi's (1997) five-phased model describing the creative process in general. In Csikszentmihalyi's model 'verification' is distinguished to two phases, evaluation and elaboration.[51] Other models use the terms 'idea', 'impulse', and 'inspiration' (e.g., Heinonen, 1995, p. 12) or 'exploration' and 'elaboration' during the initial phase of composition (e.g., Barrett, 2006b). The process models of composing may be compared also to the Dewey's five phases of inquiry (see Article 1).

As discussed, composition is traditionally seen more as the product of an individual rather than a group. This view has been contested, however, and nowadays many popular music compositions, for instance, are created as a result of group work (Green, 2002, p. 45; Heinonen, 1995). Even global collaboration is possible with the help of varied technological possibilities (e.g., Partti, 2012; Partti & Westerlund, 2013). *Collaborative creativity* models acknowledge the central role of interaction within the social environment and the learning community (e.g., John-Steiner, 2000; Sawyer, 2006 and 2007). Such musical practices, as Kanellopoulos (2012) proposes, guide us beyond the 'psychologistic' conceptions of musical creativity, breaking away from the need to connect "creativity with divine inspiration" and the "psychological conceptions of creativity as a 'technology' of problem solving" (Kanellopoulos, 2012, p. 168).

---

49 Moreover, inspiration, understood as an abruptly emerging creative idea, does not seem to be a necessary precedent of the creative process, but it is often the situations that afford emergent unexpected ideas for the composing process (Muhonen & Väkevä, 2011).

50 In Wallas' (1926) original model, incubation is used to refer to 'time away' from actively working on something, and illumination to refer to the sudden moment of 'having' an idea. He uses selection and convergence to describe what would happen through a return to exploration/elaboration or during verification.

51 Csikszentmihalyi (1997) sees these five as being: 1) Preparation: becoming immersed in a set of problematic issues that are interesting; 2) Incubation: ideas churn around below the threshold of consciousness; 3) Insight: "aha"; 4) Evaluation: deciding whether the insight is valuable and worth pursuing, often the emotionally trying part of the process, when one feels most uncertain; and 5) Elaboration: takes the most time and involves the hardest work (Csikszentmihalyi, 1997, pp. 79-80).

Thinking along this meta-narrative, musical creativity might be seen as an expression of a 'general creative attitude' as Sundin (1997)[52] suggests, which he sees being quite independent of the child's general musical and intellectual abilities. When creating collaboratively, all participants' musical knowledge comes into use, and may be built upon and increased during the process. The influence of the school atmosphere on creativity therefore becomes even more crucial.

The collaborative composing process as one form of collaboration and collaborative creation includes exploration of and experimentation with ideas, intertwined with negotiation and decision making, verification, and often also sharing and documentation. Collaborative creation often results in a product, for instance a song in songcrafting practice. Bruner (1996) calls such collaborative products 'oeuvres' (p. 22), arguing that this kind of "[e]xternalization produces a record of our mental efforts, one that is 'outside us' rather than vaguely 'in memory'" (p. 24). In this thesis, the issue of such 'oeuvres' and their meaning to their creators will be of interest, and shall be later reflected upon in the Results and Discussion section (Chapters 4 and 5).

3.1.3 Children as composers of music

In this inquiry it is acknowledged that creative music making appears in various forms in early childhood, for instance in spontaneous song-making and singing games (e.g. Campbell, 1998; Fredrikson, 1994, 2003; Marsh & Young, 2007; Papousek, 1996; Sundin, 1997). The perspectives on 'composing' among children in the research literature are divided.

The development of children's creativity has interested researchers in the field of music education for decades (Brophy, 2002; Burnard, 2006a; Hickey, 2003a; Kratus, 1995; Paananen, 2006; Swanwick & Tillman, 1986; Tafuri, 2006). In 1997 Sundin wrote that although researchers generally agree "on the existence of some kind of musical creativity among children" (p. 49) or at least the ability the degree to which this creativity is valued varies considerably. There was, and still seems to be, a difference of opinion, for instance, over what qualifies as composing, and whether children's musical creations deserve to be called creative. This connects to the variety of creativity discourses regarding what is meant by creating and composing.

---

52 Sundin (1997) further writes, that it often assumed that there are two kinds of 'musicality', one that is revealed in the spontaneous and/or creative activities of a child and another that is acknowledged when meeting the adults' expectations.

From birth, children "become familiarized with music as a basic means of non-verbal social and affective communication" (Papousek, 1996, p. 107–108) while interacting with their guardians. Furthermore, Barrett (2006b) notes that young children's independent invented song-making "evolves from their early musico-communicative interaction with others" (p. 201). Thus, childrens' ability for creative exploration and music making, in various forms in early childhood is acknowledged. Such musical creation occurs in the forms of vocal play, and playful creative exploration, eventually evolving into spontaneous singing, singing games, and learning conventional songs (see Campbell, 1998; Marsh & Young, 2007; Papousek, 1996; Sundin, 1963, 1997).

According to Sundin (1963), Werner is considered to be the pioneer of researching and recording children's songs. Werner aimed to describe the songs' development and the typical melodic patterns present in the songs of children at different ages. Sundin (1963), Pond (1981), Björkvold (1991), and Campbell (1998) have also examined children's spontaneous singing. The first singing forms are often described as ambiguous and variable, and may be paralleled to scribbles. Björkvold (1991) sees spontaneous singing as a cultural process and explains that songs from the adult world enter early into children's singing but are often reproduced, and changed (e.g. compressed). Later, the formula-song (e.g. familiar so-mi-la 'teasing formula') becomes an important way to communicate with others. Marsh (1995 and 2008) has explored children's 'musical playgrounds' internationally and the global tradition of children's musical play (e.g. clapping games). She believes that children's play should be better utilized in classrooms to support children's creative potential. Through musical activities the child may communicate and feel solidarity and belongingness with others (see Chapter 3.2.2 on musical agency).

Originality, for instance, is one of the important criteria for defining C-creativity.[53] One may argue that the songs composed by children are not always original from the viewpoint of an experienced musician, even if they are new and original to the producers, because such songs are based on the musical influences that surround the children. Being connected and making use of the culture and traditions in which one has grown up is, however, natural. Everyone becomes part of his or her musical culture whether they want to or not (see Green, 2002). No composer, whether child or adult, acts alone. As Elliott (1995) asserts, the creator "is connected to a network of direct and indirect musical, social, and cultural achievements and relationships" (p. 217) in which those who succeed in their creative efforts "inevitably stand on the shoulders of past and present doers and makers in their domain" (p. 217).

---

53 See further elaboration on C-creativity and c-creativity in Section 3.1.

Burnard (2007) highlights that whatever the context (e.g. Western classical, rap, reggae, or the micro-cultures of the family or classroom), music is always "created and recreated within a network of cultural conventions" (p. 1199). Musical creativity arises, or is restrained, within these different contexts.

Another controversial issue in the literature seems to be the age at which children are considered to be capable of composing (e.g., Barrett, 1996; Kratus, 1989). Kratus' (1994) findings, for instance, as Sundin (1997) analyzes, supported "the view that most children are incapable of conscious composing until the age of about nine years, when form, structure and ability to replicate their composed songs appear more clearly than at an earlier age" (p. 55). This argument is in contrast to conceptions of composing that emphasize it more as creative exploration (e.g. NCCF, 1994, especially grades 1 and 2). The issue of 'conscious composing' is a complex matter, and based upon my experiences and reading, I see it as dependent on the person and situation, not necessarily always age dependent. Persons who are regarded as musically highly creative, for instance, may describe their creative process as sometimes being sudden and expressive, and it is possible that even quite young children's processes may be intentional and productive.

From the viewpoint of this research it is important is that everyone is supported and learns to trust in their ability to experiment, create, compose. As Kaschub and Smith (2013) put it, "most people can imagine and organize sounds so that they can be shared with others" (p. 8). This suggests that classroom composing is attainable and that children are capable music makers and composers (e.g., Burnard, 2012; Glover, 2000).

In this inquiry the term composing is used as a verb that includes both the process of doing and the product of what gets done during the creation process.[54] Composing is seen as one way of being musically active. It is also emphasized, following Sawyer (2008), that everybody has the potential to actualize his or her musical creativity through the act of composing alone or in collaboration with others. It is the nature of the collaboration that may support or hinder creative potential in education. Composing as a form of action within music education is viewed as being within everyone's reach. The level of 'creative achievement' is secondary to the entire process, but remains important. It is emphasized that when children are composing, a composition is any musical work that its creator finds as meaningful (Nilsson, 2002; Nilsson and Folkestad, 2005, p. 35). In the primary classroom, the criteria of originality and significance to the students are verified by the classroom community.

---

54 For instance, collaboratively composing songs through songcrafting often involves improvisation and experimentation, but also requires making decisions and documenting the product (see Chapter 2).

In music, collaborative creation is seen as an agentive form of participation wherein musical creative agency is desirable for the participants. Thus, for the purposes of this inquiry, composing and creative collaboration are not reserved only for those who have attained "proficient levels" within music (see Elliott, 1995, p. 220[55]). Instead, this potential for creativity may and should be supported as part of music education at school.

3.1.4 Composing at school

Also within music education, there are differing conceptualizations of composing that reflect the C-creativity and c-creativity discourses. From C-creativity perspective, composing involves high-quality kinds of making or doing that results in a high-quality compositions. These tangible and exceptional products or achievements are judged by knowledgeable people within the particular field to be valuable, useful, or exceptional (e.g., Elliott, 1995, p. 216). These creative products are also often seen as the best of our culture, for instance as articulated in the 'Fine Arts' discourse (Bresler, 1998). Elliott (1995), for instance, stresses the notable difference in the quality of the product in relation to others' appreciation—whether we talk of the creation of Beethoven's Eroica (p. 216), or novice students combining tunes together (p. 31). He argues,

> *While every form of music making can be creative, not all instances of composing, arranging, improvising, performing, and conducting are automatically creative because they involve "arts" of musical sound. Like all forms of thinking and knowing, music making can be done well or badly, creatively or uncreatively. Just because I compose a song does not mean I am creative or that my composing counts as creating. What shall we say if my song has a trite melody, incorrect harmonies, and too much rhythmic variety? I have merely composed a bad song. Nothing more, nothing less. Needless to say, it is easy to find many good examples of bad improvising, incompetent conducting, and poor arranging. (Elliott, 1995, p. 220.)*

In this quote Elliott (1995) relates to the C-creativity tradition. He also emphasizes that "it is quite possible for children who achieve proficient levels of musicianship to achieve creative musical results in their performing, improvising, composing, arranging, and conducting" (p. 220, emphasis added). While the emphasis on 'proficient levels' is perhaps accurate in the context of performance-based activities, the term 'proficient' is problematic when looking at creativity and composing within the c-creativity discourse and when discussing children's vocal expressions and spontaneous songs and composing. Although musical creation is acknowledged and seen as natural in childhood, it has been claimed

that the preschooler's direct and active way of engaging with music diminishes during the course of his or her schooling, and is replaced by non-interest and even a negative attitude towards music (e.g., Sundin 1963, p. 40). Perhaps the reported lack of possibilities for diverse experiences with musical creation and the emphasis on assessment is responsible for this disappearance of spontaneous musical creation. Perhaps the C-creativity approach, and the adult judgements that accompany C-creativity thinking, is also too dominant in music education. Although a C-creativity approach may be important when exploring the works and lives of the 'Great Composers', it is not fruitful when talking about composing music in educational contexts, because it emphasizes proficient expertise whereas the aims of general music education are elsewhere (see e.g., NCCF, 2014). The C-creativity discourse also complicates the implementation of composing in a school context, because C-creativity thinking may lead to situations in which we ignore the musicianship children bring to their music education efforts (Barrett, 2005a, p. 185).

The c-creativity discourse emphasizes everyone's creative potential, which may present itself in multiple ways. In this view everyone can create, compose, and draw, but there is a lack of consensus as to whether these forms of acting should be called creative based on the quality of what is produced during the process. In c-creativity, expressive creativity is essential (e.g. spontaneous drawing and singing) while skillfulness, quality and specialty are secondary to spontaneity and freedom (see Sundin, 1963, p. 40). In general, and especially in the early years, the play-like trial and error method and observing the world are seen as important ways of learning. When experimenting with sounds for fun, for instance, the expressive 'level' (e.g., the expression of feelings and ideas that do not require particular skills or originality) is considered to be the basis of the productive creativity 'level' (e.g. developing objects or ideas that are new to the person but not necessarily new to others), which also often highlights one's technical skills. The products of expressive and productive creativity, however, do not necessarily differ from each other, nor do their processes.

3.2 Agency

The concept of agency and some of its different forms is crucial to this research project, for it is here understood that experiences of agency are essential components of a person's meaning-making concerning all action and thus also all learning processes. If a person experiences oneself to be an agent in one situation, he or she may potentially use his or her accumulated experiences in subsequent actions. Thus, agency is tied to one's past and future experiences.

Experiencing agency is important for all learners, teachers and students alike. It is also important how learners narrate themselves as learners and how they narrate their agency within their learning processes. First, the concept of agency as it concerns learners in teaching-learning situations is examined. Second, the concept of musical agency is clarified as a specific form of agency.

3.2.1 The concept of agency and narrating agency

Agency is a central concept in philosophy and sociology. It is often used in everyday discourse and in dictionary definitions to refer to the capabilities of an agent to act in his or her world. The 'voluntaristic discourse' and the individual dimension of agency are connected to an actor's autonomy and choice (see Barnes, 2000, p. xi). Agency is viewed as intentional action, an agent having control over his or her acts and behavior. Within social theory it is highlighted that an individual agent engages with the social structures. Barnes (2000) explains that

> *---the key characteristic of human beings for social theory – the characteristic that allows them to live, as invariably they do, in social units – is not their individual agency but their collective agency, and agency of this kind implies non-independent individuals who routinely, as a matter of course, affect each others' actions in their encounters. (Barnes, 2000, p. 2)*

Thus, as suggested by Barnes (2000), "human beings are not independent individuals" but "interdependent social agents, who profoundly affect each other as they interact" (Barnes, 2000, p. 64). This also resonates with Bruner's (1996) view of constant learning with and of others and of the self. This interdependency is present in the everyday life of schools, for instance, in the ways in which student agency and teacher agency are related.

Bruner (1996) proposes that agency and collaboration are closely intertwined in a narration in which a person learns to "construe interpretively the human Present, Past and Possible" (p. 94). This entails the viewpoint that a person constantly learns while interacting with others about oneself, others, and the world. Such identity construction is seen to be central in the framework of narrative approaches in which the narration of one's actions and experiences is emphasized.

---

55 Elliott (1995, p. 220) states, however, that there are many examples of original and significant contributions from school music education because of musical music educators.

For instance, Bruner (1993) views that we construct ourselves and our identity in the autobiographical narratives that we tell ourselves and others (see also, Atjonen, 2008). Hänninen (2004) distinguishes between the 'inner', 'told', and 'lived' narrative. The inner narrative structures time and the focus of what is meaningful and further constructs the person's narrative selfhood, which produces the meaning of life. It can be seen as one's interpretation of his/her life. When one narrates one's experiences, one inevitably chooses what to tell. Therefore, the narratives of one's life are to be seen as narrated constructions of life. In turn, the narrations that one tells influence the conception of oneself in the lived narrative (see Hänninen, 2004, also Atjonen, 2008).

Student agency in an educational situation may be both constructive and unconstructive. A student agent may focus on activities that support the educational aims or choose to act against these for one reason or another. For instance, when a student, let's call him Kalle, deliberately chooses to make noise and hit his classmate during the lesson, he is having "an influence in the course of events" (Barnes, 2000, p. 25), being an active agent, but in ways that are not constructive from the point of view of the teacher or the other students. Kalle's agency may be seen either as harassment or resistance to the school's overall structure. Through his choices and actions, Kalle also potentially reduces his possibilities to experience constructive social agency at school. If the unproductive, disturbing behavior dominates, it may lead to a vicious circle in which both the learning and his relationships with others may suffer. However, Kalle's seemingly unconstructive behavior may be an indication of a social situation that he experiences as discouraging, unfair, or perhaps even oppressive. By acting out against the norms he at least becomes somehow noticed by others. [56]

Student agency does not necessarily require one to be perceptibly acting along or against educational goals. One may also choose to regulate one's agency by taking part in an educational situation as a 'peripheral participant' (see Lave & Wenger, 1991). This form of participation may appear to be a withdrawal from the common task, but the person is still able to acquire experiences that can be built upon in later situations. At the same time, what the teacher perceives to be enthusiastic participation may be perceived to be something else by the student in the experience. Additionally, a person's agency can manifest itself differently in different situations and social contexts.

---

56 For instance, within the feminist framework and postmodern discussions agency has been often understood "in terms of resistance to norms and to the social power" (Rozmarin, 2011, p. 10). In these discourses agency is not seen only as a "reactive account", but it also strives toward some new, potentially better horizon, and "working to realize it." (Rozmarin, 2011, p. 20). This may also be Kalle's intention in his actions, but with the questionable means.

For instance, Kalle may act as a domineering person in one situation but withdraw from another. Therefore, from the teacher's perspective, as Karlsen (2013) reminds us, "it is necessary to be aware of the diversity of peoples' various ways of acting in and engaging with the world" (p. 163). As some situations and social relations support the experience of individual and social agency better than others, interaction in the social context of school (teacher-students, student-student) is of great importance. An active and "agentive mind" (Bruner, 1996, p. 93) seeks out collaboration, "dialogue and discourse with other active minds" (Bruner, 1996, p. 36). Concerning teacher agency, teacher plays a central position in coordinating the interactive situations in ways that these active minds would work towards positive aims. Campbell (2012) has examined the issue of teachers' moral agency and sees the teacher interrelatedly as a moral person and professional. This includes being a model and exemplar. She further states, that

> *--- as an extension of their own agency, teachers need to respect the agency of their students as autonomous human beings. In asking themselves what they are trying to achieve in their classroom interactions, teachers need also to consider this from the point of view of cultivating and fostering student agency --- they need to reflect on both of these perspectives in terms of the question,* ***"Agency for what?" What do they strive for as a result of their own agency and what do they similarly aim to facilitate in their students' ongoing development of agency?*** *(Campbell, 2012, p. 184, emphasis added).*

A community, whether a classroom community or a teacher community, in which the initiatives and constructive impulses of its actors are recognized and taken into account has the potential to support agency and risk-taking in subsequent situations, which are both important for creativity and collaborative creation. Barnes (2000) explains that within this social dimension, susceptibility must exist so as to enable the agents' "coordination of actions and their coherent ordering around collectively agreed goals" (p. 74).[57] Each individual must be considered accountable in order to achieve collectivity. Thus, agency is called into play both at the level of individual and collaborative work. In addition, recognition within one's community holds important meaning for one's sense of agency, and therefore the atmosphere within the learning community is crucial. A community that supports its participants' agency is favorable for new ideas and change, although, as previously mentioned with the example of Kalle, agency and change are not always positive.

---

57 Barnes (2000) sees accountability and susceptibility as "two closely intertwined components of responsibility" which constitute together "a necessary basis for social interaction." (p. 74).

It is the important and demanding task of an educator to acknowledge each student's skills, ideas, and impulses; take them into account in ways that each students' agency may be supported; and strengthen the skills and abilities of each student to enable him or her to act as agents at present and in the future. The ability to collaborate and to experience oneself as an agent implies the "capacity for initiating, but also for completing our acts" (Bruner, 1996, p. 36), thus connecting agency to one's skills, where "[s]uccess and failure are principal nutrients in the development of selfhood" (p. 36). If skills and know-how are tied to the agency of decision making and acting, an ethical question arises regarding how agency may be positively supported in education by taking these issues into account. This further suggests that emphasizing action-orientated teaching and learning-by-doing methods would strengthen student agency (see Sintonen, 2012, p. 43). The issue of skills is also important when talking about teacher agency. It is likely that if the teacher has insufficient skills in some areas of the curriculum (e.g., composing), it will affect which practices he or she utilizes.[58]

As this discussion has shown, the definition of agency used in this inquiry refers to the intertwined individual and social dimensions of human life. Each person's individual and social experiences of agency are seen to build his or her content-related agency, as is the case, for instance, within music. Methodologically, the issue of narrating agency provides an interesting point of discussion, namely, how narrating one's agency affects on the narrator and his or her conception of oneself. Some literature suggests that, for instance, an interview situation in which one narrates one's experiences may be even therapeutic.

3.2.2 Musical agency

Agency may also be examined from the perspective of more specific fields, for example, *musical agency* (see, Karlsen, 2011; Wiggins, 2016). Musical agency is commonly seen as an individual's capacity for action in relation to music or "in a music-related setting" (Karlsen, 2011, p. 110).[59] Musical agency presents itself in various forms, for instance in singing, instrument playing, listening, composing, and moving to music alone or with others. 'Musical agents' as Westerlund (2002) suggests, may "change their own experience and social environment" (p. 25) and make use of music as a means of forming and expressing individual and collective identities. Music may therefore be seen "as a medium through which identities and frames for action are negotiated" (Karlsen, 2013, p. 163)

58 For instance, the findings of Randles and Smith (2012) suggest that due to their education pre-service music education students in the USA feel less confident about their abilities to compose music, less comfortable teaching composition, and are less likely to plan on teaching students to compose/improvise their own original music when they get a job as a music teacher than their English colleagues.

59 See Karlsen (2011) for a broader elaboration of musical agency.

and as a "device for social ordering" (DeNora, 2000, p. 129). The way one acts, participates, and experiences has an effect on one's learning here and now but also on one's future action and lifelong learning behavior.

Experiences of agency and musical agency are connected to emotions, motivation, self-efficacy, and, therefore also to the 'experience of meaningfulness'. These are all important issues from the perspective of music education because, as claimed in Chapter 1, it is the lack of 'meaningfulness' that has been a challenge in school music education (e.g., Anttila, 2010; Bresler, 1998; Lamont & al, 2003; Small, 2010). Adopting here a Deweyan view of the continuum of experiences in which present experiences build upon earlier ones and shape those that are still to come (e.g., Dewey, 1916/ MW 9, 1938/ LW 12; also Westerlund, 2008), one's musical agency in current or subsequent situations is based on his or her earlier experiences. Therefore, it is possible to say that 'one's musical narrative', the story of one's musical agency, is built through a continuum of experiences, which in turn influences one's potential agencies in future situations. Parents who claim that 'we cannot and do not sing', for instance, influence the growing child and this is often visible during music lessons. Also, as Wiggins (2016) points out, "learners' vulnerability in music learning settings" (p. 109) accentuates "the importance of music teachers' fostering of *learners' musical and personal agency*" (p. 109, emphasis added). It is also possible that some students' musical agency may actualize better in contexts other than school (see Juntunen & al., 2014). For example, a student whose musical agency is strong when playing the violin in a music institution may demonstrate his or her agency by withdrawing during school music lessons. The possible reasons for this are many, and may include the student's fear of the social situation, a lack of interest, or the teacher failing to notice and support the student's musical potentials. For the purposes of this inquiry, a 'musical agent' is not necessarily always a 'musically creative agent'. The latter concept involves bringing something musically new, at least from one's own perspective, to the musical activity.

Thus, as presented, the conceptualizations and understandings of agency and creativity are varied. For the purposes of this inquiry, I use three types of agency: general agency (see, 3.2.1), musical agency (see, 3.2.2), and creative agency which shall be next discussed within school music.

3.3 Composing as a potential way to support creative agency within music

In this research I commit to the view that creativity and creative working methods are achievable in all school subjects (e.g. Craft, 1999, 2006). According to Craft (1999)

" [c]reativity *involves people having mastery, or agency, over their environment"* (p. 21, italics original). She further clarifies that creativity is "about individuals being able to 'actualise' their choices in their lives, in a way which feeds their identity" (ibid., p. 21). In this definition, creativity, agency and identity are seen as interrelated.

Creative agency is seen here as being closely connected to the concepts of creativity and creation (see, 3.1) and refers to activities that focus on creating something new at least from the perspective of the agent or agents. Creative agency in music includes active contribution to activities that bring something musically new to the musical process, at least from the agents' perspective, whether composing new pieces, improvising melodies, or interpreting a score in new ways. Creative agency may also appear in a group. When composing a song together, for instance, a sense of collaborative creative agency can arise allowing the co-participants to inspire each other throughout the process.

In this inquiry, I hypothesize that learning collaboratively takes place in, by and through composing. Composing is not viewed as a separate task or intervention, and the teacher is not seen as a 'Creative Expert' in the classroom. Instead, she is a tactful expert who facilitates the creation processes. Songcrafting is a collaborative musical creation process in which everyone can partake. It is the 'craft' of combining tunes and lyrics, and this craft can be developed. One may ask whether crafting tunes together involves creativity because, for instance, composing is not always seen as being creative (e.g. Elliott, 1995, p. 220), nor is craftsmanship. I take the stance that experimenting and choosing tunes involves creative action, and developing initial ideas into a complete song involves craftsmanship. Reflecting upon Csikszentmihalyi's (1997) systemic view on creativity, I emphasize that creativity develops as psychological processes and as cultural and as a social events, and that the learning community either restricts or stimulates creativity. This underlines the importance of facilitating musical creativity by providing possibilities to participate.[60] In other words, I will adopt a view according to which musical creative agency can be facilitated by providing possibilities for participation.

In the classroom collaborative composition may be set as a more or less structured task or it may be student-initiated activity, as is often the case within songcrafting practice. Songcrafting practice is here seen as one form of collaborative creation, namely as a collaborative creation through and within composing.

---

60 Kanellopoulos (2012) suggests a larger perspective for conceptualizing musical creativity. He explains that "It is in and through creative musical praxis that we can think about issues of hierarchies, musical values, social dimensions of different music making processes, our relationship to past values and to historical dimensions of music" (Kanellopoulos, 2012, p. 151).

Although examples of both individual and collaborative composing processes exist in literature (e.g. Burnard & Younker, 2008; Kaschub & Smith, 2009; Wiggins, 2011), the building of learning communities that feature collaborative musical creation has often proven to be challenging. In the following some of the literature is discussed related to composing within music education. The section begins by discussing the rationale for composing at school (3.3.1). It then examines some of the many practical ways to include composing in the classroom (3.3.2), and proceeds to an exploration of research concerning composing in the classroom (3.3.3). The section concludes by examining the relationship between teacher and student while composing, especially as it concerns agency (3.3.4).

3.3.1 Composing in the school context

The reasons for including composition in curricula worldwide appear to be varied. It has been argued that composing is important in music education for instance because, as Barrett (2006a) suggests, it "promotes music cognition" (p. 195) and deepens one's "understanding of the theory and practice of music" (ibid.). As already presented, in Finland creative music making has been part of the written curriculum since the 1970s through mentions of composing, concocting tunes, improvising, and inventing. The use of euphemisms like 'concocting tunes' is a result of both creativity and composing being value-laden concepts (e.g., NCCF, 1994, p. 98). The Finnish National Core Curriculum emphasizes that students should be encouraged to take part in musical activities (e.g. composing) to provide them with a means of musical expression and self-expression (e.g., NCCF, 2004). Composing has further been recognized as a way of helping students be more sensitive towards varied styles of music and to appreciate different techniques of making music, and also as a means to explore creative experience (e.g., Barrett, 2003, 2006a; Dogani, 2004; Espeland, 2003; Kaschub & Smith, 2009; Mills & Paynter, 2008; Strand, 2006). Glover (2000) also addresses similar themes stating that composing can enable children to progress in their acquisition of musical skills and understanding, while developing their sense of musical purpose. Jorgensen (2008) discusses composing collectively and believes that it may encourage and motivate less musical students while also enabling more experienced and musical students to assist their peers. Furthermore she explains that when students begin composing, the activity helps create a need to know about musical symbols and "become musically literate" (Jorgensen, 2008, p. 178). Kaschub and Smith (2009) emphasize that beyond the "development of skills, attitudes, and preferences" composing provides possibilities for students to explore their "innate and emotional capacities within and through an artistic frame" (p. 4). One could add to this list of reasons for including composition in curricula social meanings (e.g. Westerlund, 2002), for instance the meaning of collaborative negotiation when composing occurs

in cooperation. Also, what often seems to be missing from the list is that composing is important intrinsically, as musicking (Small, 1998) and one form of musicing (Elliott, 1995).[61] Ojala (2009) for instance proposes that composing is a fundamental musical process and considers composition as an 'epitomic process of musical signification'. Moreover, the importance of composing experiences includes its importance as a means of self-expression.

Although many researchers and practitioners agree that teaching practices should include composition, there are differing views on when and how. Elliott (1995) argues that performing and improvising should be seen as the main activities within music education programs, but maintains that arranging, composing and conducting should also be included. He further stresses that although composing is an important way of developing musicianship, "until students come to know the essential nature of musical works as performances, composing should not be the primary way of developing musicianship" but a "reasonable and important supplement" (Elliott 1995, p. 173, vs. getting over the view of seeing composing as an add-on activity in Hickey, 2012). Many writers agree that composing should be at the core of music education practices (e.g. Hickey, 2012). In addition to supporting the development of one's musicianship, Kanellopoulos (2012) suggests that improvising and composing might be "ways of positing the issue of political autonomy in musical terms" (p. 151) and that composition and improvisation can be seen as modes of "potentially transformative educational practice that may foster the development of critical consciousness, linking music education to a larger project of re-discovering and at the same time re-defining democracy" (p. 151). He also proposes emphasizing the educational value and potential of creative music making for students' autonomy and agency (Kanellopoulos, 2012).

By acting as a musical creative agent, the learner understands that behind each song and composition is a creator or creators, and discovers the musical processes of exploring and decision making. At the same time he learns about musical concepts and phenomena through composing, especially when this is sensitively supported by the teacher. In this inquiry, I emphasize that beyond the musical, experiencing oneself as an agent and experiencing collective agency throughout the composing process also has potentially larger meanings for the person and the learning community.

---

61 See further elaboration on the issues of musicing (Elliott) and musicking (Small) in Väkevä & al. (2014).

3.3.2 Important practical contributions for composing in music education

Earlier, it has been claimed that 'school music' often fails to offer opportunities for creative music making (e.g. Paynter, 2000; Winters, 2012). The challenges of implementing composing in the classroom are varied. First, many teachers feel uncertain about how to include creative experiences as they were not provided with personal composing experiences while at school or as a part of their teacher education. A teacher's adopted values, beliefs, awareness, skills and accumulated experiences are known to affect her actions and be a powerful factor in a teacher's implementation of practices (e.g. Jorgensen, 2008; Sternberg & Kaufman, 2010). Second, the traditional and prevailing emphasis on the Great Musical Works and reference to C-creativity in music education may lead to the undervaluing of one's capabilities as a musical creator. Third, the timetable may be seen as being congested and the curriculum overcrowded causing difficulties in meeting its varied aims. Fourth, big class sizes, the infrequency of music lessons, and the one-big-room model for music also create conditions that reduce the opportunities for musical creation. Fifth, the contradiction in societal values may also create practical problems. While creativity is in general considered to be a desired outcome of schooling, school is also expected to be based on measurable tasks which are most often seen to reduce creativity, especially when being implemented in criticizing ways (e.g., Uusikylä, 2002). Finally, changing existing working practices – at least from a teacher and school perspective – is difficult and requires a conscious effort (e.g., Jorgensen, 2003; Miettinen, 1990).

Finnish curricular aims – like many curricula worldwide – take into account the student's previous knowledge, experiences, and interests, and also endeavour to enrich the student's ability to think conceptually. At its best, a sensitively facilitated collaborative musical creation process may interlace these aims since 'a natural need' to know often arises during musicking (e.g., to know how to play and document the collaboratively created tune). However, as Younker (2002) noted over ten years ago, for a long time there has been "little guidance for music education – both in the field and in training – about how to devise, structure, and engage students in appropriate compositional activities" (p. 24). In the Finnish language, there have been very few books and practical materials to support composing in education. Urho and Tenkku's innovative textbook *The green twittering-machine* (1972) was before its time in its support of musical invention and creation. For a long time, the 1981 book of *Musiikin didaktiikka* (The didactics of music) by Linnankivi, Tenkku, and Urho was the most commonly used didactic literature for music educators concerning classroom activities including composing. Recently, however, there has been an increase in the available Finnish literature. Some of these publications have targeted teachers and teacher education and have focussed on composing pedagogy (Ojala & Väkevä, 2013) and musical creation and composing in various music education

contexts (Ervasti & al. 2013; Muhonen, 2012). As the 2016 Finnish Core curriculum will emphasize composing as one essential form of music education, materials and training for teachers are needed. Although practical books for guiding creative music sessions for educators may be seen as shackling "recipes" (see Meri, 1998), they may also be seen as stimulating materials which open up new possibilities to be developed.

Recently, however, the literature has increased notably both internationally and in Finland which implies that this area of music education is becoming more active. I will next discuss the approaches on composing within education, dividing them into *explorative, facilitative,* and *collaborating with peers with minimal guidance approaches*.

Explorative approaches

Among the first influential contributions in the field of composing in the classroom was the 1973 book *Sound and Silence: Classroom projects in creative music* by the British composer and music educator John Paynter, and composer, academic and conductor Peter Aston. It introduced a variety of exploration and composition projects that emphasized the creative potential in all of us. Paynter and Aston highlighted the importance of allowing children to explore sounds and make their own decisions instead of concentrating on learning to play instruments and teacher directed performances. In a similar vein, in *The dance and the drum: Integrated projects in music, dance and drama for schools* Paynter and Paynter (1974) presented their comprehensive view of artistic learning that emphasized holistic artistic experiences. Similarly, Keith Swanwick (1979) emphasized an integrated approach to musical activities for all children, which involved the combination of composition, performance and structured listening supplemented by literature studies and the acquisition of technical skills. Swanwick (1979) introduced the mnemonic, C(L)A(S)P, which stands for Composition, Audition and Performance, with (Literature) and (Skills) in supporting roles. The contributions from Paynter, Aston and Swanwick approaches influenced new syllabi and curricula in Britain and attracted huge interest in many other countries (Green, 2002, p. 136–137).[62]

62 Important contributions that worked to get musical creation to the centre of the curricula in England are also seen the work of Peter Maxwell Davies and George Self. In the USA the Manhattenville Project was important for curricula development. (see Schafer, 1975, p. 3).

Another pioneer of composing and creating in the classroom is Canadian composer, music educator, writer and environmentalist R. Murray Schafer. In his books, *The composer in the classroom* (1965) and *The rhinoceros in the classroom* (1975), Schafer described the creative approaches he implement in his classrooms.[63] These books include examples of sound exploration, students' invented notation, and throwing oneself into experimentation and improvisation. He emphasized experiential learning stating that "too often teaching is answering questions which nobody asks" (Schafer, 1975, p. 6),[64] and argued that the right time to introduce the skills required to play an instrument or read notation, for instance, is whenever the learner asks. Schafer (1975) explains that "The best thing any teacher can do is to plant the spark of a subject in the minds of his students, so that it may grow, even if the growth takes unpredictable forms." (p. 6). His explorative approaches and pedagogy were progressive in their inclusion of group-learning and learner-centred methods. On the other hand his explicit advancement of contemporary Western art music while ignoring popular culture could be seen as conservative (Green, 2002, p. 136).

The explorative approach can also be seen in Rena Upitis' book *This too is music* (1990). Upitis describes transforming a music classroom into a 'musical playground' that included for instance an area for building new instruments. The 'musical playground' provided a space and time for children to play and invent, and she held regular recess concerts for them to perform their work.

Facilitative approaches

In many of the facilitative approaches (e.g., Muhonen, 2010b; VYC, 2012; Wiggins, 2011) the children and their ideas are carefully listened to and respected. The children are not pushed to compose nor are they expected to have earlier music or composition studies. In turn, the composing processes are sensitively nurtured in ways that everyone may succeed. One example of a this approach is the children's composing workshop called Very Young Composers where, from the beginning, all participants are treated equally and viewed as creative contributors (VYC, 2012, see also Sintonen, 2012). VYC is led by composer Jon Deak, who has developed this method for encouraging children to create their own compositions for orchestra with his colleagues in the New York Philharmonic Orchestra. This method is based on three principles. First, the child contains creativity, which can

63 Schafer is also known for his concern for acoustic ecology (e.g. World Soundscape Project, and the book The Tuning of the World).

64 Interestingly, research concerning children's musical creativity was not published in English until the 1970s (see, Sundin, 1997, p. 49). However, there are reports of composing activities in Pillsbury Foundations School in California in the 1940s which have become known to others much later and which involve the only known longitudinal study of spontaneous expressions of musicality of preschool children and music-making of young children from that period (see Sundin, 1997, p. 49).

revitalize the repertoire of both orchestral and general concert music. Second, children's creations are taken seriously. Third, the teaching artist is a facilitator who acts as a creative conduit or catalyst and provides an essential link for realizing the child's compositional vision. Similar principles to these three apply also in classroom context (e.g. Muhonen, 2010b; Wiggins, 2011).

In her books, *Composition in the classroom: A tool for teaching* (1990) and *Teaching for musical understanding* (2001), Jackie Wiggins provides examples from classrooms, and presents techniques for teacher-guided composition, small group composition, and individual composition. Her approach involves teaching children skills to compose with limited teacher guidance, emphasizing a view whereby the teacher steps out of the centre and guides, not directs, her students to develop their own appreciation and understanding of music. Similarly, Upitis' (1992), *Can I play you my song? The compositions and invented notations of children,* explores songs and instrumental music composed by young children as well as the children's use of emergent music notation. Upitis links composing to the 'whole language' approach making parallels with literacy development. These holistic and linguistic perspectives are also emphasized in songcrafting (Muhonen, 2014). Glover's (2000) practical book *Children composing 4–14* importantly introduced some possibilities for organizing and teaching composing in schools. Another author, Clennon (2009), developed a composition resource for primary school teachers that aimed at encouraging student participation and ownership. Importantly, in *Facilitating musical composition as "contract learning" in the classroom* Clennon discusses the creative tensions that may arise from the sometimes conflicting approaches of "instruction" and "facilitation". In short, the former refers to transmitting knowledge, while the latter refers enabling taking responsibility for one's learning. [65]

A facilitative approach that also involves teaching is also taken in Kaschub and Smith's (2009) book *Minds on music: Composition for creative and critical thinking,* in which the authors stress the vital role that composition must play in music education and provide practical and theoretical viewpoints for its implementation in various contexts. Kaschub and Smith's later book *Composing our future* (2013), provides teachers and teacher educators with tools for including composition in school practices and in music teacher preparation. It also features examples of practices that have been successful.

65 Clennon draws upon the terms conceptualized by S. Gateshead (2006).

Hickey's (2012) *Music outside the lines: Ideas for composing in K–12 music classrooms* proposes a practical way of implementing composition. Hickey argues that introducing composition to music programs is not as challenging as is often thought. She believes that even without formal composition training, teachers have the skills to show students how to compose exciting and interesting music. The book includes a curricular model for teaching composition with activities for beginning, intermediate, and advanced students. In their book *Teaching music creatively* Burnard at al. (2013) discuss for instance issues of musical play, group improvisations, composing, and exploring new media in the primary school context. Other recent writings also include Freedman's (2013) *Teaching music through composition* that provides tools for a curriculum that also utilizes technology in musical composition. Farish (2011), while writing about songwriting in the schools, encourages teachers to draw from popular music practices and outlines practical ways in which teachers may help students improve their craft (e.g. discussing form, understanding sequence, providing space for performing).

Collaborating with peers with minimal guidance

Some approaches emphasize minimal teacher guidance. For instance, in her recent works, Lucy Green has raised the question of formal-informal learning, and learning from the practices of popular and vernacular musicians to transform classroom practice (Green, 2002, 2005, 2008). Her ideas of supporting students' autonomy as learners and working collaboratively in groups without (or with minimal) instructional guidance from the teacher has initiated fruitful discussions among music educators and researchers (e.g., Allsup, 2008; Karlsen & Väkevä, 2012; Väkevä, 2009). Green has also led the UK project *Musical Futures* (2009) that utilizes characteristics of informal music learning methods adapted to classroom contexts.[66]

3.3.3 Important research contributions to children's composing and composing in music education

As presented earlier, over the last decades musical creation has been woven into the curricula of many countries based in part on the issue that various practitioners and researchers have highlighted the importance of and discussed some of the possibilities for creative approaches and composing in the classrooms. In addition to practical descriptions,

66 In her 2008 book, Music, informal learning and the school: a new classroom pedagogy, Green examines how the pedagogy in the music classrooms could draw upon informal popular music learning practices outside the school. (See also Green, 2010).

a growing amount of research has described and examined the issue of helping students to compose music in classrooms (Barrett, 1996; Burnard, 2000; Burnard & Younker, 2002; DeLorenzo, 1989; Hickey, 2003; Kratus, 1994; Swanwick & Tillman, 1986; Wiggins, 1994 and 2011; Younker, 2000). As the field is rapidly expanding, this section only focuses on some of the earlier research relevant to this inquiry at hand. In general, research on composing in the classroom has mainly concentrated on the products of the creation processes, the individual or collaborative creation processes, and developing such strategies for teaching that could foster creativity while composing (e.g., Burnard & Younker, 2002). What has not been widely examined is the meaning of the creation processes and practices for the students and the teachers years afterwards, and how collaborative composing experiences at school are reflected in relation to student and teacher agency.

Compositional products

Some of the research has focused on examining children's compositional products (e.g., Barrett, 1996; Davies, 1986, 1992; Loane, 1984; Swanwick & Tillman, 1986). For instance, Davies (1986) discussed the issue of children composing based on more than twenty songs that were composed by children between the ages of three and thirteen. The songs were usually created by first inventing the words and then repeating them rhythmically until a song emerged and became stable. Many of Davies' composers based their songs on material they already knew. Davies argued that rich musical experiences helped the children compose. He emphasized the need for the teacher to be open-minded in composing processes and avoid the direct teaching approach. Davies' suggestions are similar to songcrating both in overall facilitative, not directive approach, as well its age group (in songcrating students were 7 to 12 years old). In turn, Swanwick and Tillman (1986) analyzed a large amount of songs. Based upon their examination of over seven hundred children's compositions, they present an eight-model spiral of children's musical development that can be seen to potentially benefit music teaching.

Compositional processes and practices

Compositional processes and practices have also been of interest to researchers (Barrett, 2003; Bunting, 1987, 1988; Burnard, 2000; DeLorenzo, 1989; Folkestad, 1998; Folkestad & al, 1998; Kratus, 1989; Marsh, 1995; Muhonen, 2014; Wiggins, 1994, 2011; Younker, 2000). Bunting (1987, 1988) examined the teaching of composition through longterm case studies that concentrated on students' work over two and three term time-spans. Bunting's studies highlighted how students' compositional practices, skills, and understandings developed through interactions with a teacher. Glover (2000, p. 17) stated that Bunting's work brought "a new level of seriousness to the treatment of children's composing, becoming

a widespread force in the main school curriculum." In turn, Burnard and Younker (2002) analyzed how individual students encountered composition and the role creativity played as students composed by re-examining students' individual engagement and reflection on composition. In his case study, situated in a music technology lab, Ruthmann (2008) drew on observation and interview data focusing on the nature of feedback and compositional intent using soundtrack composing. He analyses both the lived experiences of a teacher and a student with her peers and discusses the issues of feedback and valuing and responding to the student's musical agency and compositional intent. Importantly, Ruthmann brought forth the complex interplay among teacher feedback, learner agency and student's compositional intent and highlighted the need to design composing experiences in more inclusive ways.

Researchers have also been looking at how age affects compositional processes. In Finland, Paananen (2006a) has been interested in composing processes and the 'creativeness' within them. While researching the keyboard melodic improvisations of six to eleven year old children, she found that age was a significant factor in the development of tonal hierarchy.[67] She suggests that the hierarchical structures of tonal music develop sequentially. In contrast, earlier studies by Davies (1992) and Barrett (1996) found structurally organized and varied invented songs already from five-year-old children.[68] Sundin's (1997) results in Sweden also showed that the very young may create versatile material. Thus, although age may be an important determining factor in education, there is a need to be cautious. In North America, Kratus (1989), focused his analysis on the amount of time 7 to 11-year-old children spent exploring, developing, and repeating their musical ideas as they composed. His results suggest that the seven year olds spent significantly more time exploring new material and significantly less time developing and repeating their ideas when compared with the older students. The same study also found that students who were able to repeat their songs the same way twice used significantly more repetition and less exploration while composing than the children who could not replicate their songs.

---

67 In Paananen's (2006a) study, six to seven-year-old children generally emphasized the first five tones of the diatonic scale. The tonic triad was prominent in the products of ten to eleven year old children. In the first sub-stage of her development sequence structure, children focused on either melodic-rhythmic surface or deep structures (tonality, metre); in the next sub-stage, surface and deep structures began to coordinate; and in the final sub-stage, they were fully integrated.

68 It is possible that the results also apply to younger children. The researchers did not have any subjects younger than five in their research.

In a later study, Kratus (2013) focused on children's compositional strategies in relation to their compositional products. The results showed that the students who composed the "most successful songs"[69](p. 98) used a variety of exploring, repeating, and developing strategies as they composed. Those who composed the least successful songs were more limited in their use of strategies. Specifically, the "'low-success' subjects" (p. 98) explored new ideas and repeated individual notes and patterns as they composed, but only rarely did they employ strategies to develop their musical ideas. Kratus (2013) concluded that conducting creativity research and improving creativity pedagogy should be directed "toward how children compose rather than what children compose" (p. 102).

Since the late 1990s, the increasing availability of technology and computer based creative music making in schools has contributed to a change in compositional processes. These processes were first examined, for instance, by Folkestad (1996, 1998) and Hickey (1997), and became a growing trend in music education research (e.g., Nilsson, 2003; Nilsson & Folkestad, 2005). Later, web-based composing and composing using a variety of applications both individually and collaboratively was also examined, as were the varied ways in which people are enabled to compose during their free time both on and offline (Partti, 2009; Partti & Karlsen, 2010; Partti & Westerlund, 2013; Salavuo, 2006; Waldron, 2012, 2013).

Focusing on group composing processes, Burnard and Younker (2008) investigated children's musical interactions within composing and arranging in groups. A group composing task was given to fifth graders, and a group arranging task to eighth graders. The micro-analysis focused on exploring the social and language processes, and indicated that composing and arranging involve differentiated activity systems. In another study of creative collaboration, Wiggins (2011) focused on a classroom in which scaffolding was made available. She explores the ways in which the teacher may enable the learning processes and discusses scaffolding as a teaching strategy within composition. This approach has similarities to songcrafting because both aim at mediating, supporting, furthering and conceptualizing the process musically for the participants.

---

69 In Kratus' (2013) research, sixty children (aged 7, 9, and 11) were asked to compose a melody within ten minutes with an electronic keyboard. The melodies were taped, and two judges listened to them as well as "rated the success of the songs" (p. 95). After this, "another set of three judges" listened and used "observation forms to analyze the 10 highest rated and 10 lowest rated songs" and to describe the ways in which the twenty students had utilized different composing strategies.

Composer's experiences

Focusing on children's experiences, Burnard (2006c) found that they composed in different ways, and for the children composing was essentially a "meaning-making activity" (p. 124). Their musical experiences could be seen related to time, body, relations, and space (ibid., p. 126). She concluded that children get great satisfaction out of talking about their composing processes and products. Therefore, she suggests that offering experiences is not sufficient, instead we "need to help them to develop a language for talking about composing and about themselves as composers." (p. 127). Burnard (2012) argues for the multivoicedness of children as composers when she discusses the notion of musical creativities. By this she refers to the different types of creativities children utilize as composers, and to the different ways in which students ascribe meaning.

Instead of focusing on the experiences of students, Barrett (2006a) examined the complex phenomenon of the teaching and learning of composition. She focused on the beliefs, processes and practices of an eminent composer-teacher when working with a tertiary-level student-composer. In such collaborative configuration the relationship is "inherently imbalanced in terms of experience, power, skills and understanding" (Barrett, 2006a, p. 213). Yet, such collaboration may in John-Steiner's (2000) words lead to "mutually beneficial collaboration" that may provide "a mirror to an individual, broadening his or her self-knowledge, which is crucial to creativity" (p. 48). Barrett (2006a) results demonstrated that "key elements in any collaborative relationship" are "'joint purpose" including "social and emotional support" (p. 213). These are important elements to take into account also when facilitating composition within music education.

3.3.4 The teacher-student relationship and agency in composition

Approaches to composing in the classroom, both in research and in practice, may be summarized into three main categories by focusing on the teacher-learner relationship and on the agency of the student and teacher. These categories are: 1) The task approach; 2) The expressive process approach; and 3) The creative collaboration approach. These approaches are not exclusive, but are overlapped and intertwined. For instance, there may be tasks where the child's expressive process is teacher-initiated, or the child may set a task to be collaboratively pursued.

The task approach

Several practical and research efforts have addressed composing as an educational task in music education. The task may be more or less structured. How the task is set, however, is an important factor affecting both the quality of the collaborative creation as well as the product (see Burnard & Younker, 2008). For instance, a composition task may specify none, some, or all of the parameters (e.g., structure, medium, rhythm, and/or pitch set) (see Burnard & Younker, 2008, p. 61). An approach of "saying 'till the song comes" (see, Davies, 1986), for instance, is much more open than the task of combining three given tones with a given rhythm (e.g., Fowler, 2014) or the task of making a melody to given poem. The task approach often contains aims of evaluation where the products are evaluated with certain criteria. Sometimes the process is also evaluated. In this approach, the task is usually set by the teacher, and not student-initiated. This does not necessarily eliminate the potential for students to experience agency. In some cases, the task may also be set by the student. Many songcrafting situations, for example, begin as student initiatives, such as, "I'd like to compose a song, could you help me?" In such situations the agency of the student in setting the task is strong, even though it may vary during the process of composing collaboratively. Some of the research into composing as an educational task has contemplated the role of constraints and freedom when composing. There is debate, for example as to whether constraints, like placing limitations on compositional resources, make composing and decision making more manageable for the child (e.g., Kratus, 1989), or whether constraints threaten the child's experience of being a composer and his or her self-determination (Burnard & Younker, 2002; Loane, 1984).

For instance, Breeze's (2009) work raises forth the role of the given task: how it could provide enough material or stimulus for students to form initial ideas and freedom to experiment and develop their ideas further, without becoming too restrictive. Breeze (2009) examined composing in music classrooms using information and communications technology. He highlighted how the classroom culture is part of the whole-school culture, and these influence the freedom to experiment and move outside the given constraints. In contrast, Breeze's (2009) approach emphasized generative activity and provided the students possibilities to "go beyond the confines of what had been laid out in the composing brief" (p. 215). As an example of a more structured approach is a recent study by Fowler (2014), situated in a Key Stage 3 classroom (ages 11–14). In Fowler's work a more structured approach was adopted where an integrated task of composing and performing a melody in a given style was given. His findings suggest that in lower secondary school, students are unable to articulate the distinction between composing and performing with and integrated task. Based on these results, Fowler says that composing and performing are closely linked, and encourages teachers to take a holistic view of students' musical activities in

the classroom. The issue of the task-approach has been discussed also by Nilsson and Folkestad (2005) who propose that instead of seeing creativity as a strictly formulated school task with teacher control and assessment, children's musical creativity should be acknowledged and seen as a form of play. Furthermore, they question the assumption that an open-ended task would lead to a more creative musical product, arguing that in some cases students have difficulties creating meaning when composing by themselves.

The expressive process approach

Several writers have emphasized the child's autonomy, articulating that the creative process is not to be disturbed or interfered with. This especially concerns adults who are seen to easily dictate the child's process due to power issues. Thus, in this approach the adult typically chooses not to assist the child or children. Examples of this approach include the research focusing on children's spontaneous singing (Campbell, 1998; Fredrikson, 1994; Sundin, 1963) and on composing with technology (Barrett, 1996; Folkestad, 1996, 1998; Kratus, 1989; Nilsson, 2003). Schafer's (1975) approach focused of expressive processes. By opening his own practices he encourages teachers to "let the class struggle" (p. 21) to find their own solutions.[70] Schafer's emphasis was on contemporary Western art music in which the composers creative expression is of essence. Exploring sounds, however, is not tied to Western art music. For instance, in a popular music context Green (2002, Chapter 7, e.g., p. 147) also examines the issue of providing support and letting the students be. She proposes bringing 'informal learning practices' into the school environment and explores students' capacity to work collaboratively in groups without the teacher's instructional guidance, suggesting that letting the students decide on their participation may awaken their awareness of their own musicality (Green, 2008).[71] Emphasizing the children's expressive freedom, Kanellopoulos' (1999) research concerning children's conceptions and practice of musical improvisation found that children developed a learning community in the absence of a teacher. They created a meaningful context for organising their engagement with sound production, sustained it through interaction, and developed it through the accumulation of experience. Often in the composing as an 'expressive process' line of research, the method includes distant (or sensitively participating) observation, documentation, and analysis. Sometimes interviewing is also included.

---

70 Schafer (1975) has also expressed a view related to a musical task that I emphasize in my study: "The teacher may initiate a situation by asking a question or setting a problem, but may continue to participate in the act of discovery but no longer as a teacher, as a person who already knows the answer" (Schafer, 1979, pp. 10–11).

71 By 'Informal music learning' Green means a variety of approaches to acquiring musical skills and knowledge outside formal educational settings. She uses informal learning as a set of 'practices' rather than 'methods'. For Green 'methods' suggests conscious, focused and goal-directed engagement as well as designed activities to induce learning, while 'practices' leaves more openness to engagement (Green 2002).

Sundin's (1997) research project, for example, combined observing children's spontaneous musical life, individually asking the children to sing familiar tunes and invent their own original songs. He further interviewed parents and teachers to compare the children's musical life in varying contexts. Sundin's results suggest that musical creativity is relatively independent of one's singing ability, intelligence and one's caretakers' musical interest, and is more a mark of one's general creative attitude. This supports the view that everyone has creative potential, and that these attitudes may be encouraged and supported.

Creative collaboration approach

This approach, which is becoming more common, emphasizes the meaning of sensitive situational interaction and change of ideas (e.g., Muhonen, 2004; Paynter, 2000; VYC, 2012; Wiggins, 2011). While acknowledging power issues, a child-adult configuration is not seen to be problematic. In turn, it is believed that everyone may enrich the process of creating music as well as the process of learning about one another. In this approach, composing is also seen as a way of listening to children's creative efforts, and the composing processes may be initiated by the children themselves.

In collaborative configurations in which the teacher acts as one of the collaborators in varied positions, the teacher does not primarily use her agency to impart techniques or assign tasks, nor does the student primarily use his agency to acquire what is taught and sort through the given tasks. Rather, the agency of the teacher and the student(s) is ideally focused on learning and negotiating in musical collaboration based upon their earlier experiences (e.g., previously heard and enjoyed music). Teacher guidance is seen for instance in Ruthmann's (2007) Composer's Workshop approach, in which he used helping questions, and five to ten minute 'mini-lessons' that were targeted specific needs and were to the whole class or to smaller groups, the teacher being an enabler of the collaborative process. Similarly, Ward (2009) described the teacher as a facilitator who uses semi-supervision while pupils worked on the assignment in groups. In songcrafting, providing tactful guidance and scaffolding when needed is the approach. This has been also the approach of Wiggins (2011) when scaffolding young songwriters and supporting their agency within the process.

This inquiry adopts Csikszentmihalyi's (1997) systemic view, in which creativity occurs and develops not only through psychological processes, but also as cultural and social events in which the learning community either constricts or stimulates creativity (see also, Burnard, 2006a; Craft, 2006; Elliott, 1995; Uusikylä, 2001; Uusikylä & Piirto, 1999). In this view, (musical) creativity can be facilitated by offering time, interest and respect for children's ideas, and encouraging children to express themselves. From an

educator's perspective, I do not share the belief that children's creation processes should not be 'interfered' with and that their learning processes should 'remain absent of adult influences'. However, I do agree with Schafer (1979), that "the teacher has to be very circumspect about when and how he interferes" (p. 21).

On the one hand 'not to interfere view' seems to suggest that the child either has innate creative capabilities or not, which then are to be left 'pure' as such. On the other hand this view enables the dividing of children into 'high-creative' or 'low-creative' categories. Such approach contradicts current conceptions of learning that recognize the importance of an individual's earlier experiences accumulated in interactive social worlds. In other words, none of our creative actions can be seen as 'purely' our own. In the Finnish curricula (e.g., NCCF, 2014), socio-constructivist learning theories are emphasized and the value of interaction is acknowledged. As with all interaction, it is however infeasible to expect that the individuals would be at the 'same level'. Instead, in this inquiry all partakers, whether child or adult, more or less knowledgeable, *are considered to be potential musical contributors*.

From the viewpoint of this inquiry, it is believed that the processes of creating music may be guided and enriched. In a primary school context, the notion of a child being left alone during his creative process and then graded may not be very fruitful. Social collaboration is one of the purposes of school. Therefore, it is essential to consider how to guide and nurture the child in ways that her agency is supported through interactive situations. Because we are talking about school and its curricular aims, it is also essential to consider what is being evaluated or graded. Is it only the end product or is it the whole process including the product, and who is responsible for this evaluation? Thus, an emphasis on socio-cultural learning does not mean that the teacher leaves the students to struggle alone. *The decision of when to guide is not an either-or-question, but should be situationally solved*. In songcrafting this means sometimes providing more guidance, for instance with the melody, with documenting the song, or with negotiating social situations, and sometimes providing less. All in all, this inquiry is based on the idea that there is no one set of methods for either students or the teacher for creating music and songcrafting.

4 Main results of the articles

The preliminary phase of this inquiry was set in the Finnish context in which the question "Why don't we..."[72] was further inquired into from the standpoint of a researching, reflecting and inquiring teacher as presented in earlier chapters. The first practical inquiry in the classroom in 1997 later became a long-term scientific inquiry that focused on the meanings of collaborative creation and creative agency in school music education. As a whole this thesis relates to the tradition of the teacher as researcher and practitioner inquiry (e.g., Cochran-Smith & Lytle, 2009; Stenhouse, 1975). In this inquiry songcrafting practice is seen as a 'case' (see Stake, 1994 and 1995) which emerged in my Finnish primary classrooms over a period of seven years in a collaborative musical and verbal inquiry between myself and three groups of primary school children (Group A=grade 1, Group B=grades 3 to 6, Group C=grades 1 to 2, students aged 7–12). The research question of 'What are the potential meanings of experiencing collaborative creation and creative agency within school music education' was approached in a three-part article series concerning songcrafting practice (see Figure 1).

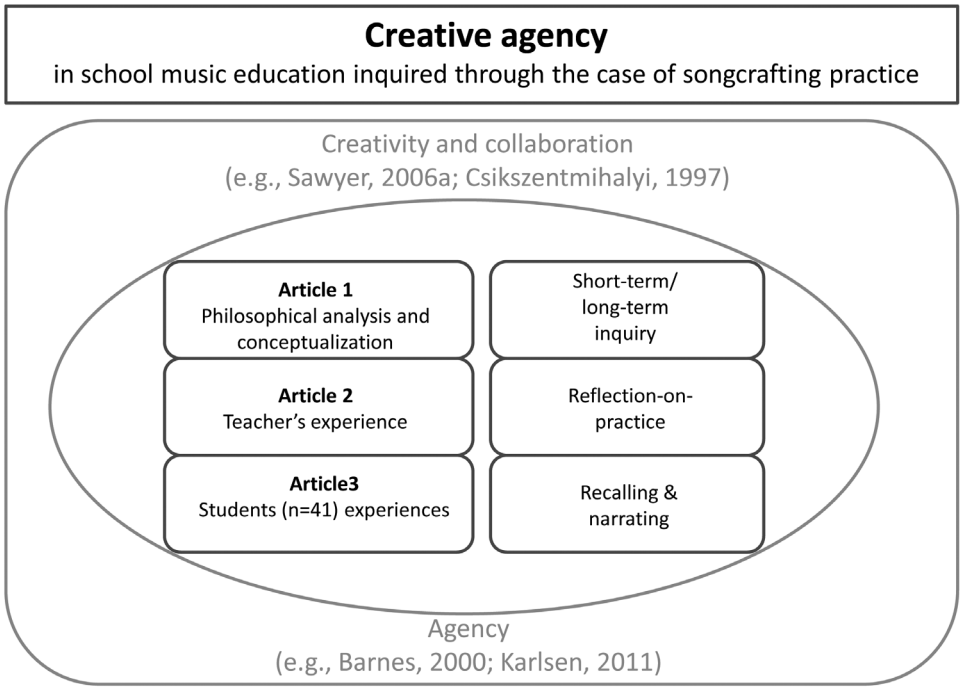


Figure 1. Framework of the thesis and research design

72 See Chapter 1, and a more detailed analysis in Article 1.

All three articles underwent blind-review processes in recognized international journals. Before presenting the articles with their problems and findings, a description of the whole project with the chosen aims and methods is given. After this, methodological and ethical reflections of the study as a whole are contemplated.

4.1 Implementation

This inquiry is part of the Sibelius Academy's research project Creativity, Agency, and Democratic Research in Music Education (CADRE, 2009–2013) that has consisted of numerous doctoral studies and post doctoral projects. The goals of CADRE were:

> 1) reconstruct theoretically music education by examining the field from the viewpoint of participatory democracy;
> 2) explore pedagogical tools for developing creative agency in co-constructed communities in which both teachers and students are positioned as learners;
> 3) study the experiences and expressions of agency (Karlsen & Westerlund, 2010) in both informal (ILEs) and formal learning environments (FLEs) in which the learner must "get along with" social realities and conditions while navigating in the culture of education and schooling (Bruner, 1996; Westerlund, 2002, 2008);
> 4) help the music education profession adapt to and understand the rapid changes that are taking place in today's popular and more than ever participatory culture (e.g., Jenkins, 2006b; CADRE, 2009).

These general aims are explored in the context of musical creation and composition within the formal learning environment of primary school music education. Seen from an educational research perspective, this inquiry has the theoretical aim of theorizing and analyzing educational action and creating conceptualizations as well as cumulating theoretical knowledge of creative agency within music education (see Atjonen, 2008).[73] It also has the empirical task of describing and analyzing educational action.

In order to examine collaborative creation and creative agency within school music education, I chose to approach the case of songcrafting in three individual but closely related articles that each focus on a different perspective.

---

73 Atjonen (2008) conceptualizes that the educational research as having 1) a theoretical task, 2) an empirical task, and 3) a task of educating educational experts.

In the first article, the case of songcrafting practice is approached philosophically. This article (Article 1: Muhonen & Väkevä, 2011) considers the impulse for songcrafting and the issue of short-term and long-term inquiry in collaborative learning situations, based on Dewey's theory of inquiry (1938/LW 12, pp. 109–119). The analysis and conceptualization concerning the emergence of the songcrafting practice in this first article called for a more practical and long-term view of the practice. Therefore, in the second article (Article 2: Muhonen, 2014) the teacher-researcher's point of view of collaborative inquiry and the creation of classroom practice is presented as 'reflection-on-practice on a case'. The article adopts inquiry as stance and presents the teacher's reflection-on-practice from 1997 to 2004. The article discusses how based on my experiences as a teacher, collaborative creation in the classroom was valuable and meaningful. However, this article did not address how the students had experienced this practice. The third article (Article 3: Muhonen, 2016, in press) therefore focuses on the students' recalled narrations concerning the collaborative songcrafting practice. The thesis as a whole aims to interlace these articles and discusses the potential meanings and the potential to support collaborative creation and creative agency within school music education (Figure 2).

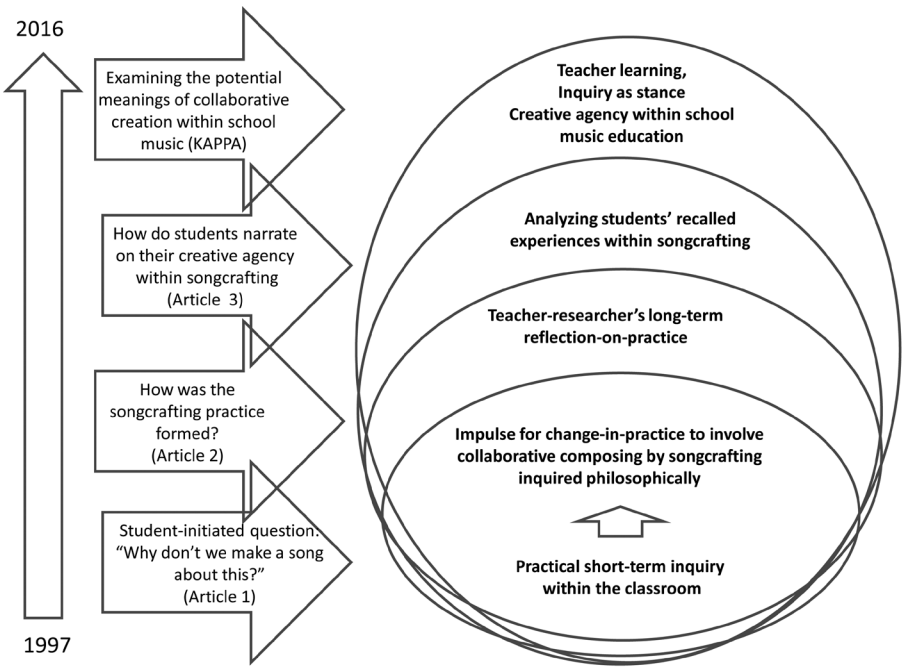


Figure 2. Teacher inquiry of songcrafting

In the inquiry project as a whole, the sources of information include my recalled experiences and observations of songcrafting situations over several years; semi-structured individual student interviews carried out three to four years after their participation in songcrafting practice; and the song-products (e.g., drafts, notes, songbooks, CDs). The aims and methods of the research articles are presented in Table 1.

Table 1. Aims and methods of the research articles

	Aim	Methods and theoretical tools
Article 1	Examining the impulse for songcrafting	-philosophical examination -Dewey's theory of inquiry (1933/LW 8, 1938/ LW 12)
Article 2	Examining the long-term emergence and development of songcrafting	-Teacher-researcher's reflection-on-practice -Dewey's theory of inquiry (1938/ LW 12) intertwined with conceptualizations of a creative process (Csikszentmihalyi, 1997) and collaborative creation (Sawyer, 2006a)
Article 3	Examining the students' recalled experiences	-Student's recalled and (re)narrated experiences -(Re)narrating agency -Qualitative analysis and narrative analysis (Riessman, 2008)

As presented above, the researcher position used throughout this thesis relates to the teacher-as-researcher tradition (e.g., Stenhouse, 1975), and 'inquiry as stance' approach (Cochran-Smith & Lytle, 2009). Within these approaches practitioners are positioned as knowers, seeing, that "The knowledge needed for teachers to teach well and to enhance students' learning opportunities and life chances could not be generated solely by researchers who were centrally positioned outside of schools and classrooms and imported for implementation and use inside schools" (Cochran-Smith & Lytle, 2009, p. vii). The adopted stance also involves challenges, which are discussed later in detail. As I am engaged in research on a topic that is personally meaningful, I acknowledge that I should display particular awareness and sensitivity throughout the study as well as in my analysis of the data concerning the narrated experiences of my former students (Article 3). Methodological and ethical reflections are discussed in Chapter 5.

4.2 Presenting the three articles

This section briefly presents the three articles, which can be found in their entirety in the appendices (Appendices 1, 2, and 3).

4.2.1 The case of songcrafting practice approached philosophically (Article 1)

Keywords: composing, inquiry, situational learning, music teacher education, John Dewey

Focus of the article

The article *Seizing the dynamic moment in situation-originated learning: The origin of songcrafting examined through Dewey's theory of inquiry* (Muhonen & Väkevä, 2011) illuminates, through the case of songcrafting, how the notion of learning initiatives may be developed to support agency in music education. The article examines the issues of imposed tradition-based learning situations with preselected musical material and tried and trusted methods in relation to taking into account the possibilities of the learning situations where indeterminate student initiatives may create indeterminate possibilities for new ways to act.

To point out the theoretical possibilities of seizing learners' impulsions and initiatives the article examines the pedagogical process that followed one student, Minna's, suggestion of composing a new song in the middle of a mother tongue lesson in a Finnish primary classroom. The view proposed is *situation-originated,* highlighting the significance of considering the learning situation as a potential pedagogical point of departure. Songcrafting is used to illustrate how such a situation-originated perspective may occur in actual classroom practice.

In the article, education is seen to have a strong social function in which the learner takes an active role (Dewey, 1916/MW 9, Chapter 2). Learning is seen as taking place when one actively seeks the conditions of equilibrium by resolving an indeterminate situation through conjoint inquiry, seeing that the aim of learning is to build up meaning as new habits or as new ways of thinking and acting in subsequent situations (Dewey, 1938/LW 12, p. 117). A central concept in this article is *impulsion,* which refers to the general 'organizing activity' that channels experience and expresses the learner's initiative to learn (e.g., Dewey, 1934/LW 10, p. 64). The teacher's role as a facilitator of *situation-originated learning* is also discussed in relation to the curricula and her educational aims.

Thus, this paper highlights the *situation-originated perspective* in learning, where learning initiatives, would be recognized and sensitively mediated to support meaningful learning and learner's agency. When such dynamic moments emerge in teaching-learning situations for instance in forms of constructive student initiatives, they should be valued, and if possible, collaboratively inquired into. Also, as shown in this article, through personal investment and collaboration new meaningful musical practices for the community may be created.

Data and analysis

The origin of songcrafting is used as a case (Stake, 1994) for examining situation-originated learning in practice, where the teacher first followed a student initiative in an indeterminate direction. The examination is carried out in light of Dewey's five-phase theory of inquiry (e.g., 1910/MW 6, pp. 236–241, 1933/LW 8, pp. 200–207, 1938/LW 12, pp. 109–119). These five phases are understood as logical aspects of an ongoing reflective process rather than as distinct stages. They indicate the partly overlapping functions of every complete act of thought that the teacher has to take into consideration in order to channel the learners' growth. Hence, the phases can also be seen as layers, building one upon the other. Dewey's theory of inquiry is intertwined with theoretical conceptualizations of creative processes (Csikszentmihalyi, 1997) and collaborative creation (Sawyer, 2006a).

Thus, the article uses theoretical tools to conceptualize how seizing a student's learning initiative – seen as a dynamic moment – led first to a collaborative *short-term inquiry* into creating the first song in the classroom. The situation also called forth the more extensive idea of how to compose collaboratively in the classroom, which is seen as the starting point for a *long-term inquiry* that aimed at forming a meaningful practice within the classroom.

Key findings and contributions

Based on Dewey's thoughts, the authors articulate a position that education could be understood as a social practice that aims to create optimal conditions for inquiries that further the meaningfulness of experiences that may contribute to the quality of life (see Dewey 1916/MW 9, Chapter 1 and 1938–1939/LW 13). By analyzing the origin of songcrafting, the article argues that students' own learning initiatives could be better recognized and mediated in order to support meaningful learning and agency in music education. The examination suggests seeing a learning situation as a pedagogical point of departure, interlacing the teacher's and students' intentions along the curricular aims. This requires the courage to seize the dynamic moments: recognizing, inspiring, and

mediating impulsions tactfully in pedagogically meaningful directions.[74] Such an inquiry-based approach in music education is proposed as a fruitful means of developing practices. Furthermore, the article suggests seeing composing as collaborative inquiry and decision-making rather than solely as isolated and individual composing tasks.

Importantly, when discussing *seizing learning-initiatives,* the article addresses the position of the teacher. When teachers (and all people) face new surprising situations they are equipped with previously accrued habits that are put on trial. In order to become conscious of one's practices and the values behind them, an essential competence of a teacher is to reflect on action, in action, and to carry out reflection-on-practice in the long-term frame. These should all be nurtured in both teacher education and while working. Therefore, the article also discusses the needs for future teacher education: providing the didactic focus and skills to realize the written curriculum, but also seeing the possibilities of the indeterminate learning situations, including grasping fruitful student initiatives and encouraging students to try out new ideas. It is proposed that because contingency and uniqueness is acknowledged to exist in all situations (Dewey, 1938/LW 12, pp. 74–76), a strictly planned and followed lesson script may not always lead to the best results. The article argues for a view in which situation-originated learning can help us to conceive of music education as a creative endeavor. In teacher education that would mean that the student teachers' creative abilities and their possibilities for musical discoveries would be enhanced and supported in ways that would help them to create musical classrooms in their work. This also suggests that collaborative inquiries could be experienced and learning initiatives reflected upon already in teacher education in connection to the important issues of mastering the curricula and designing lesson plans.

Furthermore, this article exemplifies how grasping dynamic moments can promote the questioning and enriching of existing practices, or even the growth of novel practices. The theoretical study's most important contribution is to argue that *indeterminate situations* are not to be thought of as unpleasant but as potentially fruitful. This suggests that the teacher's pedagogical strategy benefits from flexibility, allowing impulsions to emerge and to be interpreted (Dewey, 1895–1898/EW 5, pgs. 173 and 142–143), and channeling the learner's interests towards constructive actions along the curricular aims. Thus teaching is not only a pedagogical but also an ethical endeavor.

---

74 About tactfulness and pedagogical thoughtfulness, see van Manen (1991b).

The article draws upon Dewey's ethical theory arguing for the need to take heed of social situations and draw out their meaning-potential in a community setting with the aid of open-mindedness, sensitivity, conscientiousness, and sympathy (e.g., Dewey, 1932/LW 7, pgs. 187 and 271; Dewey, 1933/LW 8, p. 136). However democratic the overall atmosphere is aimed to be, the teacher eventually decides, in which direction the lesson should proceed. The article suggests that *situational awareness enables the teacher to learn about and with the students*. From the situation-originated perspective, an important know-how of the teacher is to be alert to emergent impulsions, while using her deep knowledge of the written curriculum to guide conjoint inquiry. When paying attention to students' impulsions and tying them to curricular aims in conjoint inquiry, the teacher has the best possibilities of furthering her students' learning and supporting favorable attitudes to inquiry.

From this perspective, the article suggests acknowledging the possibilities of situation-originated learning and seeing music education as a creative endeavor. Music education could be framed as a constant conjoint field of inquiry of collaboratively composing musical classrooms and classroom practices. The teacher's inquiry in this article also concerns how to offer proper environments, or "mediums", for collaborative creation and inquiries (Dewey, 1916/MW 9, p. 13). Mediating learning initiatives in music teaching would imply recognizing them in musical-pedagogical situations. Through Dewey's theory of inquiry, it is possible to outline the baseline for how this takes place: by helping students to frame their impulsions as problems, determine hypothetical solutions, reason the potential meaning of these solutions together, and operationalize the solutions with the most potential to practice, we are able to stimulate learning from the endless reservoir of creativity that permeates learning situations (Muhonen & Väkevä, 2011, pp. 164–165). The article argues for the curriculum to be realized as a *"living connection between the potentials of the present and the possibilities of the future* as it is actualized by individual learners participating in community of inquiry." (Muhonen & Väkevä, 2011, p. 157, italics original).

4.2.2 The case of songcrafting practice approached from the teacher-perspective (Article 2)

Keywords: composing, creative collaboration, creativity, learning at work, reflection-on-practice, songcrafting

Focus of the article

The article *Songcrafting: A teacher's perspective of collaborative inquiry and creation of classroom practice* (Muhonen, 2014) involves teacher-researcher's reflective interpretative analysis (Dewey, 1933/LW 8; Mezirow, 1990; Schön, 1983, 1987) and descriptive conceptualization of the process of how songcrafting became common in her Finnish classrooms. The *teacher-researcher's learning process* when plunging into collaborative inquiry and creation with her students in primary classroom context, is seen as *reflection-on-practice* that included short-term and long-term collaborative inquiry processes within songcrafting over several years.

The focus of the article is both practical and conceptual as it exemplifies the change process in practice and how songcrafting can be seen as one kind of practice to be utilized and further developed in classrooms. In the article, it is further considered from a teacher perspective how collaborative composing in primary classrooms can be an important part of everyday co-operation between the teacher and pupils, as well as between pupils.

The article further reflects on how a student-initiated question first led the teacher to search for ways to compose collaboratively in the primary classroom, and subsequently to the sharing of class' own songs. In a larger sense, the student-initiated question also launched an inquiry into how to collaborate, negotiate, and create knowledge, which led to inquiry into the varied positions of the teacher. This long-term process is reflected upon in order to discuss the wider meanings of learning at work, *collective inquiries*, and creative collaboration in the classroom aiming to discover some of the conditions that enhance and hinder the transformation of music educational practice to include creative collaboration.

Data and analysis

The conceptualization of songcrafting practice is done from a socio-cultural perspective (Dewey, 1899–1901/MW 1; Lave & Wenger, 1991; Vygotsky, 1978; Wenger, 1998) utilizing creativity theories (Csikszentmihalyi, 1997, 1999; Wallas, 1926, also Heinonen, 1995) and Dewey's theory of inquiry (Dewey, 1938/LW 12, pp. 109–119).

The emerging songcrafting practice is seen as a 'case' (see Stake, 1994 and 1995) that involved three groups of primary-school children (Group A = grade 1, Group B = grades 3 to 6, Group C = grades 1 to 2; students aged 7–12) over a period of 7 years. The incorporation of songcrafting into the existing practice of singing ready-made songs is analyzed and evaluated as *reflection-on-practice*. The article inquires into what contributed to the emergence and development of songcrafting practice from a teacher perspective relating

to the traditions of the teacher as the researcher, and practitioner inquiry (e.g., Cochran-Smith & Lytle, 2009; Stenhouse, 1975). By retrospectively analyzing the long-term process of how a reproduction-centered practice was transformed to include collaborative creation as part of daily classroom work, conditions that may support or hinder the potential for including musical creation in the classroom are discussed.

The long-term emergence and development of songcrafting practice is modeled in terms of a creative process (Csikszentmihalyi, 1997), collaborative creation (Sawyer, 2006a), and collaborative inquiry (Dewey, 1933/LW 8, 1938/LW 12). The concept of 'collaborative creativity' (e.g., Sawyer, 2006a and 2007) is integral to this article, for it highlights the community members as partakers and collaborators in their environment, and it views social relations as crucial to recognizing and developing innovations. The process of transforming this practice is examined from the *sociocultural view of creativity* (e.g., Csikszentmihalyi, 1997 and 1999; Sawyer, 2006a, 2008) that emphasizes social factors and the role of collaboration and context in the creative process.

The analysis contains consideration of the balance between honing the well known practices and procedures, aspiring to become a 'full member' (see Lave & Wenger, 1991) of the community of teaching practice and at the same time aspiring to be an agent of one's own work and making professional decisions. Reflection and the conscious examination of our actions and experiences are seen to enable astute and mindful action in future situations in the world at large (e.g., Dewey, 1933/LW 8; Mezirow, 1990; Schön, 1983; see also Lyons, 2010). In Schön's (1983) writings, reflection-on-action is seen as engaging in a process of continuous learning, an important characteristic of professional practice. The focus in this article is on retrospective reflection-on-action, thinking back to past events in order to discover how the 'know-how' used in practice (knowing-in-action) and on-the-spot reflection (reflection-in-action) contribute to the outcome of the songcrafting practice. The term 'reflection-on-practice' (or 'reflective inquiry on practice') is used in this article and is understood to be reflection with a long-term perspective. This enables the analysis of the development of actions into a practice, the whole process, allowing the meaning of events to be seen more clearly. Reflection-on-practice includes intertwined phases of description, analysis, and evaluation of my experience of transforming the practice. In this article, I also analyze the supporting and hindering conditions within the transformation process tied with "critical reflection" (Mezirow, 1990), and provide an extended definition of songcrafting.

Key findings and contributions

The emergence of songcrafting is theorized as a long-term collaborative creative process. In this modeling the conceptualizations of a creative process as presented by Csikszentmihalyi (1997, pp. 79–80) and Sawyer (2006a, pp. 59–70) are utilized as well as the process of inquiry presented by Dewey (e.g., 1938/LW 12, pp. 105–123). The concept of Preparation is chosen to indicate the starting points for change in practice, Realization and Verification to describe the establishment of the practice, and Evaluation to offer an overview of the whole process. The long-term inquiry comprises several layered short-term inquiries or sub-inquiries. The article presents an illustrated model of a short-term inquiry into the creation of the first song within the long-term inquiry, as well as a model of the long-term emergence of songcrafting as a collaborative process and inquiry.

The collaborative acts within songcrafting may be seen to have established a 'community of practice' (Lave & Wenger, 1991; Wenger, 2006), or perhaps more accurately, a 'community of musical practice' (Barrett, 2005a, 2005b). The practice of songcrafting involved the domain (music), the community (the composer-students), and the practice (songcrafting with its special features). The students, as classroom composers, were mutually engaged in a joint enterprise and a shared repertoire (Wenger, 1998). The level of participation in songcrafting was in constant movement as the participants, whether student or teacher, moved flexibly from the core to the periphery depending on the situation.

Within the community of practice framework, several 'communities of songcrafting practice' can be seen to have been formed, as groups of people shared an interest in something they did and as they learned how to do it better through their interaction. Thus, all three components required for a 'community of practice', (1) the domain, (2) the community, and (3) the practice, were found (Lave & Wenger, 1991; Wenger, 1998). In the article, three overlapping 'communities of practice' are brought forward through a teacher's perspective. Through collaborative inquiry and creation (1) 'communities of songcrafting practice' were formed within our (2) 'communities of classroom practice', and I also belonged to a (3) 'community of teaching practice' as part of the teachers' community and teaching profession. Importantly, through their participation, the participants construct the community as well as the practice itself.

During the process of transformation of my classroom practice to involve songcrafting, important acts of "individual" efforts were approved within the "field," leading to conjoint inquiry and experimentation that changed the predominant classroom practice, the "domain," in a small sense, into one that was more collaborative.[75] During this process,

our awareness of musical creativity was transformed as we gained a sense of what was possible and what we, as teacher and students, were capable of. As the situation was 'open' in our everyday work, all students were "granted enough legitimacy to be treated as potential members" (Wenger, 1998, p. 101). In this way, our "cultural construct" of musical creativity (Burnard, 2006a, p. 355) was attainable, because everyone was considered to be a potential song composer. The fact that the students could join the "classroom-composers" community at their own pace seemed to motivate them by allowing them to regulate their level of participation: being committed, stepping back, or taking a peripheral position. However, from a teacher perspective this demanded searching for new, flexible arrangements in the classroom.

Teacher position

This ongoing collaborative inquiry also affected the role and position of the teacher, requiring me to consider when to take part and when to step back. My experiences of joint creation were rewarding although not always problem-free or effortless. For instance, it was challenging to learn to alter and develop the teacher's awareness of agency from that of an imposer to one of a sensible partaker whilst not neglecting one's position as a responsive educator. Furthermore, there was a need to trust the process itself as well as the students. As a result, the article emphasizes seeing *the teacher as a constant co-learner alongside her students,* and acknowledges the creative capabilities of both.

In this article, the evaluation of the elements supporting or hindering the emergence of songcrafting suggest that the special features of the learning community, such as whether the community stimulates and fertilizes individual creative efforts and initiatives or ignores them (see Burnard, 2006a), were essential in the process. Also, elements such as the holistic curricula, the possibilities for Finnish class-teachers to create flexible classroom arrangements (both concerning subjects and overall management), the long-term working period with ideal-sized classes (14 to 23 students, which enables the teacher to deeply know each student), and the freedom to choose teaching methods all allowed songcrafting to take place. This supports how the framing circumstances and teacher's interpretations of those circumstances contribute to their actions (Dogani, 2004; Stakelum, 2008; Young, 2006). In addition, the emotional and financial support provided by the principal, as well as a growing enthusiasm for song creation both in and outside school hours supported the building of a favorable medium wherein "communities of practice" could be formed and modified.

---

75 See Cikszentmihalyi (1997) for elaboration on individual, field, and domain in relation to creativity.

The challenges to songcrafting practice included a lack of time, which was especially problematic in hour-per-week subject teaching. Also, as a teacher I struggled because there were many more songs than were possible to document, and more help was needed than was feasible to give within a classroom context. Notating the songs using notation software was experienced as time consuming. However, for our purposes documentating the melodies using notation was necessary in order to share and perform the songs together. Some students, especially those in the fifth and the sixth grade, tested documenting their own songs, but even those who were advanced in their out-of-school music studies ran into considerable difficulties. Alternative methods for students to document their compositions could be further researched.[76]

In addition, as I was often one of the co-composers with varying positions, at times structuring the process and holding the tonal key (see also Bolden, 2009), many of the compositional decisions were influenced by the teacher's acts. The teacher's participation thus requires consciousness of power: how to take part, step back, and scaffold the creative process to support participants' agency and ownership. Even if the teacher aims to listen and clarify the children's initiatives, the participation of an adult contributes to the collective process, for children's contributions are inevitably heard "through a filter of experience and common usage" (Young, 2006, p. 295). Although some approaches prefer the adult not to interfere the creative process, as indicated earlier, in other approaches the adult may be seen as a learning resource and potential mediator between the child's ideas and cultural versions of music (Young, 2006). There are thus multiple possibilities to realize composition, the solutions ranging from structured composing tasks to laissez-faire approach. For the purposes of songcrafting, an approach whereby the teacher varies her methods to enable musical creation for all is of the essence. In other words, the teacher may tactfully participate or not participate in the creative musical action alongside her students as the individual situation necessitates (Major & Cottle, 2010; Muhonen, 2010b; Nilsson & Folkestad, 2005, see also Dogani, 2004).

76 Alternative methods, such as Figurenotes© (Kaikkonen & Uusitalo, 2005), invented notations (Barrett, 1997), computer programmes (Folkestad, 1998), net-based possibilities (Partti & Karlsen, 2010; Salavuo, 2006), varied recording devices (e.g., students' phones), and applications (e.g., GarageBand) also provide ways for non-formally-trained but interested music creators to document their work.

Shared repertoire

Collaborative decision making within songcrafting produced a "shared repertoire" (Wenger, 1998, p. 83) that was collaboratively developed in the form of self-made songs, stored in song sheets, songbooks and CD's. The article argues, following Bruner (1996, p. 23) that engaging in collaboratively creating a product helps to *make* a community and leaves a record of the members' mental efforts. Also Wenger (1998) emphasizes the meaning of "boundary objects," describing these as "artifacts, documents, terms, concepts, and other forms of reification around which communities of practice can organize their interconnections" (p. 105). In the article, I suggest that creative collaboration should be at the strong focus in music education. This is the emphasis also by Kaschub and Smith (2009) who argue that educators should allow and encourage our young composers "to share finished works – and to finish works so that they might be shared" (pp. 269–270).

Shared ways of operating

During the formation of the songcrafting practice certain habits, ways of operating, were adopted. In the article, based on the teacher's experiences, as well as a theoretical analysis of the events that took place, an extension of the definition of songcrafting is presented: it involves *"a collaborative creative process and inquiry in which each participant's intentions, experiences, knowledge, and social skills are present in collective negotiation (non-verbal, verbal, musical) where there is a possibility for tactful scaffolding during the creation process that aims toward a consensus of a shared goal, a new song, that its creators experience as meaningful*" (Muhonen, 2014, p. 194, italics original). As a practice, songcrafting is conceptualized as a flexible one "which may change, grow and adapt along situational needs with a RIME-approach, Recognize, Inquire, Mediate, and Enjoy" (Muhonen, 2014, p. 192). The RIME-approach is further elaborated upon in the article. Briefly, this approach suggests: a) Recognize stands for being aware of students' musical initiatives, b) Inquire marks the collaborative tactful process, c) Mediate stands for the attentiveness to the need for situational scaffolding and support, and d) Enjoy highlights the importance of celebrating what is collaboratively achieved.

The children's impulsions, initiatives, interests and capabilities are all essential components that lead to a fulfilling process and product, as is teacher mediation. With adequate scaffolding, the process is possible to all, regardless of earlier musical experiences or expertise. The article emphasizes seeing students not only as participants, but also as joint knowledge creators (Paavola et al., 2004) and creative collaborators (Barrett, 2006a; Sawyer, 2006a and 2007). Through collaborative creation processes a teacher may gain detailed knowledge about her pupils, including their thinking, musical skills, and

personalities on a much more fundamental level than when adopting the role of a more traditional and distant teacher.

Creative collaboration and inquiry with the pupils did not diminish the teacher position, but altered it. From the teacher-perspective, inquiring into songcrafting was an educative experience which also had meaning in the Deweyan sense of taking it into further use in subsequent situations (Dewey, 1938/LW 13). The meaning was in the active process of creating and encountering what was externalized in documented "oeuvres," the song-products that enable recalling the encounter. These musical interactions, collaborative creation, and the shared repertoire – "oeuvres" – deepened mutuality and belongingness between participants (the teacher included) and their commitment to the participatory community (see also Barrett, 2006b).

It is acknowledged that unhooking internalized practices and tried and trusted methods demands effort, some degree of courage, and being 'tuned' towards inquiries. One of the crucial conditions in the process of change is thus *the teacher's mindset*. However, *emotional, financial and structural support* is also needed, as was made clear by the case of songcrafting. An environment that is sensitive, supportive, and rewarding for new ideas supports a person's exploration and motivation to engage in creative behavior (Csikszentmihalyi, 1997; Sternberg & Lubart, 1999).

In the article I argue that some of the teacher's most important features are the ability to learn, inquire, create in collaboration, and support these skills in her students. The results highlight the importance of taking a more active role in building practices and creating artifacts (e.g., musical works), which may support both the students' overall development and future societal skills and the teachers' agency by being a constant learner alongside students. From this standpoint, it is suggested that the classroom community becomes a "field" of collaborative learning experiences where experts in the "domain" of making their own music as well as the "domain" of their learning evaluate the novelty and appropriateness of their initiatives. The results highlight the importance of reflecting upon and researching one's work both in the short- and long-term. When teaching is seen as a continuous collaborative inquiry, the whole practice of teaching is related to lifelong learning where intentional reflection, both on recent and longer term actions, is seen as essential. This entails examining how and why certain practices are created, formed, and verified and what can be learned from these processes. Furthermore, it should be acknowledged and consciously reinforced in teacher education and working life that changing prevailing practices is challenging as it demands both an impulse for change and conscious effort and support. This suggests a need for developing skills for critical reflection and building a mindset in which teachers are seen as creative agents with their

students in the "creative ensemble" (John-Steiner, 2000) of the learning community. When adopting a collaborative inquiry-view (Cochran-Smith & Lytle, 2009) in which both the teacher and students are seen as active and capable agents in teaching-learning situations, individual creative endeavors are recognized and valued, and practices can be explored, stretched, expanded, and created together.

4.2.3 The case of songcrafting practice examined from the student-perspective (Article 3)

Keywords: creative agency, collaborative creation, narratives, student's experiences, primary school, songcrafting

Focus of the article

Students' experiences of collaborative creation through songcrafting in primary school: Supporting creative agency within 'school music' programmes (Muhonen, 2016, in press) explores the recalled and narrated songcrafting experiences of my former primary school students (n=41) regarding songcrafting practice years after their experiences of primary school songcrafting. Methodologically, this study is defined as an intrinsic and instrumental case study (Stake, 1994). The study asks: What meanings (if any) do students assign to their past songcrafting experiences at primary school? This is examined by analyzing how student agency is constructed while narrating their songcrafting experiences. Through the analysis, the article discusses the potential for collaborative creation and creative agency within school music education programs. The concept of 'creative agency' is central also to this part of the overall study, and it is seen as something attainable by every student through collaborative songcrafting.

Data and analysis

Students' narrated experiences were examined through semi-structured individual interviews carried out three to four years after their songcrafting experience, and then analyzed using qualitative methods. Working under a "broad narrative umbrella" (Riessman, 2008, p. vii), this study aimed to explore the students' told "experiences in a given setting at a given time" (Hoffman & Hoffman 2008, p. 52–53). The narrations were not seen as representations of the past events or earlier experiences, but rather as re-evaluating earlier experiences from one's own experiential point of view (see Barrett & Stauffer, 2009a; Bendien, 2012; Hoffman & Hoffman, 2008). Meanings were seen to be constructed and changing, and the students were viewed to be making sense of

the past during the process of narration (Riessman, 2008, p. 8) by giving "meaning to their experience of temporality and personal actions" (Polkinghorne, 1988, p. 11). Told experiences were seen as meaningful and true in the interview situation, and as such served as a basis for examination. The focus of the analysis was on how the students (re)tell their agency within musical creation, and it aimed to produce "results that are believable and verisimilar" (Polkinghorne, 1988, p. 161) in a resonant work (see Barrett & Stauffer, 2009a).

The researcher's position in this article (as well as in this inquiry as a whole) relates to the teacher-as-researcher tradition (e.g., Stenhouse, 1975), and to 'inquiry as stance' (Cochran-Smith & Lytle, 2009). Because of my engagement in research on a topic that is personally meaningful, I gave particular awareness and sensitivity to the collection, analysis and writing of the data (see Ethical issues, 5.2.2).

Forty-one students who had participated in the songcrafting practice between 1997 and 2004 were reached. These students were from three groups (Table 1). Group A consisted of all 14 students from my first grade class, interviewed four years later when in the fifth grade, at the age of eleven. Group B consisted of 12 students (from a total of 23) from my third to sixth grade classes.[77] These students were interviewed when in the ninth grade, when they were fifteen years old. Group C consisted of 15 students (from a total of 21) from my first and second grade classes, interviewed when in the sixth grade, being then twelve years old.[78]

The data were collected by conducting and recording qualitative semi-structured individual interviews (e.g., Boeije, 2010; Creswell, 1998), for which the students and their parents gave "informed consent" (Boeije, 2010, p. 45). The interviews lasted approximately a half-hour each. Being aware of the importance of the manner in which the recalling process is guided (e.g., Boeije, 2010; Chawla, 2006), and viewing the interview situation with its emotional intensity as a co-constructed process (Riessman, 2008, p. 31–32), I aimed to give the students space to formulate their thoughts and attempted to make the questions open-ended.

77 I taught the same class of children for grades 3, 4, 5, and 6.

78 I taught the same class of children for grades 1 and 2.

Next, "working narratively with data" (Riessman, 2008, p. 3), the interpreted meanings in the student's narrations were condensed into three analytically formed, researcher-created general *storylines,* each exemplified by one researcher-constructed individual-case *vignette* (see Riessman, 2008 p. 57), for which I chose single student 'cases' to illustrate how the agency theme appeared in that storyline.

Key findings and contributions

The analysis revealed that the students' narrations of songcrafting included meanings related to general agency, creative agency, musical participation within the classroom community, and documented and shared collaborative musical products, or 'oeuvres'. The students' narrations were quite varied, however, three general storylines with individual-case vignettes could be constructed to illustrate how the agency theme appeared in students' songcrafting narrations. *The Peripheral Participation Storyline* included narrations about general agency, choosing one's way of participation in a democracy-aimed setting. *The Experimentation Storyline* mainly included narrations about participation and musical agency related to songcrafting. *The Deep Participation Storyline* included narrations of strong creative musical agency and collaboration in songcrafting.

When interviewed, most students still held strong beliefs about their creative agency concerning composing. The storylines illustrate how, in some narrations, collaborative songcrafting was quite irrelevant, while in others songcrafting was described as an 'educative experience' (Dewey, 1938/LW 12) that enabled strong musical experiences and empowerment. In the case of the latter, creative agency was narrated and the potential for prospective musical creation was seen. Through the experience in songcrafting, these students developed a new understanding of their potential for musical creation, (re)telling themselves as capable composers: "I thought that I can't, but then I could!"

The results in this article show that participation in collaborative activities – as in education overall – produces various meanings, which are neither foreseeable nor easily perceptible. Importantly, from the viewpoint of a teacher-researcher the students' narrated experiences were not always what one might expect on the basis of the teacher's observations or predictions. Therefore the results also highlight the importance of examining students' experiences, as doing so has the potential to enrich meaningful teaching practices and pedagogy. The narrating situation not only provides the teacher with important information, but also helps the students to potentially narrate their musical stories in a constructive way. What was particularly evident was the strong impact of the students' earlier self-perceptions, and their perceptions of their own abilities. For some students, songcrafting enabled an expansion of their abilities, but for some it confirmed

earlier either negative or positive conceptions of themselves. As it was discovered that students may hold firm self-preconceptions, from the music teacher's perspective the important issue becomes how to select musical practices so that students' self-conceptions can form in a positive ways. Perhaps an important aspect of music education could be to learn *how to view and narrate oneself as a lifelong musical learner.*

The students' narrations revealed that they felt that their *potential* for musical action was supported through songcrafting. Interestingly from the teacher's perspective, fashioning equally open and creative spaces did not always result in students voluntarily to taking advantage of becoming active participants. Whereas students valued the participatory democracy-aimed setting in general, agency in songcrafting was often tied to students' perceptions of their own skills and abilities in music.

The article emphasizes that the development of children's musical creativity is socially constructed (e.g., Barrett, 1996; Burnard, 2006a). Therefore, providing equal opportunities to continue being musically creative agents throughout the compulsory school years can support the creative potential of the students. This underlines the need to constantly inquire into how to support everyone's creative agency within music. As some students are inspired by singing and others by experimenting with computers, and as some prefer working alone and others prefer collaborative engagement, the utilization of a wide variety of approaches to engage their creative processes is essential. Seeing *all* children as capable of making creative decisions enables the building of a community wherein creative intentions and attitudes may thrive.

The results of the variation in students experiences concerning songcrafting practice have implications for music education practices, which would benefit from both the inclusion of a variety of opportunities for students to create their own music, and from the addition of sensitively facilitated collaborative creation processes. Moreover, the results call for a deeper understanding of the power of narration in educational practices. The ways in which we narrate ourselves and our students as capable or not matters, and this may further influence one's willingness to try new things.

The results suggest that collaborative creation — including both the process and the documented product — may facilitate the building of meaningful and enduring learning experiences within music. This is turn prompts us to question how the habituated "knowledge acquisition" and "participation" perspectives might best be interwoven with "collaborative knowledge-creation" within music (see Paavola et al., 2004). Composing must not be seen in opposition to transmitting tradition, but as one of the possible methods through which we can search for ways to support students' agency throughout their school

years, in which *knowing* a shared repertoire within the culture is one essential part, but more emphasis could be placed on its creation. The topic of documented and shared songs and the significance of being collectively engaged in a song's 'oeuvre' (Bruner, 1996) was clear in the data. For example, "This is definitely *my* piece" and "this is *our* song" were common expressions that imply the importance of own creation.

In all, ongoing research on teaching practices is needed to examine how to support every student's potential to take part, and to find ways in which every student can have positive experiences within school music. In this thesis, I argue that experiences of agency could promote encountered meaningfulness in learning, and that such substantial meaningful experiences would be best remembered. In addition, the results encourage research that further examines the role of peripheral participation, which Lave and Wenger (1991) suggested could be also seen as a potentially empowering position, whereby students learn from a distance. Finally, the results suggest acknowledging the perspectives that emphasize the meaning of examining students' narrated experiences, especially over a long-term research frame, as well as the meaning of teachers' perceptions and presuppositions regarding the practices they chose to implement in the classroom.

5 Discussion

This teacher inquiry aimed to better understand the case of songcrafting through which wider issues concerning collaborative creation and the potential to support creative agency in school music education were discussed. This was examined through three articles published in established peer-reviewed international journals. After a short summary of the three articles, I will discuss the results of the inquiry (5.1), and evaluate the methods, research choices, and success in achieving in the research task (including issues of reliability and validity in the research as a whole) (5.2 and 5.3). Finally I will reflect upon the lessons learned during teacher inquiry into soncrafting practice (5.4).

In Article 1 it was argued through a philosophical discussion that recognizing and mediating students' initiatives have the potential to support meaningful learning, and that situation-originated learning helps us to conceive music education as a creative endeavor. The potential to seize learning initiatives in teaching-learning situations was exemplified through songcrafting practice. The article adopted Dewey's understanding of education as a social practice that aims to create optimal conditions for inquiries that may further the meaningfulness of experience and therefore potentially contribute to one's quality of life (see Dewey 1916/MW 9: Chapt 1; 1938/LW 13). The study had an instrumental emphasis (see instrumental case study, Stake, 1994) on the songcrafting case, and called for a temporal and more practical and intrinsic viewpoint from the teacher.

In Article 2 the teacher's reflection-on-practice focused on the long-term emergence of songcrafting practice. By seeing the teacher as a constant co-learner alongside her students, the creative capabilities of both teacher and student were highlighted. This view has potential to transform teaching practice by creating a classroom community that emphasizes collaborative creation, inquiry, and collaborative 'oeuvres' (Bruner, 1996). The article argued that when adopting a collaborative inquiry view, in which both the teacher and students are active and capable agents in teaching-learning situations, and where individual creative endeavors are recognized and valued, the practices can be explored, stretched, expanded, and created together. Issues regarding reproduction and collaborative creation concerning both musical practices and musical works were also discussed. The teacher's viewpoint on the songcrafting practice highlighted the need to study students' narrations of their experiences concerning this practice.

The results of Article 3 suggest that collaborative creation — including both the process and the documented product — may facilitate the building of meaningful and enduring learning experiences within music. Importantly, the students' narrated experiences of the

songcrafting practice were varied and did not always reflect the teacher's observations or predictions. Through the narrations, the strong influence of students' earlier experiences prior to songcrafting became clear, and this is something that teachers need to be aware when developing their practices. Furthermore, the results encourage adopting a holistic view both concerning the students' musical activities in the classroom (see Fowler, 2014) as well concerning collaborative learning overall. The article concludes with a discussion about how education produces various meanings, which are neither always foreseeable nor perceptible. This underlines the importance of examining students' experiences, also through long-term research, in order to develop meaningful teaching-learning practices and to support meaningful learning.

5.1 Recapitulation of the results of the inquiry

Creative agency in relation to collaborative composition was framed to be the focus of this long-term teacher inquiry in a Finnish classroom context. Based upon an examination of the case of songcrafting practice carried out in the three research articles, issues concerning future challenges to the wider contexts of music education and its research are next raised. The results of the three Articles (see Chapter 3) concerned 1) the meanings of grasping onto and exploring student initiatives both in terms of collaborative composing and the collaborative creation of meaningful teaching-learning practices (Article 1); 2) the meanings of a teacher learning at work through long-term reflection-on-practice (Article 2); and 3) the meanings of examining students' experiences of teaching-learning practices (Article 3). These three lead to the discussion of 1) Creative agency and democratic learning communities; 2) Creative agency and transforming practice; and 3) Creative agency and composing with regards to both teacher and student agency.

Creative agency and democratic learning communities

Community and agency. The case of songcrafting demonstrated how the learning community can be built. If a learning community is one where "susceptibility" exists and each individual is considered to be "accountable" (Barnes, 2000) each agent may both initiate and complete acts in that community (see Bruner 1996, p. 36). A collaborative and enabling learning environment builds upon trust, acknowledges multiple possible positions for all of its participants, and aims towards democratic configurations. These conditions may, for instance, include positions in which the teacher acts at times as the transmitter of tradition, and at other times as a scaffolder, supporter, and co-learner in creative collaborations. Such learning communities, when viewed from the perspective of the whole school and schooling system, also allow the teacher to be an agent who

transforms classroom practices with her students. Varied positions to participation are also possible for the students in a community that supports agency. The framework of 'situated learning' (Lave and Wenger, 1991) recognizes that through legitimate peripheral participation in a community of practice it is also possible to slowly transition to full participation.[79] On the one hand, supporting learners' agency involves respecting their pace, which may be seen as something of special importance in practices that center on creation. The importance of respect is also acknowledged within creativity research. On the other hand, there are ethical concerns if some students constantly choose to be peripheral participants. Here the teacher's skills and her knowledge of her students are crucial. Confronting the participatory culture requires that the nature of the teaching-learning situations are supportive, everyone is seen as a potential contributor and negotiator, and that each person has equal access to opportunities to experience full participation. To make the situation equal means that a more conscious effort, as well as modeling and encouragement, may be needed for some students to take part in collaborative creation.

Democracy and agency. As evident in the analysis of students' experiences of songcrafting, sustaining a democratic learning community with a class is not straightforward. Although the songcrafting situations were democratic according to the teacher's ideals, they were not always experienced as such by the students, and did not automatically lead to democratic participation in the collaborative action. As it is crucial to be recognized within and connected to one's community, asking how democratic the community is if it allows some of its participants to constantly remain on the periphery is a deeply ethical question. Therefore, the issue of how to support participation is of great concern. As seen in the case of songcrafting and in Article 3, the actions of active students encourage less active to take part. Thus, the behavior of one's peers and getting esteem from one's peers can be seen as an especially important incentive to participate (see Heinonen & Halonen, 2007; also, Sintonen, 2012). In this study, despite the teacher's intentions to create spaces for students to take part in creative collaboration, not everyone became enthusiastic. From the perspective of a democratic learning community it may then be asked: Does everyone need to create music? Is musical creation intrinsically good? And furthermore, is it 'sufficient' democracy if everyone is offered equal possibilities to take part but some choose not to? These questions urge us to deliberate upon the meanings and aims of education.

79 Importantly, in songcrafting some students started out participating fully from the beginning.

Creativity and agency. As the current overall atmosphere as well as the curricula (NCCF, 2004, 2014) emphasize developing the creative capabilities of all citizens, music education should be expected support this aim. It is important that every student becomes acquainted with and has experiences with multiple creative collaboration configurations, whether from the peripheral or central positions. Because the fear of creativity and creative failure may present itself, for instance, as silent disengagement, withdrawal, or even disruptive behavior (see Burnard, 2012, p. 2), multiple ways of participation are needed.

Creative agency and transforming practice

A practice that a teacher chooses to use from year to year because it somehow 'works' or 'feels good' from the teacher perspective may not always be the best practice from the perspective of the student. How does one then know what practices need to be transformed and what kept? Gardner, Csikszentmihalyi and Damon (2001) state that "Doing good work feels good" (p. 5). In an educational context, however, the music teacher's mere experience of a practice that feels good is not sufficient evidence in support of meaningful learning, because the work must also feel good from the perspective of the learner. When these two perspectives do not agree, some transforming is required as has argued to be the case in music education (see e.g., Small, 2010; Fink-Jensen, 2013).

In a real learning community everyone is seen as a potential contributor. In communities of practice the dualities (participation-reification, designed-emergent, identification-negotiability, and local-global) may be seen as forces that balance, create and sustain a community of practice (see Wenger, 1998, p. 66). These dualities are inseparable and dynamic, being in a state of continuous change in which the tensions may be constrictive or creative.[80] If the learning community (e.g., community of teachers, classroom community) is supportive, thinking out of the box becomes possible. This is a crucial matter as constant change is a fact in our society and educational change has remained a problematic area both for policy makers and for practitioners (Priestely & al. 2012). For instance, Priestely and others (2012) see that teachers are increasingly required "to act as agents of change" (p. 191) which can be seen to apply both to curricular work and transforming practice.

---

80 These dualities were also present in the three articles about the songcrafting practice. For instance, meaning was created through participation in the songcrafting practice, and the practice was reified through participation. The identification-negotiability duality occurred when searching for how students perceived themselves and how they saw their possibilities to contribute to the direction of the learning community, including both the issues of power and belonging. The inquiry as a whole has explored the question of designed practices and emergent practices, and these practices have aimed to discuss the global through the local.

Seen from the school level, a principal who encourages creative collaboration enables change and development within the community, and the same applies within the classroom between the teacher and her students. Supporting creative agency within the community enables interaction and innovation and it becomes more possible to transform practice through the change of ideas. In a classroom community, such an approach does not diminish the role of the teacher who remains responsible for achieving the curricular goals. However, by being sensitive to the situation-originated student initiatives and impulses, deeper learning, engagement and student agency may be achieved and new practices may emerge.

Creative agency and composing

Throughout this inquiry, *composing* has been viewed as a creative activity, and the need to acknowledge children's musical creativity and capabilities has been emphasized (see also, Nilsson & Folkestad, 2005, p. 35). One important aspect of songcrafting as a form of collaborative composing is that sensitive support, according to the needs of each student or group of students, accompanies the creative process. This scaffolding, and sometimes co-composing, by the teacher aimed to support the students' creative agency. The premise was that through the experience of sensitively assisted composing, the students accumulate experiences that will potentially lead to future musical creation either alone or with others. The act of composing has been seen here potentially as both the realization of creative agency and as a means of supporting a person's creative agency.

Student agency

During the process of songcrafting, students' creative agency appeared strong, for instance in situations where they expressed their ideas in clear ways, like "I'd like there to be a beginning like this...No, that was not like that...It goes like this, Yes, now it is correct!" Additionally, while narrating their composing experiences the students described being active contributors within the creation process, and sometimes described the teacher as a co-creator and sometimes as a documenter and supporter. As demonstrated by the results (Article 3), it was extremely meaningful for students to discover that they were able to compose, and as one of the students expressed, "That I was trusted, that I can!" This can be seen as both empowering and supporting the students' sense of agency. However, the analysis also showed that not all students felt empowered by composing. Thus, it is not possible to argue here that collaborative creation in songcrafting always and unconditionally supports of fortifies creative agency.

Teacher agency

Songcrafting, as just one possible composing practice, aims to support student agency within musical creation by providing scaffolding throughout the process. The necessary level of scaffolding is determined by the teacher in each situation. In this inquiry, the teacher's agency in general and creative agency in particular was described for instance, when the students narrated the teacher as the initiator ("The teacher asked me to compose") or the melody maker, and when the student's described only having agency as the inventor of lyrics (Article 3). Also through my own experiences, teacher agency was strong when I was actively engaged in furthering the process, for instance when playing tunes to inspire melody lines, when asking questions ("How would you like…How could the beginning go…"), when encouraging, or even when 'pulling ideas out' of the student (Article 2). When focusing on certain aspects of teacher agency (e.g., being an enthusiastic scaffolder), other aspects of agency may have been overtaken (e.g., sensitive listening). Allsup and Westerlund (2012) suggest that teacher professionalism and teacher agency are viewed as bound by the moral demands of education. The teacher's way of "choosing acts and activities, and the intelligence and care with which she acts, arises from how she sees herself, her students, and the social and musical problems they share." (pp. 126–126). As a result, it is important to acknowledge and analyze teacher and student agency.

Collaborative agency

In many cases collaborative agency was attained. This was expressed when students narrated the flow of the collaborative composing process and when they experienced togetherness as we-the-composers and we-the-capable. The student and teacher agency was not an either-or question, but was often expressed being intertwined. For instance, this was seen in expressions like, "you encouraged, and then I invented, and then we continued." Narrating our classroom as 'we-the-classroom composers' was another form of expressing the connective power of collaborative creation. However, as earlier discussed, there were students also who felt themselves unconnected to the class-composer's group which implies a need to further develop ways of engaging everyone.

Experiencing agency

Some of the elements that supported or hindered the potential to experience creative agency in songcrafting are illustrated in Figure 3. These elements apply both to the students and the teacher.

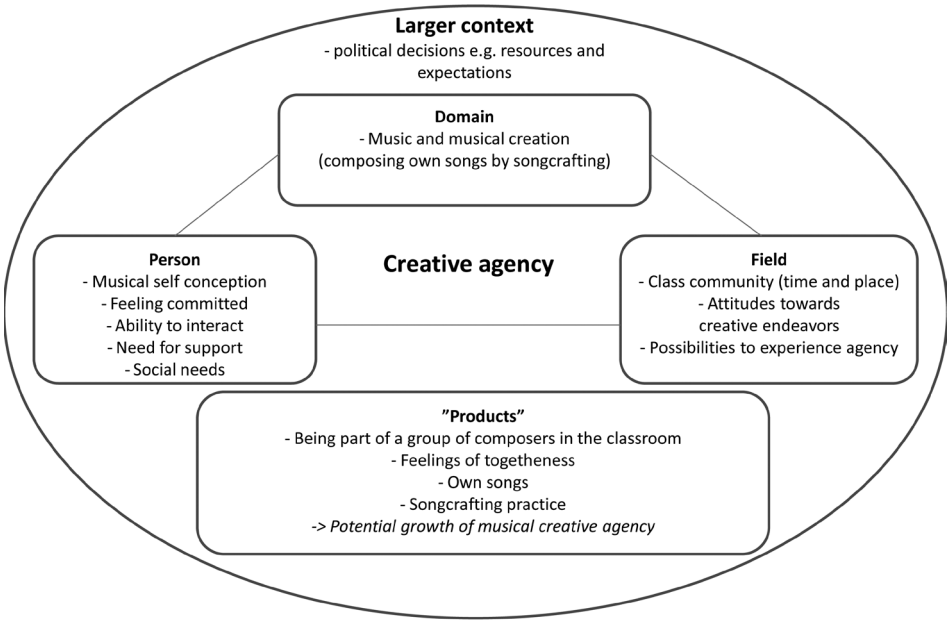


Figure 3. Elements that support and hinder the potential to experience creative agency in a classroom (formulated based upon the ideas presented by Csikszentmihalyi, 1999)

As is common in creativity research, Figure 3 is structured as a triad of person, field, and domain (Csikszentmihalyi, 1999). The classroom community is seen as a field in its micro context. Within this field, at a certain time and place, the participants' attitudes towards creative endeavors within the domain of music are crucial. Besides the stable surroundings, the classroom consists of individuals (the teacher and students) who belong to the class community and bring with them their earlier experiences and self-conceptions. How the individuals interact, communicate their intentions, and support each other during creative endeavors is essential. All of these together create the overall atmosphere, which affects the situations and allows the individuals to experience themselves as potential contributors within the classroom. In addition to the elements presented in Figure 3, other wider issues outside of the classroom context affect whether creative actions in the classroom will be supported or hindered. These involve, for instance, the political decisions (e.g., group sizes, resources), and expectations put into education.

Documenting, sharing, and agency

When creative collaboration in composition has been carried out, it is important to share the outcomes with other people by talking, performing, and demonstrating (see Craft, 1999, p. 24). Also for instance Kaschub and Smith (2009) have accentuated the importance of the teachers to allow and encourage young composers to finish their works in ways that they can be shared. The meanings of sharing and documenting songs was very clear in the data and was also often strong among the students who were peripheral participants while composing those songs. Interestingly, sharing the songs within the classroom community seemed to fortify group belonging regardless of the person's level of participation in the process of composing the songs. The meanings were in the interactions, encounters, and collaborative efforts that were stored in concrete products including drafts, notations, songbooks and CDs, which could later be returned to. This can be conceptualized as collective pride in collective work that Bruner (1996) also addresses when discussing on 'oeuvres'. Collective pride is not totally dependent on the individual agency that occurred in-action, but on belonging to a group with shared experiences that are seen as important.

5.2. Methodological and ethical reflections

The chosen research methods for this study involved recalling, narrating, and analyzing past events to examine the meanings of a teaching practice ex post facto. As with all research choices, these involve advantages and challenges which shall be contemplated in the following sections.

5.2.1 Issues of methodology

Inquiry as stance has been the adopted approach in this research as a whole. This issue has been discussed Section 2.3.2, and will be further elaborated on *Ethical issues* (Section 5.2.2) as well as when discussing the *Lessons learned through teacher inquiry into songcrafting practice* (Section 5.4).

Recalling is based on valuing experiences as a form of knowledge. The strengths and weaknesses of understanding people's experiences through various research approaches are reviewed for instance by Chawla (2006, p. 364), who emphasizes the importance of questioning the meaning and use of memories in research. In my inquiry, recalling holds meaning because it involves examining 'what stays' of educational practice, or what aspects of the practical experiences of the lived classroom have some kind of value, worthy of being remembered years later, and potentially contributing to one's further actions.

This involves the assumption that both positive and negative memories are of value to one's future. Furthermore, recalling is not concerned with accuracy, but is regarded as a construction of one's experiences and does not need to be verified by another person.[81] Chawla (2006) explains, that recalling is often connected to questions of "the validity of autobiographical memory, as memory is the medium that selects and interprets the significant events" (p. 359) that are then narrated to researchers.

Memories are argued to be quite "accurate about the general course of events" (Chawla, 2006, p. 363, see also Wagenaar, 1986), but research on memory confirms that there is inaccuracy with regard to precise details (Chawla, 2006, p. 363, see also Ross, 1997). Furthermore, events that are personally very important produce "more vivid and accurate memories" (Chawla, 2006, p. 363) than events that are not so important to the person. In Wagenaar's (1986) study concerning autobiographical memory over six years, it was found that pleasant events were better recalled than unpleasant events. Chawla (2006) notes that "Research into significant life experiences is only as valid as the autobiographical memory on which it is based" (p. 363). Chawla (2006) also reminds us that when moving through our lives, "what matters most to us are not precise details about the past, but how we interpret and use the past in meeting the challenges of the present and in anticipating the future" (p. 364). Therefore, although the facts of the events are important, the interpretations made by those who experience them are more important.

Research conditions during the process of narrating influence the accuracy of recall, and when "prompts or cues" are related to events to be recalled (e.g., words, images, sounds, songs), the memories are seen to increase both in number and detail (Chawla, 2006, p. 364). In this inquiry, songs in the form of notations, CDs and singing were used as prompts. However, "unconstrained recall" (Chawla, 2006, p. 364) could have been used instead, which might have produced different responses. The method of posing questions and encouraging narration in the research situation is crucial.

Being aware of the importance of the manner in which the recalling process is guided (e.g., Boeije, 2010; Chawla, 2006), and viewing the emotional intensity of the interview situation as a co-constructed process (Riessman, 2008, pp. 31–32), I aimed to give the students space to formulate their thoughts and attempted to keep the questions open-ended. The interviews had a conversational tone, including "attentive interviewing" (Boije, 2010, p. 63) and "attentive listening" (Riessman, 2008, p. 26).

---

81 In turn, accuracy of details are of special importance in law cases.

Conversational forms as a personal experience method are seen to support equality amongst the participants (e.g., Clandinin and Connelly, 1994, p. 422). In such conversational approaches flexibility and caring for the experience as described by the other are also considered to be vital.

Accordingly, this inquiry did not aim at confirming the accuracy of events, but at examining how a person narrated his or her agency and viewpoint of the songcrafting practice. As an insider, I was very familiar with the practice's 'formative events' (Cochran & Smith, 1993). In all, the importance of recalling in this research is not about whether the students recall "correctly", but about what they gain through the process of narrating past experiences, for example what they may learn about themselves. The narrations are not seen as representations of the past events or earlier experiences, and the essential value of recalling does not come from reviving the past as it "really happened", but from re-evaluating earlier experiences from one's own experiential point of view (see Barrett & Stauffer, 2009a; Bendien, 2012; Hoffman & Hoffman, 2008). As meanings are constructed and changing, the students are seen to make sense of the past through the process of narration (Riessman, 2008, p. 8) and to "give meaning to their experience of temporality and personal actions" (Polkinghorne, 1988, p. 11). Told experiences are seen as meaningful and "true" in the interview situation, and as such serve as a basis for examination.

The focus in this study is on how the students (re)tell their agency within musical creation, aiming to produce "results that are believable and verisimilar" (Polkinghorne, 1988, p. 161) in a resonant work (see Barrett & Stauffer, 2009b).[82] However, as Lincoln and Denzin (1994) remark, verisimilitude is contextual and it can always be challenged (p. 580). They explain: "Challenges to verisimilitude in qualitative research rest in the simple observation that a text is always a site of political struggle over the real and its meanings. Truth is political, and verisimilitude is textual." (p. 580). They further raise forth the important question of whose verisimilitude is in question.

In this thesis, it has here been my aim to bring forth "multiple versions of reality" (Lincoln & Denzin, 1994, p. 580). However, I also acknowledge that as the author of this research these versions have unavoidably been filtered though my personal meaning-making, writing and learning processes.

---

82 Barrett and Stauffer (2009b) conceive of resonant work especially within a narrative inquiry frame work as "respectful to all those involved, responsible to the public good, rigorous procedurally and in presentation, and resilient in its ability to speak not only here and now, but also across time and place and to varying constituencies." (p. 3).

Analyzing narrations. Having experienced the creation processes that the students described from the teacher position and my familiarity with the students potentially enabled a deeper view during the analysis.[83] Analyzing other person's narration, required special awareness and sensitivity, for there is the possibility of misinterpreting and misunderstanding the original meanings. However, the analysis might have been shown for the students to 'verify' the made analysis. Yet, qualitative analysis is always a researcher's interpretation based on her selected viewpoints and conceptual basis, and is therefore never repeatable as such. The issue of analyzing narrations also holds wider meanings. It is therefore important to recognize and analyze the meta-narratives of the curricula as well as the meta-narratives of music education and conceptions of creativity. Furthermore, it is important to recognize how we all – teachers equally as students – narrate ourselves as musical life-long learners.

5.2.2 Ethical issues

Ethical issues are discussed largely in research conduct literature (e.g., Barrett & Stauffer, 2009a; Boeije, 2010; Clandinin & Connelly, 1994; Sargeant & Harcourt, 2012). The ethical guidelines provided by the Finnish Advisory Board on Research Integrity were followed throughout this research process aiming to the responsible conduct of research (Ethical principles..., 2009; The responsible..., 2012). The guidelines for responsible conduct of research (2012) were followed concerning, for instance 1) issues of accuracy in conducting research, and in recording, presenting, and evaluating the research results; and 2) the methods applied for data acquisition as well as for research and evaluation, which aimed to conform to scientific criteria and be ethically sustainable. In the publications I aimed to communicate the research results in an open and responsible fashion. I have also aimed to 3) take account of the work of other researchers by respecting their work, citing their publications appropriately, and giving their achievements the credit and weight they deserve. The guidelines for 4) complying with the standards set for scientific knowledge in the planning and conducting of research, in the reporting of research results and in the recording of data obtained during the research; as well as for 5) acquiring the necessary research permits; and 6) being aware of the researchers' rights, responsibilities, obligations, and questions concerning archiving and accessing the data were also followed. Finally, 7) sources of financing and conflicts of interest or other commitments relevant to the conduct of research were consistently reported when they existed (e.g., mentioning grants, teacher-researcher stance, and co-writing in Article 1). (see The responsible..., 2012).

83 It is also possible to argue that my familiarity with the students could have made the analysis more difficult because of the personal involvement.

The following section addresses the responsible conduct of research as described by the Ethical principles (2009). This involves 1) respecting the autonomy of research subjects; 2) avoiding harm; and 3) privacy and data protection. These issues were of special concern in article three which is based on the experiences of the students and deals with the narrations of their personal experiences.

Respecting the autonomy of research subjects (Ethical principles, 2009, p. 5) was seen as an important issue. As the interviewed students were 'minors' (aged 11–16), special attention was put to into treating them respectfully and equally as required by The Constitution of Finland (1999, Suomen perustuslaki)[84] and Articla 12 of the UN Convention on the Rights of the Child (2015). Participation in the research was voluntary and based on "informed consent" (e.g., Boeije, 2010, p. 45). Permission for the students to participate in the recorded interviews was requested from the school principals.

As the guardian has the right to decide on a child's personal matters, the consent of both the guardian and student were required in order to respect the students' autonomy and the principle of voluntary participation (Ethical principles, 2009 p. 7). All were informed that I had been the students' teacher and that the topic of the recorded interview was the students' experiences of songcrafting (see Appendix 5). The consent form included my contact information in case they wished to ask for additional information regarding the study. The participants were also informed that they had the right to choose whether to take part in the interview.

Avoiding harm, as mentioned in Ethical principle*s* (2009), and "treating subjects with respect and reporting findings in a respectful way" (p. 8) was of great importance. As the study included interaction in the form of interviews, the importance of treating the students "politely and with respect for their human dignity" (p. 8) was important. I aimed to make each interview an appreciative encounter.

Seeing the interview situation as a co-constructed process (Riessman, 2008, pp. 31–32) I aimed to give space for the students' thoughts by formulating open-ended questions and using 'attentive interviewing' (Boije, 2010, p. 63) and 'attentive listening' (Riessman, 2008, p. 26). Such conversational forms are seen by Clandinin and Connelly (1994, p. 422) as supporting equality, flexibility and caring for the experience described by the other.

84 See Chapter 2 - Basic rights and liberties, section 6 paragraph 3.

Entering into a research relationship with my former students required an awareness of the ethical dimensions of the researcher-participant relationships were crucial, for there was the potential to 'shape their lived, told, relived, and retold stories' (Clandinin & Connelly, 1994, p. 422). As reflected upon in Article 3, although my position as their former teacher may be seen as problematic due to power issues (e.g., if the students have the courage to be honest with a former teacher), knowing the students and the local 'micro' context (Riessman, 2008, p. 54), or the 'scene' (see Clandinin & Connelly, 1994, p. 416), also had benefits.

In Finland it is common for the classroom teacher to travel with her class from one grade to the next, thereby enabling deep knowledge of one's students. This was the case for me. Thus, our former shared situations and my knowledge of these situations from the inside enabled me to create interviews situations where the atmosphere was sensitive, and this comfort and trust between the researcher and interviewee enabled a "more open and giving" sharing of experiences (Polkinghorne, 1983, p. 267). However, I acknowledge, that for some students it may have been more difficult to express their experiences to their former teacher, especially in the case of their negative experiences.

Privacy and data protection. The protection of privacy, a right protected by the Constitution of Finland, includes the protection of the data throughout the collection and processing of research data and the publication of results (Ethical principles, 2009, p. 9). Although the data for this inquiry does not include any deeply delicate or sensitive matters, confidential and respectful writing concerning those studied was an aim throughout the writing and publishing process, for instance pseudonyms were used to respect privacy and maintain anonymity (Ethical principles, 2009, p. 9). Care was taken in handling and storing of the data, for instance by storing the data only in personal computers, personal external hard drives, and in printed form. The data will continue to be stored in these locations after the completion of the research. While collecting data through interviews, creating field texts, and writing the research, great importance was given to the emotional and ethical aspects, such as care and responsibility for the research participants, anonymity and fictionalizing (see Barrett & Stauffer, 2009a; Boeije, 2010; Clandinin & Connelly, 1994).

5.3 Evaluation of research choices and succeeding in the research task

This inquiry has contributed to the field of music education by narrating its practices in new ways, and offering ways of seeing music education as ongoing shared inquiry. The findings of this inquiry resonate with the theoretical perspectives that emphasize making the most of collaborative and situated social activities (e.g., Rogoff, 1990, 1998; Sawyer & DeZutter, 2009).

Considering the overall choices of the inquiry, first, the long-term frame may be seen as problematic from the viewpoint of validity, for much of the data is based upon recalling and reflection (see Chawla, 2009; also Section 5.2.1). Long-term research, however, provides opportunities to see the bigger picture and changes that may have occurred. Also, it can be argued that when recalling past events the most important issues have remained while not so important faded. Although action research (e.g., Carr & Kemmis, 1986) could have provided a structure for studying long-term change in practice, this approach was not chosen because when the practical inquiry into songcrafting begun, the focus was on the students' experiences, not on how the practice had changed.

Second, the issue of teacher as researcher has been debated for decades, and has both advocates and critics (e.g., Hammersley, 1993; Cochran-Smith & Lytle, 2009). Through the years, teacher inquiry and practitioner research have been criticized, amongst other things, for being egoistic, too personal, and unreliable (e.g., Bullough & Pinnegar, 2001; Cochran & Smith, 2009, p. 47; Hammersley, 1993). These criticisms claim, for instance, that a person who studies his or her own practices is unable to see the challenges, because teaching practices and teaching are closely linked to one's professional identity. This has also been of concern in my inquiry, as especially in the beginning I partly aimed to verify the meaning of songcrafting. During the inquiry process, however, my critical lens sharpened, and I adopted the wider aim of developing music education practices in general. Another criticism of practitioner inquiry relates to the basic assumptions about the nature of inquiry and knowledge and the role of these assumptions have for the inquirer in interpreting and improving practice, as Cochran-Smith and Lytle (2009, p. 47) suggest.

As discussed in section 2.3, teacher inquiry involves several advantages (e. g., knowing the context deeply). Therefore this approach was chosen to help make visible the challenges present in songcrafting practice.[85] This inquiry emphasizes that whatever the chosen

85 Practitioner as researcher involves the duality of roles and working from the 'inside' (Cochran-Smith and Lytle, 2009). This stance differs radically from the various research approaches that focus on practitioners as topics of study or as informants for other researcher's inquiries.

position, there are always both advantages and disadvantages that "take on slightly different weights depending on the particular circumstances and purposes of the research" (Hammersley, 1993, p. 433). There is no position that "guarantees valid knowledge; and no position prevents it either" (ibid.). This includes being an insider or an outsider. Adopting the standpoint of practitioner research and inquiry as stance was a purposeful choice. As a Finnish teacher educator I also wanted to apply what I teach to my student teachers, one possible way of being a teacher researcher.

Third, the inquiry frame was focused on creativity, especially composing at school, and teacher and student agency. However, as every inquiry has the possibility of looking something from multiple directions, so too is the case in this inquiry. An alternative and perhaps even more fruitful frame could have been to concentrate on the teacher's learning. This would have allowed more focus to be laid on literature concerning research into the learning teacher issue, important perspective for a teacher educator. Also, paring frames of agency and a long-term view may not seem so conventional, because agency is more often addressed in in-action or on-action process settings carried out directly after the processes of action. Furthermore, perhaps concentrating solely on teacher agency or student agency, rather than both, could have provided deeper knowledge. My choice, however, was to include these both for the collaborative aspect was so evident within the songcrafting process and I wanted to include both to get a richer picture of the whole. Multiple ways of addressing these complex matters are needed, and different configurations and focuses are possible in the future. A curriculum development framework might also have provided an important main frame, or been given a stronger emphasis. This choice would have focused more on issues concerning the written and experienced curricula that are topical for Finland as it prepares to adopt a new national curriculum for comprehensive school in 2016. The possibilities and challenges of adopting the new curriculum are discussed later in this report, especially in the Implications and Conclusions part.

The chosen research methods in the three articles involved philosophical inquiry, teacher-reflection and student interviews analyzed with qualitative methods (see Chapter 4). The aim of the philosophical inquiry in Article 1 was to explore songcrafting practice with Deweyan tools in a teacher inquiry to learn of experience. Dewey's ideas also provided a fruitful approach that could be linked to the creative process models. It should be noted that philosophical considerations and examinations are dependent on the chosen viewpoint, and as in all research, other choices are always possible. The inquiry could have also been carried, for example, from the viewpoint of Kolb's (1984) experiential learning that emphasizes experience as the source of learning and development.

The insider view and the meaning of the researcher's choices are especially visible in Article 2, which is based on my teacher-researcher reflections of the lived pedagogical situations. Generalization was not the aim of this article nor in the thesis as a whole. Instead the article sought to examine the general through the personal and exemplification. The method of data collection for Article 3 was semi-structured interviews, carried out several years after the students' songcrafting experiences in order to find out what, if anything, had remained in their memories. Recalling has its challenges, but as indicated earlier, the 'correctness' of the memories was not the aim. Rather the students' chosen narrations were seen as interesting on their own (see Section 5.2.1). The narrations were analyzed from an agency perspective and by the teacher-researcher. The latter can be seen on the one hand as problematic, for the researcher was not 'neutral', and on the other hand as beneficial, as I was familiar with the situations from the inside and could therefore understand what was being described. Furthermore, the results are dependent upon how plausibly the analysis and constructions are written in the research text, and how verisimilitude (see Lincoln & Denzin, 1994, pp. 579–580) is achieved. Adopting a qualitative inquiry perspective, I decided to not only "look for connection and consonance, but also to recognize that different perspectives, voices, and experiences exist and can *inform"* (Barrett & Staffer, 2009b, p. 2, emphasis added). Such information may be utilized when developing practices.

5.4 Lessons learned through teacher inquiry into songcrafting practice

Teacher inquiry

By reflecting on my concrete experiences in the classroom, and by learning *with* and *from* my students, I discovered how to be a creative teacher agent, collaborative creator, and creator of pedagogical practices. However, this long-term inquiry was not always problem free. I faced many of the challenges discussed above (see 5.3) related to my chosen stance as practitioner inquirer and these strengthened my belief on the claimed and commonly held conception that practitioner research must constantly justify itself and its methods. I learned that researching one's own work is challenging, just as I was warned in the beginning and throughout the research process. When taking this dual position of teacher and researcher, I am convinced that practitioners have enormous possibilities to research and develop their work and that their insider knowledge can be deeply enriching and valuable. The so-called more detached research approaches have a different emphasis, and these should not be seen as contradictory to teacher as researcher approaches. However, I believe that inquiry as stance at its best benefits both practice and research, but at its worst makes both difficult. I strongly emphasize that it is important for teachers to become enthusiastic inquirers, and to share their experiences in multiple ways, including both

practical and scientific inquiries written as blogs or research reports. It is also crucial for students to be given opportunities to narrate their experiences of implemented practices, as well as the ways in which they would like to develop their learning. Co-constructing the curriculum and learning projects with the students can increase meaningful learning for all.[86]

During this inquiry I found support for thoughts - and against my thoughts - for my arguments from others' research that I reviewed during the 10 years and discussing with others. The teacher-researcher's work is not easily separated from one's emotions for the teacher identity is present when doing research and also when receiving feedback as a teacher inquirer. This was especially true during the beginning stages of this inquiry, for instance, when I became confused by fellow researchers comments such as, "You have affected children's ideas." Later, however, such comments helped to see also the critical perspective and they helped me understand that we as researchers can hold different approaches to creativity and collaborative creation, and both approaches have their place. Receiving both critical and supportive feedback has also raised my awareness about the variety of ways of supporting and giving feedback to my own students and student teachers. Every teacher and teacher educator benefits from being at times positioned a learner and newcomer in the field as it helps make oneself more sensitive to one's own way of interacting with students.

The inquiry process as a whole has been challenging for several reasons. First, being a generalist teacher (one who teaches all subjects) means that my wide range of interests and holistic view made it difficult to focus and demarcate this inquiry. Second, knowing the students brought difficulties because each student is unique, and therefore each could be the focus of his or her own article or research project. As noted by Barone (2001) enduring outcomes of teaching-learning situations may result from both the impact the teacher has on her students and vice versa. I sometimes regretted my choice of aiming to understand the holistic picture of the songcrafting practice and how students narrated their experiences of it. However, in the future it is possible to return to the data, and/or acquire new data, and write deep personal accounts. Third, as the teacher inquiry was a long-term process, my focus was transformed through the accumulated experiences of working, reading, researching, and becoming a mother of two children. At the same time, engaging in long-time research, at some time teaching and researching simultaneously, at other times being a full-time researcher or a teacher in a practice school has strengthened my 'reflective being' (Karlsen, 2014).

---

86 For instance, Priesteley et al., (2012) emphasize the meaning of teacher agency in curriculum making and change.

The process of inquiring into the songcrafting practice, a practice that had become a 'habit' which I implemented because it 'felt good' and seemed to work, was valuable for me as a teacher, teacher educator and as a researcher. As a teacher and teacher educator, it has raised my awareness about how to facilitate and scaffold the collaborative process, how to critically examine whether my acts really support student agency within the process, and how to better engage everyone. As a researcher, it also allowed me to not only further songcrafting practice, but to discuss through the case of songcrafting issues of collaborative creation and how to support creative agency within music education at schools which are important questions for teacher education, especially at the point when the new curriculum is about to come into operation.

Songcrafting practice

As a practice, songcrafting should be considered only one possible approach to composing in the classroom, and it may be developed further in different situations. Songcrafting involves the teacher's sensitive facilitation, and is therefore challenging in big groups and in one hour per week teaching. A teacher also needs to vary the methods she uses with the same group of students in order to invite all students to participate in creative musical activities. For instance, some students prefer composing in groups while others prefer composing alone, and some students become more engaged through the use of instruments while others are drawn to technological devices.[87] The potential to advance songcrafting involves, for example, the use of new technology that has developed rapidly during the years. Mobile devices such as tablets and mobile phones are easily available and are valuable tools for documenting musical ideas that suddenly arise, for instance in the unexpected moments of collaborative creativity in the classroom or when a student is walking home from school. These tools preserve the ideas so that they may later be developed into a song. During this inquiry the songs were mostly notated by the teacher for practical reasons. Notation took time and it can also be seen as confirming teacher agency instead of student agency. Faster ways of documentation using technology and searching for approaches that would support student agency in the documentation process could also be developed in the future.

87 For instance, it has been argued that using ICT in the creation processes eases and 'democratizes' the creative process, enabling success for all, regardless of formal musical training (Ward, 2009). This issue also appeared in the data for the Article 3.

Teacher inquiry into the songcrafting practice confirmed some of my earlier observations while altering others. The teacher's perspective does not fully cover the variety of student experiences. Without taking the time to listen to each student the teacher can only make guesses. Importantly, I also found that what appeared to me to be enthusiastic or peripheral student participation was not always the case. It is therefore essential to learn about these experiences from the students themselves (see Article 3). In practice, ways of finding out about the student's experiences can include self-evaluation systems, reflection portfolios, and other possible tools. This is also emphasized in the 2016 Finnish National Core Curriculum (NCCF, 2014), that calls for making visible how the students learn to learn and reflect on their experiences through the years. Documenting a student's compositions through the years, for instance, potentially enables him to recall and narrate on his learning.

6 Implications for practice

This inquiry has examined creative agency and the potential meanings of collaborative creation in school music through the teacher's insider-view and long-term inquiry into songcrafting. The inquiry was carried out by using viewpoints from philosophy, teacher-reflection, and the students' narrated experiences.

Several implications for practice from this inquiry as a whole are presented in this chapter. For the inquiry to be successful, new practices and shared systems of coordinated actions should be created for further inquiry. In the following, therefore, the challenges that may arise when aiming to realize the ideal of supporting creative agency in education will also be contemplated.

6.1 Supporting creativity at school

Because creativity is in general valued within our societies (e.g., Florida, 2002; Robinson & Azzam, 2009, also Muhonen, 2010a), it is worth considering "why creativity is not afforded more importance in schools, which are the main socializing agents of children" (Sternberg & Kaufman, 2010, p. 475). Tensions and dilemmas concerning creativity and school have been discussed throughout the years in educational literature (e.g., Amabile, 1989; Burnard, 2006b; Craft, 1999, 2006). The issue of realizing creative agency within education is closely connected to 1) the conception of creativity, 2) the valuation of creativity, and 3) allowing interactive spaces for 'collaborative emergence' (Sawyer, 2003; Sawyer & DeZutter, 2009) and collaborative inquiries in schools.

The conception of creativity

One reason creativity is not emphasized in education may be that teachers view creativity as something that is too pretentious for students (e.g., Sternberg & Kaufman, 2010, p. 476), partly due to the baggage associated with C-creativity. It may be that teachers see creativity as "a superordinate skill one masters only after one has acquired a knowledge base and learned to think critically about it" (Sternberg & Kaufman, 2010, p. 475, emphasis original). Thus, the conception of creativity still needs to be expanded, discussed, and made concrete. We need to ask, what is actually meant by creativity in an educational context? If our goal is to promote pupils' creativity in primary classrooms—in both music and other subjects—teachers will benefit from conceiving creativity as something that is attainable for all. From this standpoint, creativity may be seen as an overall approach to

life (Csikszentmihalyi, 1997; Uusikylä, 2001 and 2002). In this conception, the potential to create and to express oneself are more important than assessing the quality of the product (Burnard, 2006c).[88] In music education, such a conception of creativity would mean viewing everyone as a capable creator of music, and providing suitable media and support.

The valuation of creativity

As creativity is generally valued, and as demands to actualize creativity have not always changed teaching practices, there is a clear need to inquire into how to support creativity in schools. Facilitating creativity requires a curriculum that is favorable towards creative occurrences, leaving time for exploration. It also calls for supporting teachers' skill and will levels concerning creativity both in pre-service and in-service training. In addition, supportive political, institutional and school level decisions regarding, for instance, favorable spaces and group sizes are required.[89]

Alowing interactive spaces for collaborative emergence and collaborative inquiry

Based upon the results of this inquiry, I argue that by allowing spaces for situation-originated initiatives, 'collaborative emergence' (Sawyer, 1999, 2000; Sawyer & DeZutter, 2009) and collaborative inquiries, while skillfully weaving in the aims of the curricula, teaching-learning situations have the potential to support the creative agency of both the teacher and student, and to therefore also support the potential to attain meaningful learning. This approach highlights the importance of the teacher's tactfulness, interactive skills, knowledge base, and values, as well as her willingness to plunge into joint inquiry with her students. Emphasis on such collaborative emergence also challenges the current international "accountability regime" (Cochran-Smith & Lytle, 2009, p. 34), which needs to be reconsidered from the perspective of creativity and agency. Conventional standardized tests, as Sternberg and Kaufman claim (2010, p. 475), do not value creativity, and at worst even discourage it. Reward systems used for teachers in some countries based on their students' test scores also do not support creativity, and do not encourage creative agency and collaborative creation. But then, basing sole emphasis on situation-originated

88 Burnard (2006c) also states that there has been "a shift away from large-scale studies aiming to measure creativity in children's composition, towards ethnographic, qualitative approaches, and to research focusing on the actual site of operations and practice." (p. 111).

89 The issue of the number of students in the classroom needs consideration. It has been acknowledged that handicrafts and domestic science should be studied in groups that are half the normal size but music, which is also strongly handwork, requires much side-by-side guidance, and is based on the producing of sounds, is sometimes taught in groups of more than 30 students. This certainly makes it difficult for the teacher to support her students' creative agency. It is understandable that teachers easily focus on singing and listening in such circumstances.

learning or collaborative emergence would challenge the meaning of common aims that schools are used to base their curricula. Again, the important mediator intertwining these in meaningful ways is the teacher. From the perspective the results of my research it is important to consider what is the balance between the scripted vs. structured and letting space for improvisation, collaborative emergence and inquiry (see also Sawyer, 2000). It may be argued, that in order to be meaningful for the students, collaborative emergence and inquiry play an important role, for they provide spaces for acting as a worthy agent within the community.

6.2 Embracing primary school music

Because primary school music education reaches the entire population, what is learned there is significant. Reaching everyone includes responsibility. School music education has the potential to support the musical development of children and their creative agency within music. It can be an important social forum where, at its best, 1) meaningful interactions are provided in which the students acquire and build knowledge, values and musical understanding, through which they learn to perceive and narrate themselves as musically capable; and 2) students experience creative agency within music, for instance through composing. However, education may also have the opposite effect. It is therefore important that efforts are put into ongoing inquiries into implemented practices. This especially concerns composing which has often been seen as "add-on" practice (see Hickey, 2012).

Meaningful interactions and narrating oneself as musically capable

One of the main advantages of school is that it provides a social community in which to enact and practice skills needed within the wider community. It is essential to support the students' self-confidence in varied musical activities, also with regards to musical interactions (e.g., Juntunen & al., 2014; Small, 1998). Through successful musical experiences, students can develop their individual and social agency, which may be used in future, yet unimagined situations (see Juntunen & al., 2014). This view is also supported by the results of a case study by Ruokonen and Ruismäki (2015). They suggest that artist-teacher co-operation and learning through the arts are worthwhile tools to develop pupils' social skills and learning in Finnish primary schools, and that these tools could be utilized more. Thus, musical education practices may be developed to be more participatory and agency enhancing. For instance, repertoire could emphasize "we chose, we composed, we collaborated, I partook" instead of "we sang the songs the teacher chose." Supporting students' creative agency within music education requires that, from the early years,

students' musical narratives, or the stories of their musical selves, are "I can." These narratives need to be developed in positive ways throughout a child's music education.

Creative agency and composing

As previously mentioned (Chapter 2), despite the emphasis on musical creation in the Finnish curriculum (NCCF, 2004), composing is rarely experienced by students at school (Juntunen, 2011). Therefore, in the future composing needs to be seen as an essential way of being musically active, or to use Small's (1998) term 'musicking', within the meaningful interactions of school music education. In this inquiry, I have argued for a view within music education that sees everyone, not just the 'musically skillful', as having the potential to be creative and to compose. These creative potentials must be supported in music education in schools. Creativity may be enabled through composition, and by enabling creativity, compositions may emerge. Viewing composing as a 'craft' that is possible for all, as is writing and drawing, is the basic idea behind the songcrafting concept. Although C-creativity could oppose this view arguing that we might lose 'our common musical base and shared repertoire', whatever that is[90], if we only focused on composition and creativity, I argue that these are not opposites but have the potential to be mutually enriching. Composition is always a matter of innovation and tradition (see e.g., Heiniö, 1984; Elliott, 1995). To be active agents in our musical culture, we need to perceive ourselves as competent and capable at least to some extent. Thus, instead of solely enjoying the already made music in the past, it is important to be an active agent. Furthermore, when creating new music, we at the same time take part to the reconstruction of the past because our cultural experiences influence what is created.

6.3 Implications for the teacher's position within composition

As presented earlier (Section 3.3), the case of composing in schools – when implemented – has been addressed in a variety of ways (e.g., Barrett, 2003; Barrett 2006a; Dogani, 2004; Glover, 2000; Kaschub & Smith, 2009; Strand, 2006; Wiggins, 2011). A controversial issue has been whether or not the child's creative process 'should be interfered' with, or, whether or not to guide the creative process. Although from a therapist's perspective this debate is understandable, from an educator's point of view it seems questionable that the child's creative processes would not be 'interfered' with and the child would 'remain free of adult's influences'. This argument seems to refer to the belief that a child either has

90 As discussed earlier, this is deeply contextual.

or does not have innate creative capabilities that are to be left just as they are and to be developed at the child's own pace. From a measurement-centered stance, this approach enables the division of children into either 'high-creative' or 'low-creative' categories.

If we agree with the current socio-constructivist learning theories, one's earlier experiences are accumulated in interactive social worlds which involve interaction. In that sense none of our creative actions may be seen as 'purely' our own. The question, new for whom? is thus essential also from the perspective of education. For instance, one's own songs are at least new for the student composer herself, even though the songs may not always be new for the teacher or from the perspective of Western, art, popular or other music cultures.

As power relations inevitably exist in all situations, including educational ones, the nature of interaction is what matters. Formal teaching-learning situations set responsibilities for both the student and the teacher. As in all interactions, the possibility that the individuals involved would be precisely at the same level is unlikely. In turn, all participants - whether child or adult, more or less knowledgeable - may be considered potential contributors and collaborators who can learn from each other.

It may be asked whether being democratic and dialogical is in contradiction with being a teacher. This question refers to the responsibilities held by the teacher as the leader of the class. As education is also based on target-oriented curricula, certain frames exist, and the teacher has the responsibility of realizing the aims of the curriculum, and determining how the learning will proceed. This also involves introducing the students to new, relevant skills and knowledge, through structured activities in which student progress and achievement are evaluated (Green, 2002, p. 184). These responsibilities are not, however, in contradiction with the aim of being democratic and dialogical. As this inquiry has attempted to articulate, through her deep knowledge of the curriculum, the teacher can be flexible and make use of her students' constructive initiatives into collaborative inquiry. With skillful guidance, she can achieve both the needed dialogical participation and the aims of the curriculum. This inquiry has suggested that making the most of pedagogical situations in a learning community and supporting each participant's creative agency benefits from a situation-originated perspective interlaced with curricular goals. This calls for tactfulness and situational awareness on the part of the teacher.

To guide or not to guide?

As discussed earlier (Chapter 3), some researchers view composing as the students' independent task which is not to be interfered with, while others suggest that the teacher can have a substantial role in encouraging and channeling the students' creative impulses while composing (e.g., Muhonen, 2010b; Ruthmann, 2007; Wiggins, 2011). The teacher can, at best, facilitate students "immersion" in musical world, to use Swanwick's (2008)[91] term, and promote "the growth of their musical autonomy" (p. 12) as was described also in the data of this inquiry. Like Swanwick (2008), I believe that immersion and musical autonomy are best enabled when the music educators have sufficient musical skills, care about "the musical quality and the richness of musical encounters" (p. 20), and also themselves take part in the musical processes (see Swanwick, 2008, p. 20). Ojanen (2000, p. 21) also sees the educational relationship as reciprocal mutual influencing. When talking about the supervision of adults, Ojanen suggests that the ultimate content of the guidance arises of its intensity. In other words, how one surrenders to the process, and how much one dares to give of oneself (Ojanen, 2000, p. 8). Similarly, when facilitating composition by young students, the way one is and interacts in the situation as an educator is of great importance. Even when aiming to support students' processes, the educator may inhibit the processes either knowingly or unknowingly by being tied to tradition and its conventions. Guidance requires true interaction and genuine dialogic relationship (see Ojanen, 2000, p. 8). The purpose of guidance is to support the growth and agency of the one being guided.

The teacher's position during the process of musical creation, therefore, involves situational inquiries regarding when and how to guide the process or to take part. I agree with Kanellopoulos (2012) who believes that improvisation and composition offer possibilities for realizing democracy and dialog. He says that "It is exactly in moments of improvising and composing that students are immersed in processes of (musical) meaning-making...The teacher is not applying pre-established criteria but works with the students on the basis of what they are making" (pp. 165–166). This inquiry has also argued that working with the students has the potential to be democratic, dialogical, and agency building education but also includes challenges, especially in big groups.

It is sometimes explained that assisting students with their composing processes complicates assessment. This raises the question of diversifying assessment techniques. The Finnish curriculum for 2016 (NCCF, 2014) also emphasizes multiple forms of evaluation. Therefore, creating new ways of showing ones' learning should be developed.

---

91 Swanwick (2008) uses the term 'good-enough teacher', referring not to a 'laissez-faire' teacher, but to a teacher who care about "the musical quality and the richness of musical encounters"(p. 20) and has sufficient musical skills.

If the compositions must be graded, which has been argued to hinder the creation process (e.g., Craft, 2006; Uusikylä, 2001), the assessment may be carried out while composing with the child. Assessing-in-action enables close observation and the asking of clarifying questions, which result in a richer understanding for assessing the process and product, as well as the student's thinking. When the teacher arranges the learning situations so that she has time to partake in the creation processes and interact with the students, she can evaluate the collaborative processes, which may provide rich information regarding student commitment, musical and interactional skills. In such situations I cannot see why an educator, whose curricular aims involve for instance offering meaningful learning situations (NCCF, 2004), should not tactfully facilitate the child's creation processes.

This leads to the conclusion that the teacher should tactfully guide the students, offer didactic frames when inviting students to create music, and be ready to vary her methods to enable creative music making for all children (see also Nilsson & Folkestad, 2005, p. 35). I also agree with Dogani (2004, p. 263) who concludes that teachers should participate in creative activities with the children. Thus, it seems justified to argue here that participating in the creative process together with children should be more widely practiced in education. In such approach the teacher, as an adult who is equipped with more experiences, is viewed as one of the learners.

6.4 Implications for pre-service and in-service teacher learning

Professional identity has been built differently in different times (see Atjonen, 2008).[92] Today, creative collaboration, flexibility, tolerating uncertainty, and lifelong learning are expected from professional practitioners. Furthermore, an inquiring attitude may be seen as a "mark of the professionalism of teachers", as Jorgensen (2008, p. 281) suggests.[93] However, while attending compulsory school many of today's teachers did not experience creative activities or composing nor did their teacher education provide opportunities to develop pedagogical skills in this area. As a result, "they are largely on their own in finding methods" (Sternberg & Kaufman, 2010, p. 475). This demonstrates also the need to develop pre-service teacher education and mechanisms for learning at work to support creative teaching and learning, teachers' creative agency and lifelong learning.

---

92 Atjonen (2008) presents three processional identity building systems: 1) the craftmanship identity (master-apprenticeship model), 2) industrial identity (rules, standards for learning, and control), and 3) post-industrial identity (distributed decision making, flexibility, tolerance of uncertainty).

93 Jorgensen (2008) continues that it is "crucial to empower teachers to expect and use these freedoms and to offer imaginative possibilities for exercising our professionalism in myriad ways" (p. 281).

Supporting creative teaching and learning

The teacher holds a central position and constantly acts as a model both implicitly and explicitly. Therefore, it is extremely important for the teacher to experience processes of musical (and other forms of) creation to understand such processes and to have the courage to engage with creative situations with her students. Such experiences should be built into teacher education and continuing teacher training. It is not easy to change the tried and trusted methods, and the tradition of "teacher-directedness" is strong and durable (e.g., Green, 2002, p. 178). When aiming towards creative agency and transforming practices suitable for new situations, the role of teacher education is crucial. Writing a lesson plan is an essential part of teacher education, which helps the student teacher understand the span of a single lesson and its possible structure and seeing one lesson as part of the whole. It should be taught, however, that a plan is a 'good friend', not a 'dictator'. A 'good friend' helps establish the emphasis and focus of the lesson, but is flexible and allows the lesson plan to be deviated from it if the situation calls for inquiring into other important issues that could further learning.

Often the most efficient learning occurs when the students' initiatives and impulses are used as the basis for shared inquiry. As Rikandi (2012) has shown in her participatory action research in the Finnish teacher education context, creative collaboration and redesigning practices are also possible in teacher education contexts when the teacher educator accepts the role of co-inquirer. Changing existing practices benefits by an exploration of how to act in new and different situations, collaboration and sharing of experiences. Crossing the lines of what has been done before may sometimes feels threatening, however, in order to discover new horizons and new ways of acting in music education, taking an inquiring and creative stance is necessary. Creative teaching during teacher preparation studies challenges the traditional large group lectures, and requires innovation as well as economic investment. Reflection on how to best support the learners' creative agency and the teacher's position is needed at all levels of teaching and learning. Furthermore, as has been discussed in this inquiry, it is crucial that tested pedagogies for guiding creative processes are shared with others (e.g., composing pedagogy with its multiple possible forms).

Supporting the teacher's creative agency and life-long learning

It is important to consider how to support the teacher's agency during pre-service and in-service, so that they are encouraged to critically question and creatively transform, reconstruct and create their practices. This include, for instance, collaborative creative projects during teacher education, allowing time for research, reflection and supplemental

education while working, and building practical support mechanisms for life-long learning at work. There is also a need to clarify what is meant by teacher learning, because different conceptions "lead to very different ideas about how to improve teacher education and professional development, how to bring about school and curricular change, and how to assess and license teachers over the course of the professional life span" (Cochran-Smith & Lytle, 1999b, p. 249). It makes a difference whether teacher learning is seen along the narrative that knowing more directly leads to teaching better, or whether schools are seen as places where creation, exploration and innovation are enabled and supported.

There is also a difference if teachers are seen as 'employees' or if their individual and collective "intellectual capacities" as practitioners are acknowledged and utilized for developing education (Cochran-Smith & Lytle, 2009, p. 118). Every teacher needs to find ways that work best in the learning situations in which he or she interacts. It is also necessary for teachers to develop practices through inquiry, reflection and documentation. Thus, teacher learning should include possibilities to discuss, narrate, and reflect upon one's creative efforts, and provide resources for carrying out research, sharing and publishing. This, in turn, requires time and periodic relief for a full work load. In the light of my research, the most important source of information for learning at work may be the educational situations and the listening to the students' initiatives.

6.5 Suggestions for future research

With regards to future research, suggestions concerning agency and creativity research, practitioner research and inquiry as stance, inquiry into practice, and inquiry into students' experiences are discussed below.

Agency and creativity research

This inquiry encourages future research to examine, through diverse research designs, how agency and creative agency may be supported in music education, and how meaningful practices, especially related to composing, are built and rebuilt. This entails, for instance, a further examination of the diverse teacher-learner positions in classroom interactions, and of the learning spaces themselves, as well as the development of technological devices for music learning in schools. In line with the "collaborative turn in creativity research" (Sawyer & DeZutter, 2009, p. 91), exploring group creative processes and creative emergence in education may lead to new insights in creativity research and inform educational practices.[94]

Practitioner research and inquiry as stance

Inquiry as stance provides multiple possibilities for learning at work and enriching teaching practice. However, as discussed in this inquiry, even today, practitioner research is still often undervalued, difficult, and relatively rare, and therefore needs to be made more feasible (Cochran-Smith & Lytle, 2009, comp. Hammarsley, 1993[95]). The value of teacher-researcher approaches, at best, deepens both teaching and researching, thereby enriching the teacher's "reflective being" (Karlsen, 2014).[96] When one reflects upon one's practice, practices may be developed further, and one gets more possibilities to make choices in subsequent situations due to one's capability to better notice the nuances and details of the situation. In short, one becomes aware of the qualitative richness of the situation instead of just letting it pass unnoticed. Inquiry as stance, however, involves possible downsides (see Section 2.3.2). On the one hand, it is possible that the research will not proceed because teaching takes time, and the teacher's thinking is tied to practical issues. On the other hand, time spent reflecting and researching may take away from the amount of time spent planning. For some teachers the belief that teaching practices could always be better may lead to feelings of frustration as for others such a view is inspiring.

Therefore, it is extremely important that teachers are provided with possibilities to carry out research either independently or in collaboration with university researchers. Potential obstacles to practitioner research may be overcome by building scaffolds for its implementation. Such scaffolds include, for instance, allocating time for reflection, research and writing as part of the work of teachers and teacher educators.[97] So often the day-to-day teaching work is just so demanding that there is little time left for anything else. Therefore, it is important that time for research will be allotted in a teacher's schedule. Teachers and students have great potential for developing meaningful practices through both practical and scientific inquiries, and this should be supported.

---

94 Such approaches may involve for instance examining how creative products "emerge collaboratively from groups for instance through interaction analysis" as suggested by Sawyer and DeZutter (2009, p. 91). They further note that, many creativity researchers have recently started to focus on the role of collaboration and context in creativity, calling this as the "second wave of creativity research", and as a "collaborative turn in creativity research" that leads us to understand more deeply "how new things are created—not only by solitary individuals, but also by collaborative teams and social networks" (ibid. p. 91).

95 Hammarsley (1993, p. 441) aimed to counter the proposal that the roles of teacher and educational researcher should be integrated, which is advocated in much advocacy of teacher research. He was not arguing, however, that teachers should not engage in reflection and inquiry.

96 A term used by Karlsen in a supervision session, May 19th, 2014.

97 Here, the focus is especially on school teacher educators in a Finnish context who need to interlace theory and practice in their work with student teachers. In recent years, teacher educators in Finnish practice schools have carried out research on their own time because the sabbatical system has been eliminated. It is important to rethink how teacher educators' professional growth through research may be supported in the future.

Inquiry on practices

The forthcoming Finnish curriculum of 2016 (NCCF, 2014) requires music education to be built in ways that support the learners' creative agency within music. Also the former curricula (e.g., NCCF, 2004) have emphasized such approach. It is therefore important to further examine the obstacles that have often kept this requirement as a peripheral practice. Future research concerning creative collaboration and the meanings of the implemented practices is needed. This research should focus on inquiring into in-the-moment situations as well as the long-term perspective, including reflection-in-action, reflection-on-action (Schön, 1983) as well as reflection-on-practice (see Muhonen, 2014). To develop teaching-learning practices, both teacher reflection and learner reflection is essential. Viewing practices from the perspective of experience is also emphasized in the writings of Dewey. When the learning community inquires into and develops its practices collaboratively, the participants' group membership is potentially strengthened. Furthermore, as emphasized here, it is important to document, publish, and share such developmental work so that the practices of others may also be further developed. Utilizing the possibilities of quick electronic publication and interaction, for instance blogs (e.g., Killeavy & Moloney, 2010), provide multiple possibilities to collaborate within professional field and learn from each throughout the career.

Inquiry into student's experiences

In an educational context, the importance of acknowledging and making connections to previous experiences is often dismissed. Educators and researchers need to pay more attention of students' experiences of teaching-learning practices, because what is written in the official or planned curriculum often differs from the experienced curriculum. Furthermore, the teacher's experiences may also differ significantly from those of her students (see, Juntunen, 2011; also, Article 3). Examining student' 'lived experiences' (van Manen, 1990) is significant because in the Finnish curriculum (NCCF, 2004) the fostering of meaningful experiences is an important goal. The most important information about learning comes from the actual or received curriculum, which "is the reality of the pupil's experience" (Kelly, 2013, p. 11). To examine this 'reality', students should be asked about their experiences. Whether they actually narrate the 'reality' of their experiences, however, is debatable as discussed earlier (see 5.2.1), but experiences are true to the experiencers' themselves. Researching the students' experiences can therefore lead to the construction of potentially meaningful educational practices.

6.6 Suggestions for the adoption of curricular aims

As discussed in this inquiry, in Finland, as in many other countries, the 'planned or official curriculum' and the 'received or experienced curriculum' (see Kelly, 2013) seem to differ when it concerns composition and creative collaboration within music education. As the curricular aims concerning the implementation of musical creation have not been widely adopted into educational practices over the last several decades, new approaches are required so that more can be done to strengthen the role of musical creation.

As stated by Seikkula-Leino (2007), "curriculum reforms should focus on promoting teachers' professional development, streamlining local curriculum work and developing core components" (p. 9) concerning each subject matter. Linking professional growth and teacher reflection to curricular renewal enables changes in teachers' attitudes, beliefs and actions, and through these changes, teaching-learning situations and students' learning may also change. Within music education, this underlines the need to further discuss the issues of creativity and agency in education. Thus, when developing local curricula from the national core curriculum, support for adopting the national curricula aims and support for making local focusing is needed. It is also essential for teachers' pre-service and in-service training to include deep familiarization with the national core curriculum. Teacher training throughout the career should be supported by public authorities and provided for every teacher. Too often the curriculum remains abstract words even through the document could instead be seen as an important everyday tool. If seen as an everyday tool, however, the form of the document and formulation of its text is crucial. For instance, thought could be given how the curriculum could be presented using technology so that it would be inviting and inspiring both in appearance and easy to understand in content.[98]

Educators can play key roles in the design, implementation, and evaluation of educational reform, without the need to rely solely on the decisions made by policymakers and administrators (see Cochran-Smith & Lytle, 2009). Kelly (2013) also stresses that, "in all successful curriculum development and implementation the teacher is the crucial element" (p. 13). As discussed in Chapter 2, however, there are tensions concerning teacher agency, because teachers are expected to "maintain the overall authority for educational policy" (Campbell, 2012, p. 183) acting as "agents of socialization as well as change agents" (ibid.).

98 However, having had the possibility to be one of the eight-member group for forming the music part of the National Core Curriculum of Finland for the year 2016, this is not an easy task.

Viewing teachers as 'the crucial element' has sometimes led to teachers being seen as crucial for the realization of others' thoughts without questioning or offering insights of their own. Cochran-Smith and Lytle (2009) even acknowledge that, "There is no question that the current regime of scientifically based research and evidence-based education positions practitioners as the recipients of other people's knowledge" (p. 11). This highlights the importance asking what we mean by teacher agency overall and in relation to the curricula and assessments. The results of such deliberation are political in nature and reveal the underlying values of our society and (see Campbell, 2012, p. 183). Additionally it is necessary to consider, what do teachers "strive for as a result of their own agency and what do they similarly aim to facilitate in their students' ongoing development of agency?" (Campbell, 2012, p. 184).

In Finland, the process of creating the 2016 National Curriculum is an example of collaborative reform. It has been made into a participatory process, in which teachers and administrators have been invited to contribute to the draft several times. This has been made possible through a transparent long-term process facilitated by technology. Although such an approach is time consuming, it has the potential to give teachers more ownership of the curriculum compared to top-down models.[99] Although the current process of writing the Finnish curriculum has been based on transparency and inquiry, the end product is be the norm upon which local curricula are created. How the support mechanisms are built will determine how challenging or not it is to implement the new curriculum. If the teacher is to be considered the 'crucial element', special emphasis should be put to support their work when adopting the new curriculum. The teachers' in-service education is necessary during curricula reform because, as seen in practice, well-formulated curricular sentences alone do not suffice. Furthermore, teacher agency must allow for creative agency in curricular implementation, which necessitates deep knowledge of the curriculum.

As the Finnish curriculum is intended to be quite open compared to "centralized control" curricula (Kelly, 2013, p. 14) and "pre-packaged programmes" (ibid.), teachers will need practical scaffolding and in-service training focussed on the new curriculum and workshops on how to use it to create local curricula.[100] However, such support should

99 For instance, the UK's current curriculum has been criticized for having been implemented using a top-down approach (Kelly, 2013).

100 Although the word 'training' sometimes connotes being compliant, it is used here as it is used by Finnish teacher training schools to refer to teacher education. Finnish teacher training schools are part of the universities and aim to support teacher agency and an inquiring attitude. The terms 'pre-service' and 'in-service teacher education' might be clearer, and perhaps their future could be discussed in Finland.

focus on situational needs, rather than providing "teacher-proof" packages to be accepted and adopted by teachers "in the precise form that the central planners had in mind" (Kelly, 2013, p. 14).[101]

Kelly (2013) demonstrates, for example, how in Britain the materials provided in teaching packages, in every case, were adapted and used by teachers in their own ways and for their own purposes, which irritated the project directors. This phenomenon, however, is a good example that teachers have the need to be agents in their work. Programs that are meant to be implemented top to bottom are not always the most efficient. Instead, having a curriculum that provides frames and possibilities for creative agency and collaborative inquiry in the classroom seems to be a more fruitful approach. Even more fruitful this may be when teachers are provided with proper support and training.

It is essential to clarify the value basis for the curricula. Although creativity has been and is currently seen as one of the central issues in education, its inclusion has been inconsistent in music education. Therefore, as this inquiry has showed, there is a need to encourage the issue of creativity in practice.

6.7 Contributing to musical narratives and narrating music education

Within the narrative theory of human existence, the focus of attention is "on existence as it is lived, experienced and interpreted by the human person" (Polkinghorne, 1988, p. 125). From this perspective, experiences are understood to be a continuum along which present experiences build upon earlier ones, thereby shaping those that follow (e.g., Clandinin & Connelly, 2000; Dewey, 1916/MW 9, 1938/LW 12; Westerlund, 2008). The ways in which people and communities narrate themselves is important because according to the narrative viewpoint, humans tend to both construct narratives of their experiences and also summon up their experiences as narratives (Bruner, 2004; Clandinin & Connelly, 2000; Polkinghorne, 1988). Bruner (2004) further explains that narrators not only construct themselves through their narratives (p. 702), but they also eventually verify these narratives (p. 694). Therefore, it is important to become conscious of how musical selves and music education and its practices are narrated. As this inquiry has underlined, the ways in which school experiences (e.g., musical and social) are formed are seen as crucial, for they have an influence on how the students view themselves (e.g., musically and socially).

101 Kelly (2013) particularly criticizes the system in the UK.

Musical narratives. The challenge for music education is how to positively contribute to the students' musical narratives, in other words, how they view and narrate themselves musically, and how to support and promote their creative agency. It is often stated in festivity speeches, that an important role of education is to support and strengthen students' agency and creative agency, so that students may become society's able future decision makers in a rapidly changing world. However, it could be also argued that experiencing agency and creative agency is most important for the experience itself, for one's growth.

As Dewey (e.g., 1938/ LW 13) argued, all genuine learning occurs through one's own experiences. This also concerns one's creative agency in music and life in general. Music educators can support the agentive and collaborative capacities of individuals and groups through the use of musical tools. Creating spaces to experience and have the courage to explore one's creative potential, whether it be through creative music making or other means, is essential when the aim is to support learners' creative agency. However, the experience in itself does not self-evidently lead to learning. Instead it is the meanings that one gives to these experiences that are of essence (Ojanen, 2000, p. 22). Therefore, narration and reflection is also essential in music education, as discussed by Burnard (2006c, p. 127). This raises the issue of how to actually create spaces for reflecting upon the musical narrative one constructs following versatile musical experiences. This returns us to the question of resources and time, namely how can reflection and narration be supported in practice, while emphasizing musical action and experiences? It is through the experience of agency that one learns to narrate oneself, whether inwardly or aloud, as being capable or incapable. Thus, experiencing creative agency and being treated as capable in school music education is important for students, as it enables them to see more possibilities, affordances and nuances in subsequent situations.

Narrating music education. The narrations of music education in official curricula include musical creation for instance in the form of composition. However, narrations from practice, confirmed by research, often seem to differ from curricular texts. Creating and composing music are pushed to the background or neglected completely (e.g., Cheung, 2004; Clennon, 2009; Drummond, 2001; Jorgensen, 2008; Rozman, 2009). Renarrating music education in ways that involve deep engagement in musical creation processes is not easy, because changes in thinking and action include many difficulties and require much effort. Adopting a creative approach to the teaching of music is time-consuming and challenging when the groups are big, and therefore music education practices tend to focus on musical knowledge and reproductive ways of teaching (e.g., Dogani, 2004; Georgii-Hemming & Westvall, 2009). However, if opportunities to think creatively and imaginatively are lost, the full potential of the learning situations and the learners themselves may not be actualized. The need to narrate music education as a field which involves

supporting creative agency is an issue that should be taken seriously. The possibilities for using narration as a tool for change may involve, for instance, publishing teacher inquiries into creation processes in the classrooms, sharing information in media and ICT, tutoring and mentoring teachers, and building teacher communities that collaboratively inquire into new practices to support creative agency (e.g., CADRE, 2009). This collaborative view would emphasize distributing knowledge not only from researcher to researcher, and researcher to practitioner, but also viewing the practitioners as sources of knowledge and knowledge distributors.

7 Concluding remarks regarding the possibilities for supporting creative agency

Concluding remarks end this teacher inquiry on songcrafting practice, which, has aimed at contributing to the continuous engagement and inquiry into and envisioning meaningful music education practices. Throughout this inquiry emphasis has been on situation-originated and learning community perspectives. These perspectives state that it is essential for each person to experience him or herself as 'accountable' and having the potential to contribute to the course of events. The concept of agency, and more specifically creative agency, has been used with the understanding that experiencing agency in the present also benefits one's potential agentive action in future situations due to the idea of the experiential continuum (Dewey, 1938/LW 13).

Several matters are to be considered if we aim to support and develop creative agency in education. First, in teacher education, a stronger emphasis is needed on inquiring into the multiple possibilities for the teaching-learning situations in order to potentially support all participants' creative agency. By providing student teachers with learning experiences in which their creative agency is supported, they are better equipped to both experience creative agency in their future work as teachers and to support the creative agency of their students. The teacher's creative agency may be supported through autonomy and trust. When the teacher has the required skills and confidence, and feels competent and trusted, she enjoys her work (see Vesioja, 2006). When she enjoys her work, she wants to invest to her work, and at the same time she also elevates the interest of her students. The same also applies to students. When they gain confidence, and feel competent and trusted, they enjoy learning. When they enjoy learning music, they want to invest more, and as a result learn more.

Second, practitioner research and teacher-as-researcher could be emphasized as part of a teacher's work and life-long learning. Despite the challenges, these research approaches offer possibilities of developing deep situational and member knowledge which again may lead to interesting discussions and new insights concerning learning and teaching. Practitioner research requires the investment of resources, for instance, sabbaticals or arranging one day per week for research, because doing research alongside full-time teaching is slow and wearing. Researching and developing one's workplace requires the teacher practitioner to see herself, and to be seen by others, as a "knower and agent for educational and social change" (Cochran-Smith & Lytle, 2009, p. 37). Researching and developing teachers and school communities may lead to schools that are sites of

innovation, as Cochran-Smith and Lytle (2009) suggest. Seeing schools as sites of innovation and emphasizing collaborative emergence and inquiry, I believe, also allows the learners (the teachers and the students alike) to experience creative agency, which can be built upon as part of the learners' experience reserve in future situations.

Third, I argue for viewing teaching-learning practices as continuous collaborative inquiry. Teachers learning alongside students could be seen as a vital way for developing education. In this view, seizing fruitful student initiatives can be seen as a way of furthering learning possibilities. Young students, for instance, may possess interesting ideas about how to learn and collaborate with their peers using the newest ICT devices (e.g., Muhonen & Myllyviita, 2013). Adopting a collaborative inquiry approach, in which both the teacher and the students are seen as active and capable agents in the teaching-learning situations, allows for individual creative endeavours to be recognized and valued. Collaborative inquiry also enables teaching practices to "be explored, stretched, expanded, and created together" (Muhonen, 2014, p. 197, Article 2), including varying and developing possibilities for musical creation in the classroom. The importance of mutual recognition during collaborative creation, and narrating "you can" and "we can" both in words and action, are crucial and support the experience of agency in one's learning.

Fourth, if the value of creative agency is expected to expand in Finland and other countries, the creative side of music education needs to be strengthened. In this thesis, I have argued that everyone has the right to experience creative agency during his or her school music education. Just as students may create their own pictures and paintings in visual arts lessons, and stories and scripts in literacy lessons, they also deserve to experience creative agency during music lessons. This cannot occur through curricular aims alone, as has been witnessed over the last decades. Although the curricula provide the aims and a frame, the teaching and situational constraints (e.g., big class sizes, infrequent lessons, local values) may hinder the fulfillment of these aims. When composing, as a way of supporting creative agency, dichotomies such as alone or with others, with or without teacher guidance and assessment, and assigned composing task or free exploration may be seen as being on a continuum, rather than seeing them as either-or questions because in different situations different approaches are needed. Despite the teacher's efforts, however, some students will find both composing and music education to be unimportant and may realize their agency and creative agency in other subject areas.

As a result of this teacher inquiry into songcrafting, I argue that in the context of compulsory school and general music education, the emphasis should be on supporting the development of students' agency and creative agency through experiencing their creative potential in relation to their contexts and abilities, alone and in collaboration with others.

Music education that places musical creation at its core supports students' agency overall, as well as their ability to question and think in new ways. This agency, in turn, potentially also supports the future creative power of society.

This inquiry has highlighted the importance of examining the students' perspectives and experiences of the teaching-learning situations. As noted by Campbell (2012), "Attentiveness to one's own practice as well as to the enhancement of others' (most notably students') well-being and indeed agency is a mark of teacher agency" (p. 183). This view is connected to the examination of the fundamental question concerning all educators at all times, namely, what are we actually educating for, and toward which aims? To develop meaningful teaching-learning practices it is crucial to include the experiences of the students. Therefore, researching the students' experiences through short-term and long-term research is needed. Based on the results of this inquiry, it is proposed that the experiences of students and teachers should be more strongly taken into account and seen as sources for planning and developing meaningful teaching-learning practices. In doing so, student and teacher agency is respected and their voices are heard. This thesis has argued for education to be viewed as a creative endeavor based on the aims of the curricula and acknowledging the importance of human agency.

References:

A

Allsup, R. E. (2008). Creating an educational framework for popular music in public schools: Anticipating the second-wave. Visions of Research in Music Education, 12. Retrieved from http://www-usr.rider.edu/~vrme/v12n1/index.html

Allsup, R. E. & Westerlund, H. (2012). Methods and situational ethics in music education. Action, Criticism & Theory for Music Education, 11(1), 124–148.

Amabile, T. M. (1989). Growing up creative. Nurturing a lifetime of creativity. Buffalo, NY: The Creative Education Foundation.

Anttila, M. (2010). Problems with school music in Finland. British Journal of Music Education, 27 (3), 241–253.

Anttila, M. (2006). Pupils' experiences in Finnish school music education. In A. Juvonen & M. Anttila (Eds.), Challenges and visions in school music education: focusing on Finnish, Estonian, Latvian and Lithuanian music education realities (pp. 102–123). Bulletins of the faculty of education N:o 100. Joensuu: University of Joensuu.

Atjonen, P. (2008). Vieläkö etsimme oikeaa ja hyvää? Aikamme kasvatuksen ja kasvatustieteen eettisiä haasteita. In P. Siljander & A. Kivelä (Eds.), Kasvatustieteen tila ja tutkimuskäytännöt (pp. 113–142). Paradigmat katosivat, mitä jäljellä? Helsinki: Suomen Kasvatustieteellinen Seura.

B

Barnes, B. (2000). Understanding agency. Social theory and responsible action. London: SAGE. (Ebrary Academic Complete: Online Resource. University of Helsinki.)

Barone, T. (2001). Touching eternity: the enduring outcomes of teaching. New York: Teachers College Press.

Barrett, M. (1996). Children's aesthetic decision-making: An analysis of children's musical discourse as composers. International Journal of Music Education, 28(1), 37–62.

Barrett, M. (1997). Invented notations: A view of young children's musical thinking. Research Studies in Music Education, 8(1), 2–14.

Barrett, M. S. (2003). Freedoms and constraints: Constructing musical worlds through the dialogue of composition. In M. Hickey (Ed.), Why and how to teach musical composition: A new horizon for music education (pp. 3–27). Reston, VA, MENC.

Barrett, M. S. (2005a). A systems view of musical creativity. In D. J. Elliott (Ed.), Praxial music education: Reflections and dialogues (pp. 177–195). Oxford: Oxford University Press.

Barrett, M. S. (2005b). Musical communication and children's communities of musical practice. In D. Miell, R. MacDonald & D. Hargreaves (Eds.), Musical communication (pp. 261–280). Oxford, UK: Oxford University Press.

Barrett, M. (2006a). "Creative collaboration": An "eminence" study of teaching and learning in music composition. Psychology of Music, 34(2), 195–218.

Barrett, M. S. (2006b). Inventing songs, inventing worlds: The "genesis" of creative thought and activity in young children's lives. International Journal of Early Years Education, 14(3), 201–220.

Barrett, M. S. & Stauffer, S. L. (2009a). Narrative inquiry: From story to method. In M.S. Barrett & S. L. Stauffer (Eds.), Narrative inquiry in music education. Troubling certainty (pp. 7–29). London: Springer.

Barrett, M. S. & Stauffer, S. L. (2009b). Introduction. In M.S. Barrett & S. L. Stauffer (Eds.), Narrative inquiry in music education. Troubling certainty (pp. 1–4). London: Springer.

Bendien, E. (2012). Remembering (in) the past perfect: Ethical shifts in times. Memory Studies, 5(4), 445–461.

Björkvold, J.- R. (1991). Den musiska människan. Barnet, sången och lekfullheten genom livets faser. Stockholm: RUNA förlag.

Bolden, B. (2009). Body parts, the water cycle, plants and dolphins: Adventures in primary-class composing. General Music Today, 22(3), 8–13.

Boeije, H. (2010). Analysis in qualitative research. Thousand Oaks, California: SAGE.

Breeze, N. (2009). Learning design and proscription: How generative activity was promoted in music composing. International Journal of Music Education, 27(3), 204–219.

Bresler, L. (1998). "Child art," "fine art," and "art for children": The shaping of school practice and implications for change. Arts Education Policy, 100(1), 3–11.

Broady, D. (1994). Piilo-opetussuunnitelma. Mihin koulussa opitaan [The hidden curriculum]. Tampere, Finland: Vastapaino.

Brophy, T. S. (2002). The melodic improvisations of children aged 6–12: A developmental perspective. Music Education Research, 4(1), pp. 73–92.

Bruner, J. S. (1996). The culture of education. Cambridge, MA: Harvard University Press.

Bruner, J. (2004). Life as narrative. Social Research, 71(3), 691–710. [orig. publ. Social Research, 54(1)].

Bullough, R. V. & Pinnegar, S. (2001). Guidelines for quality in autobiographical forms of self-study research. Educational Researcher, 30(3), 13–21.

Bunting, R. (1987). Composing music: Case studies in the teaching and learning processes. British Journal of Music Education, 4(1), 25–52.

Bunting, R. (1988). Composing music: Case studies in the teaching and learning process.

British Journal of Music Education, 5(3), 269–310.
Burnard, P. (2000). Examining experiential differences between improvisation and composition in children's music-making. British Journal of Music Education, 17(3), 227–245.
Burnard, P. (2006a). The individual and social worlds of children's musical creativity. In G. E. McPherson (Ed.), The child as musician: a handbook of musical development (pp. 353–374). Oxford: Oxford University Press.
Burnard, P. (2006b). Reflecting on the creativity agenda in education. Cambridge Journal of Education, 36(3), 313–321.
Burnard, P. (2006c). Understanding children's meaning-making as composers. In I. Deliège and G. Wiggins (Eds.), Musical creativity (pp. 111–133). New York: Psychology Press.
Burnard, P. (2007). Routes to understanding musical creativity. In L. Bresler (Ed.) International handbook of research in arts education, (pp. 1199–1214). Dordrecht: Springer.
Burnard, P. (2012). Musical creativities in practice. Oxford: Oxford University Press.
Burnard, P. (2013). Teaching music creatively. In P. Burnard & R. Murphy (Eds.), Teaching music creatively (pp. 1–11). London: Routledge.
Burnard, P. & Hennessy, S. (Eds.) (2009). Reflective practices in arts education. Dordrecht: Springer.
Burnard, P. & Murphy, R. (2013). Teaching music creatively. London: Routledge.
Burnard, P. & Younker, B. A. (2002). Mapping pathways: fostering creativity in composition. Music Education Research, 4(2), 245–261.
Burnard, P. & Younker, B. (2008). Investigating children's musical interactions within the activities systems of group composing and arranging: An application of Engeström's Activity Theory. International Journal of Educational Research, 47(1), 60–74.

C

CADRE. Creativity, Agency, and Democratic Research in Music Education 2009–2013. (Poster) Retrieved from http://www5.siba.fi/documents/10157/a673448c-39d8-4e15-8ca4-a7d6b576f63f
Campbell, P. S. (1998). Songs in their heads. Music and its meaning in children's lives. Oxford: Oxford University Press.
Campbell, E. (2012). Teacher agency in curriculum contexts. Curriculum Inquiry, 42(2), 183–190.

Carr, W. & Kemmis, S. (1986). Becoming critical: education, knowledge and action research. London: Falmer.

Chawla, L. (2006). Research methods to investigate significant life experiences: Review and recommendations. Environmental Education Research, 12(3/4), 359–374.

Cheung, J. (2004). Mapping music education research in Hong Kong. Psychology of Music, 32(3), 343–356.

Children are telling (2013). (Lapset kertovat -network led by Liisa Karlsson). Retrieved from http://www.edu.helsinki.fi/lapsetkertovat/lapset/In_English/frontpage/index.htm

Clandinin, J. D. & Connelly, M. F. (1994). Personal experience methods. In N. K. Denzin & Y. S. Lincoln (Eds.), Handbook of qualitative research (pp. 413–427). Thousand Oaks, California: SAGE.

Clandinin, J. D. & Connelly, M. F. (2000). Narrative inquiry: Experience and story in qualitative research. San Fransisco: Jossey-Bass.

Clay, M. M. & Cazden, C. B. (1990). A Vygotskian interpretation of Reading Recovery. In L. C. Moll (Ed.) Vygotsky and education. Instructional implications and applications of sociohistorical psychology (pp. 206–222). New York: Cambridge University Press.

Clennon, O. D. (2009). Facilitating musical composition as "contract learning" in the classroom: The development and application of a teaching resource for primary school teachers in the UK. International Journal of Music Education, 27(4), 300–313.

Cochran-Smith, M., & Lytle, S. L. (1993). Inside/Outside: Teacher research and knowledge. New York: Teachers College Press.

Cochran-Smith, M. & Lytle, S. L. (1999b). Relationship of knowledge and practice: Teacher learning in communities. In A. Iran-Nejad & C. Pearson (Eds.), Review of research in education, 24 (pp. 249–305). Washington, DC: American Educational Research Association.

Cochran-Smith, M., & Lytle, S. L. (2009). Inquiry as stance: Practitioner research for the next generation. New York, NY: Teachers College Press.

Craft, A. (1999). Creativity across the primary curriculum. Framing and developing practice. London: Routledge.

Craft, A. (2006). Creativity in schools: Tensions and dilemmas. (first. publ. in 2005) London: Routledge.

Creativity, agency and democratic research in music education (CADRE). (2009–2013). Research projects. Project description. Helsinki, Finland: University of the Arts Helsinki, Sibelius Academy. Retrieved from http://www5.siba.fi/documents/10157/a673448c-39d8-4e15-8ca4-a7d6b576f63f

Creativity, Culture & Education (CCE), 2009–2012. (2009). Founded by Arts Council England, Newcastle on Tyne. Retrieved from http://www.creativitycultureeducation.org/

Creative Industries Finland (CIF). (2011). Coordinator for Development Programme for Business Growth and Internationalization of Creative Industries 2007–2013, a program directed by the Ministry of Education of Finland. Retrieved from http://www.creativeindustries.fi/cif

Creswell, J. W. (1998). Qualitative inquiry and research design. Choosing among five traditions. Thousand Oaks, CA: SAGE.

Csikszentmihalyi, M. (1997, 2nd ed, first edition 1996). Creativity. Flow and the psychology of discovery and invention. New York, NY: Harper Perennial.

Csikszentmihalyi, M. (1999). Implication of a systems perspective for the study of creativity. In R. J. Sternberg (Ed.), Handbook of creativity (pp. 313–315). Cambridge, UK: Cambridge University Press.

D

Davies, C. (1986). Say it till a song comes: Reflections on songs invented by children 3–13. British Journal of Music Education, 3(3), 279–294.

Davies, C. (1992). Listen to my song: A study of songs invented by children aged 5 to 7 years. British Journal of Music Education 9(1), 19–48.

Davis, E. A. & Miyake, N. (Eds.) (2004). Special issue on scaffolding. Introduction. The Journal of the Learning Sciences, 13(3), 265–272.

Deci, E. L. & Ryan, R. M. (1994). Promoting self-determined education. Scandinavian Journal of Educational Research, 38, 3–14.

DeLorenzo, L. C. (1989). A field study of sixth-grade students' creative music problem-solving processes. Journal of Research in Music Education, 37(3), 188–200.

DeNora, T. (2000). Music in everyday life. Cambridge: Cambridge University Press. Department of teacher education. (2006). University of Helsinki. Retrieved from http://www.helsinki.fi/teachereducation/index.html

Dewey, J. (1895-1898/EW 5). Early essays. In The Collected Works of John Dewey, 1882–1953. (2003). (Electronic edition). Charlottesville, VA, USA: InteLex Corporation.

Dewey, J. (1899–1901/MW 1). Essays, The school and the society, The educational situation. In The Collected Works of John Dewey, 1882–1953. (2003). (Electronic edition). Charlottesville, VA, USA: InteLex Corporation.

Dewey, J. (1910/MW 6). How we think. In The Collected Works of John Dewey, 1882–1953. (2003). (Electronic edition). Charlottesville, VA, USA: InteLex Corporation.

Dewey, J. (1916/MW 9). Democracy and education. An introduction to the philosophy of education. In The Collected Works of John Dewey, 1882–1953. (2003). (Electronic edition). Charlottesville, Virginia, USA: InteLex Corporation.

Dewey, J. (1932/ LW 7). Ethics (revised edition). In The Collected Works of John Dewey, 1882–1953. (2003). (Electronic edition). Charlottesville, Virginia, USA: InteLex Corporation.

Dewey, J. (1933/LW 8). How We Think. A Restatement of the Relation of Reflective Thinking to the Educative Process. In The Collected Works of John Dewey, 1882–1953. (2003). (Electronic edition). Charlottesville, VA, USA: InteLex Corporation.

Dewey, J. (1934/LW 10). Art as experience. In The Collected Works of John Dewey, 1882–1953. (2003). (Electronic edition). Charlottesville, VA: InteLex Corporation.

Dewey, J. (1938/LW 12). Logic: The theory of inquiry. In The Collected Works of John Dewey, 1882–1953. (2003). (Electronic edition). Charlottesville, VA: InteLex Corporation.

Dewey, J. (1938–1939/LW 13). Experience and education. In The Collected Works of John Dewey, 1882–1953. (2003). (Electronic edition). Charlottesville, VA, USA: InteLex Corporation.

Díaz, M. & Riaño Galán, M. E. (2007). Creatividad en Educación Musical. Santander: Universidad de Cantabria.

Dogani, K. (2004). Teachers' understanding of composing in the primary classroom. Music Education Research, 6(3), 263–279.

Drummond, B. (2001). The class-room music teacher – inspirations, aspirations and realities. The evidence from Northern Ireland. British Journal of Music Education, 18(1), 5–25.

E

Elliott, D. J. (1995). Music matters. Oxford, UK: Oxford University Press.

Ervasti, M., Muhonen, S. & Tikkanen, R. (2013). Säveltämisen monet mahdollisuudet musiikkikasvatuksessa. [The multiple possibilities of composing within music education]. In M-L. Juntunen, H.M. Nikkanen & H. Westerlund (Eds.), Musiikkikasvattaja. Kohti reflektiivistä käytäntöä. [Music educator. Towards reflective practice]. (pp. 246–291). Jyväskylä: PS-kustannus.

Espeland, M. (2003). The African Drum: The Compositional Process as Discourse and Interaction in a School Context. In M. Hickey, (Ed.). Why and How to teach Music Composition. A New Horizon for Music Education (pp. 167–192). Reston: VA: MENC.

Ethical principles of research in the humanities and social and behavioural sciences and proposals for ethical review (2009). Finnish Advisory Board on Research Integrity. Retrieved from http://www.tenk.fi/sites/tenk.fi/files/ethicalprinciples.pdf

European Year of Creativity and Innovation (EYCI). (2009). Coordinated by the European Commission under the lead of the Directorate- General for Education and Culture, in association with the Directorate- General for Enterprise and Industry. Retrieved from: http://www.create2009.europa.eu/index_en.html

EYCI. European Year of Creativity and innovation. (2009). Retrieved from http://www.create2009.europa.eu/

F

Farish, I. (2011). Helping young songwriters. Canadian Music Educator, 52(3), 41–42.

Fautley, M. (2005). A new model of the group composing process of lower secondary school students. Music Education Research, 7(1), 39–57.

Fink-Jensen, K. (2013). Astonishing practices: A teaching strategy in music teacher education. In E. Georgii-Hemming, Burnard, P. Holgersen, S.-E. (Eds.), Professional Knowledge in music education teacher education (Chapter 8, pp. 139–155). Ashgate. (Online resource bookshelf)

Florida, R. (2002). The rise of the creative class - and how it's transforming work, leisure, community and everyday life. New York: Basic Books.

FNBF. Finnish National Board of Education. (2014). Curricula and qualifications. Retrieved from http://www.oph.fi/english/curricula_and_qualifications/basic_education

Finnish National Core Curricula (2014) http://www.oph.fi/ops2016 and OPS-tuki (support for the curricula process) www.ops2016.fi (in Finnish)

Finnish Teacher Training Schools. eNorssi. (2014). Retreived from http://www.enorssi.fi/enorssi-verkosto/enorssi-in-english

Folkestad, G. (1996). Computer based creative music making. Young people's music in the digital age. Göteborg studies in educational sciences, 104. Göteborg: Acta Universitatis Gothoburgensis. (Doctoral thesis)

Folkestad, G. (1998). Musical learning as cultural practice: As exemplified in computer-based creative music making. In B. Sundin, G. McPherson & G. Folkestad (Eds.), Children Composing (pp. 97–134). Malmö, Sweden: Lund University.

Folkestad, G., Hargreaves, D. J. & Lindström, B. (1998). Compositional strategies in computer-based music-making. British Journal of Music Education, 15(1), 83–97.

Fowler, A. (2014). Composing and performing in the key stage 3 classroom: a study using multi-trait, multi-method analysis. British Journal of Music Education, 31(1), 5–18.

Fredrikson, M. (1994). Spontaanit laulutoisinnot ja enkulturaatioprosessi. Kognitiivis-etnomusikologinen näkökulma alle kolmivuotiaiden päiväkotilasten laulamiseen. Jyväskylä Studies in the Arts 43. Jyväskylän yliopisto.

Fredrikson, M. (2003). Lasten musiikillisen kehityksen tutkimus. (Research on Early Musical Development). In T. Eerola, J. Louhivuori & P. Moisala (Eds.) Johdatus musiikintutkimukseen (pp. 209-215). Helsinki: Suomen musiikkitieteellinen seura.

Freedman, B. (2013). Teaching music through composition. A curriculum using technology. New York: Oxford University Press.

G

Gardner, H., Csikszentmihalyi, M. & Damon, W. (2001). Good work. When excellence and ethics meet. New York: Basic Books.

Gardner, H. (2006). Multiple intelligences: New horizons (2nd ed.). New York, NY: Basic Books.

Gardner, H. (2008). 5 minds for the future. Boston, MA: Harvard Business School Press.

Gaunt, H. & Westerlund, H. (Eds.) (2013). Collaborative Learning in Higher Music Education. SEMPRE. Studies in the psychology of music. Burlington: Ashgate. (Online publication. University of Helsinki: Ebrary Academic Complete)

Georgii-Hemming, E. & Westvall, M. (2009). A transition from school music to music in school to school music once again? Paper presented in The Sixth International Research In Music Education Conference (RIME). University of Exeter. 14–18.4.2009.

Georgii-Hemming, E. & Westvall, M. (2010). Music education – a personal matter? Examining the current discourses of music education in Sweden. British Journal of Music Education, 27(1), 21–33.

Glover, J. (2000). Children Composing 4–14. London: Routledge.

Guilford, J. P. (1950). Creativity. American Psychologist, 5, 444–454.

Green, L. (1990). Assessment of Composition. British Journal of Music Education, 7(3), 191–196.

Green, L. (2002). How popular musicians learn: a way ahead for music education. Aldershot: Ashgate.

Green, L. (2005). Musical meaning and social reproduction: a case for retrieving autonomy. Educational Philosophy and Theory, 37(1), 77–92.

Green, L. (2008). Music, Informal Learning and the School: A New Classroom Pedagogy. Aldershot; Burlington, VT: Ashgate.

H

Hakeneet, hyväksytyt ja opiskelupaikan vastaanottaneet. (2013). Opetushallitus. Finnish National Board of Education. Retrieved from https://opintopolku.fi/wp/wp-content/uploads/2014/01/YO-Hakeneet-hyv%C3%A4ksytyt-ja-paikanvastaanottaneet.pdf

Hakomäki, H. (2013). Storycomposing as a path to a child's inner world. A collaborative music therapy experiment with a child co-researcher. Jyväskylä Studies in Humanities 204. (Doctoral dissertation). Jyväskylä: University of Jyväskylä.

Hammersley, M. (1993). On the Teacher as Researcher. Educational Action Research, 1(2), 425–445.

Hargreaves, D. J. (2012). Musical imagination: perception and production, beauty and creativity. Psychology of Music, 40(5), 539–557.

Heiniö, M. (1984). Innovaation ja tradition idea: näkökulma aikamme suomalaisten säveltäjien musiikkifilosofiaan. Helsinki: Suomen Musiikkitieteellinen Seura.

Heinonen, Y. (1995). Elämyksestä ideaksi – ideasta musiikiksi. Sävellysprosessin yleinen malli ja sen soveltaminen Beatles -yhtyeen laulunteko- ja äänitysprosessiin [From experience to an idea – from an idea to music. A general model of the compositional process and its application to the songwriting and recording process of the Beatles.] (Doctoral dissertation). University of Jyväskylä: Jyväskylä studies in the arts 48.

Heinonen, S. & Halonen, M. (Eds.) (2007). Making Sense of Social Media. Interviews and Narratives. SOMED. Foresight report. Helsinki: VTT.

Hickey, M. (1997). The computer as a tool in creative music making. Research Studies in Music Education, 8(1), 56–70.

Hickey, M. (2003a). (Ed.) How and why to teach musical composition: A new horizon for music education. Lanham: Rowman & Littlefield Education.

Hickey, M. (2003b). Creative thinking in the context of music composition. In M. Hickey (Ed). How and why to teach musical composition: A new horizon for music education. Reston, VA, MENC.

Hickey, M. (2012). Music Outside the Lines: Ideas for Composing in K–12 Music Classrooms. New York: Oxford University Press.

Hoffman, A. M. & Hoffman, H. S. (2008). Memory theory: Personal and social. In T. L. Charlton, L. E. Myers & R. Sharpless (Eds.), Thinking about oral history. Theories and applications (pp. 33–54). Lanham: Altamira.

hooks, bell (2007). Vapauttava kasvatus. [Teaching to transgress - education as the practice of freedom]. (Finnish translation, Jyrki Vainonen). Helsinki: Kansanvalistusseura.

Huberman, A. M. & Miles, M. B. (1994). Data management and analysis methods. In N. K. Denzin & Y. S. Lincoln (Eds.), Handbook of qualitative research (pp. 428–444). Thousand Oaks: SAGE.

Hänninen, V. (2004). A model of narrative circulation. Narrative Inquiry, 14, (1), 69–85.

J

Jenkins, H. (2006a). Convergence Culture: Where Old and New Media Collide. New York: New York University Press.

Jenkins, H. (2006b). Fans, Bloggers and Gamers: Essays on Participatory Culture. New York & London: New York University Press.

John-Steiner, V. (2000). Creative collaboration. New York, NY: Oxford University Press.

Jorgensen, E.R. (1997). In search of music education. Urbana and Chicago: University of Illinois Press.

Jorgensen, E. R. (2003). Transforming Music Education. Bloomington: Indiana University Press.

Jorgensen, E. R. (2005). Four philosophical models of the relation between theory and practice. Philosophy of Music Education Review, 13(1), 21–36.

Jorgensen, E.R. (2008). The art of teaching music. Bloomington: Indiana University Press.

Juntunen, M-L. (2013). Kaiken lisäksi nainen – Ellen Urhon ammatillinen elämäkerta. Helsinki: Taideyliopiston Sibelius-Akatemia.

Juntunen, M.-L. (2011). Musiikki [Music]. In S. Laitinen, A. Hilmola & M.-L. Juntunen (Eds.), Perusopetuksen musiikin, kuvataiteen ja käsityön oppimistulosten arviointi 9. vuosiluokalla. [Assessment of the learning outcomes in music, visual arts and crafts in the final 9th grade of basic education] (pp. 36–94). Koulutuksen seurantaraportit 2011:1. [Follow-up reports 2011:1]. Helsinki, Finland: Opetushallitus [The Finnish National Board of Education].

Juntunen, M-L., Nikkanen, H. M. & Westerlund, H. (Eds.). (2013). Musiikkikasvattaja. Kohti reflektiivistä käytäntöä. [The music educator. Towards reflective practice]. Jyväskylä: PS-kustannus.

Juntunen, M.-L., Karlsen, S., Kuoppamäki, A., Laes, T. & Muhonen, S. (2014). Envisioning imaginary spaces for musicking: Equipping students for leaping into the unexplored. Music Education Research, 16(3), 251–266. Retrieved from http://dx.doi.org/10.1080/14613808.2014.899333

Juuso, H., Lindh, A., Hasari, M., Kumpulainen, K. Lapinoja K-P., Pirilä, P., Raappana, S. & Tiainen, O. (Eds.). (2013). Research-based school and teacher education. Publication of Finnish teacher training schools. Oulu: University of Oulu, Oulu University Teacher Training School.

K

Kaikkonen, M., & Uusitalo, K. (2005). Soita mitä näet: Kuvionuotit opetuksessa ja terapiassa [Play what you see: Figurenotes in teaching and in therapy]. Helsinki: Kehitysvammaliitto [The Finnish Association on Intellectual and Developmental Disabilities (FAIDD)].

Kaisto, L., Muhonen, S. & Peltola, S. (2004). Musiikin mestarit 1–2. Helsinki: Otava. (book for students and guidebook for teachers).

Kallio, A. A. (2015). Drawing a line in water: Constructing the school censorship frame in popular music education. International Journal of Music Education, 33(2), 195–209.

Kanellopoulos, P. A. (1999). Children's conception and practice of musical improvisation. Psychology of Music, 27(2)175–191.

Kanellopoulos, P. A. (2012). Envisioning autonomy through improvising and composing: Castoriadis visiting creative music education practice. Educational philosophy and theory, 44(2), 151–182.

Kankkunen, O.-T. (2009). Vihreä Viserryskone – uusi ääni 1970-luvun suomalaisessa musiikkikasvatuksessa [The Green Twittering-Machine – a new voice in 1970's Finnish music education]. The Finnish Journal of Music Education (FJME), 12(1), 36–59.

Karlsen, S. (2011). Using musical agency as a lens: Researching music education from the angle of experience. Research Studies in Music Education, 33(2), 107–121.

Karlsen, S. (2013). Immigrant students and the "homeland music": Meanings, negotiations and implications. Research Studies in Music Education, 35(2), 161–177.

Karlsen, S. (2014). A speech in Muhonen's 90 % doctoral thesis session: "Creative agency in school music education: Teacher inquiry of songcrafting practice." At Helsinki, Sibelius-Academy.

Karlsen, S., & Väkevä, L. (Eds.). (2012). Future prospects for music education: Corroborating informal learning pedagogy. Newcastle upon Tyne: Cambridge Scholars Press.

Karlsen, S. & Westerlund, H. (2010). Immigrant students' development of musical agency—exploring democracy in music education. British Journal of Music Education, 27(3), 225–239.

Karlsson, L. (2000). Lapsille puheenvuoro. Ammattikäytännön perinteet murroksessa. Kasvatuspsykologian tutkimusyksikkö. Tutkimuksia 1/2000. Helsingin yliopisto. Helsinki: Edita.

Karlsson, L. (2009). To construct a bridge of sharing between child and adult culture with the Storycrafting method. In Ruismäki, H. & Ruokonen, I. (Eds.), Arts Contact Points between Cultures. 1st International Journal of Intercultural Arts Education Conference: Post-Conference Book. Department of Applied Sciences of Education. Research Report 312 (pp. 117–128). University of Helsinki. Helsinki: Yliopistopaino.

Kaschub, M., & Smith, J. (2009). Minds on music. Composition for creative and critical thinking. Lanham, MD: Rowman & Littlefield.

Kaschub, M. & Smith, J. (Eds.) (2013). Composing Our Future. Preparing Music Educators to Teach Composition. New York: Oxford University Press.

Kaufman, J. C., & Beghetto, R. A. (2009). Beyond Big and Little: The Four C Model of Creativity. Review of General Psychology, 13, 1–12.

Kderstead, J. (1994). The Pillsbury Foundation School (1937-1948) and beyond. The Bulletin of Historical Research in Music Education, 15(3), 183–219.

Kelly, A. V. (2013, 6th edition, reprinted from 2009 edition, 1st edition in 1977). The curriculum. Theory and practice. London: SAGE.

Killeavy, M.,& Moloney, A. (2010). Reflection in a social space: Can blogging support reflective practice for beginning teachers? Teaching and Teacher Education: An International Journal of Research and Studies, 26(4), 1070-1076.

Korpela, P., Kuoppamäki, A., Laes, T., Miettinen, L., Muhonen, S., Muukkonen, M., Nikkanen, H., Ojala, A., Partti, H., Pihkanen, T. & Rikandi, I. (2010). Music Education in Finland. In I. Rikandi (Ed.), Mapping the common ground: Philosophical perspectives on Finnish music education (pp. 14–31). Helsinki, Finland: Sibelius Academy.

Kozbelt, A., Beghetto, R. A. & Runco, M. A. (2010). Theories of creativity. In J. C. Kaufman & R. J. Sternberg (Eds.), The Cambridge handbook of creativity (pp. 20–47). New York: Cambridge University Press.

Kratus, J. (1994). Relatioships among children's musical audiation and their compositional processes and products. Journal of Research in Music Education, 42(2), 115–130.

Kratus, J. (1989). A time analysis of the compositional processes used by children ages 7–11. Journal of Research in Music Education, 37(1), 5–20.

Kratus, J. (1995). A developmental approach to teaching music improvisation. International Journal of Music Education, 26(2), 27–38.

Kratus, J. (2013). Characterization of the compositional strategies used by children to compose a melody. Canadian Journal of Research in Music Education, 33, 95–103. (Reprinted with permission in Visions of Research in Music Education, 23). Retrieved from http://www.rider.edu/~vrme

Kvale, S. & Brinkman, S. (2009). Interviews. Learning the craft of qualitative research interviewing. Thousand Oaks, California: SAGE.

L

Lamont, A., Hargreaves, D.J., Marshall, N.A. & Tarrant, M. (2003). Young People's Music in and out of School. British Journal of Music Education, 20(3), 229–241.

Lave, J., & Wenger, E. (1991). Situated learning. Legitimate peripheral participation. Cambridge, UK: Cambridge University Press.

Lincoln, Y. S. & Denzin, N. K. (1994). The fifth moment. (Part III:The future of qualitative reserch). In N. K. Denzin & Y. S. Lincoln (Eds.), Handbook of qualitative research (pp. 575–586). London, UK: SAGE.

Linnankivi, M., Tenkku, L. & Urho, E. (1981). Musiikin didaktiikka. Jyväskylä: Gummerus.

Loane, B. (1984). Thinking about Children's Compositions. British Journal of Music Education, 1(3), 205–231.

Lyons, N. (Ed.). (2010). Handbook of reflection and reflective inquiry. Mapping a way of knowing for professional reflective inquiry. New York, NY: Springer.

LÄHDE. (2015). Luovuus ja kulttuurikasvatushanke 2004–2007. Creativity and Cultural education project 2004–2007. Finnish National Board of Education. Retrieved from http://www.oph.fi/kehittamishankkeet/lahde.

M

Major, A. E., & Cottle, M. (2010). Learning and teaching through talk: Music composing in the classroom with children aged six to seven years. British Journal of Music Education, 27(3), 289–304.

Marsh, K. (1995). Children's singing games: Composition in the playground? Research Studies in Music Education, 4(1), 2–11.

Marsh, K. (2008). The Musical Playground: Global tradition and change in children's songs and games. Oxford: Oxford University Press.

Marsh, K. & Young, S. (2007, first pub. 2006). Musical Play. In G. E. McPherson (Ed.), The child as musician. A handbook of musical development (pp. 289–310). Oxford: Oxford University Press.

Meri, M. (1998). Ole oma itsesi. Reseptologinen näkökulma hyvään opetukseen. Helsingin yliopiston opettajankoulutuslaitos. Tutkimuksia 194. Helsinki: Helsingin yliopisto.

Mezirow, J. (1990). How critical reflection triggers transformative learning. In J. Mezirow and associates (Eds.), Fostering critical reflection in adulthood: A guide to transformative and emancipatory learning (pp. 1–20). San Francisco, CA: Jossey-Bass Publishers.

Miettinen, R. (1990). Koulun muuttamisen mahdollisuudesta: Analyysi opetustyön kehityksestä ja ristiriidoista. Helsinki: Gaudeamus.

Mills, J. & Paynter, J. (Eds.). (2008). Thinking and making: selections from the writings of John Paynter on music in education. Oxford: Oxford University Press.

Muhonen, S. (2004). Helping children to compose: Song crafting. In S. Karppinen (Ed.), Neothemi—Cultural Heritage and ICT, Theory & Practice (pp. 204–210). Helsinki, Finland: University of Helsinki.

Muhonen, S. (2010a). Creativity – A slippery slogan? In I. Rikandi (Ed.), Mapping the common ground: Philosophical perspectives on Finnish music education (pp. 84–103). Helsinki, Finland: Sibelius Academy.

Muhonen, S. (2010b). Sävellyttäminen – yhdessä säveltämisen luova prosessi viidesluokkalaisten oppilaiden muistelemana [Songcrafting–co-operative composing recalled by fifth graders] (Unpublished Licentiate thesis). Helsinki, Finland: Sibelius Academy.

Muhonen, S. (2012). Tehdään tästä laulu! Sävellyttäminen – lasten musiikillisen luomisprosessin tukeminen ja dokumentointi [Let's make a song! Songcrafting – facilitating and documenting childrens' musical creation processes]. Helsinki: Unigrafia. (includes 41 songs)

Muhonen, S. (2014). Songcrafting: A teacher's perspective of collaborative inquiry and creation of classroom practice. International Journal of Music Education, 32(2), 185-202. Available also in advance online publication (2013). DOI: 10.1177/0255761413506657 International Journal of Music Education.

Muhonen, S. (2016, in press). Students' experiences of collaborative creation through songcrafting in primary school: Supporting creative agency within 'school music'. British Journal of Music Education. (accepted for publication 13.12.2015).

Muhonen, S., & Väkevä. (2011). Seizing the dynamic moment in situation-originated learning: The origin of Songcrafting examined through Dewey's theory of inquiry. Nordic Research in Music Education, Yearbook, 13, 151–169.

Muhonen, S., Zubeldia, M., Riaño Galan, M. E., Ruismäki, H. (2011). Spanish primary school student teachers' creativity conceptions: School experiences, current self-perceptions, and future aspirations. In H. Ruismäki & I. Ruokonen (Eds.), Arts and skills–Source of well-being. Third International Journal of Intercultural Arts Education. Research report 330 (pp. 9–30). University of Helsinki, Department of Teacher Education.

Muhonen, S. & Myllyviita, A. (2013). The joys and challenges of adopting new technologies in the work community – an educational perspective. In H. Juuso, A. Lindh, M. Hasari, K. Kumpulainen, K-P Lapinoja, P. Pirilä, S. Raappana & O. Tiainen (Eds.), Research-based school and teacher education (pp. 43–63). Publication

of Finnish teacher training schools 2013. Oulu: University of Oulu.
Musical Futures. (2009). London: Paul Hamlyn Foundation. Retrieved from http://www.musicalfutures.org/
Muukkonen, M. (2010). Monipuolisuden eetos. [The ethos of versatility. Music teachers articulate their pedagogical practices]. Musiikin aineenopettajat artikuloimassa työnsä käytäntöjä. Studia Musica 42. Helsinki: Sibelius Academy. (doctoral thesis)

N

National Core Curriculum for England (NCCE). (2013). Retrieved from www.gov.uk/government/collections/national-curriculum
National Core Curriculum for comprehensive school, Finland (NCCF). (1970). Komiteanmietintö 1970 A4. Peruskoulun opetussuunnitelmakomitean mietintö I. [The Comprehensive School Curriculum Committee Report I.] Helsinki: Valtion painatuskeskus.
National Core Curriculum for Basic Education, Finland. (NCCF). (1985). Finnish National Board of Education (NFBE).
National Core Curriculum for Basic Education, Finland. (NCCF). (1994). National Board of Education (NFBE). Helsinki: Valtion painatuskeskus.
National Core Curriculum of Finland for Basic Education. (NCCF). (2004). Finnish National Board of Education. Retrieved from http://www.oph.fi/english/education/basic_education/curriculum
National Core Curriculum of Finland for Basic Education (NCCF). (2014). Retrieved from http://www.oph.fi/english/102/0/ops2016_renewal_of_the_core_curriculum_for_pre-primary_and_basic_education
National Core Curriculum of Spain for primary education. (2006). REAL DECRETO 1513/2006. Madrid: Ministry of Education. Retrieved from http://www.boe.es/boe/dias/2006/12/08/pdfs/A43053-43102.pdf
Norwegian Directorate for Education and Training. (2006). Music Subject Curriculum. http://www.udir.no/Stottemeny/English/Curriculum-in-English/
Niemi, H., Toom, A., & Kallioniemi, A. (Eds.). (2012). Miracle of education. The principles and practices of teaching and learning in Finnish schools. Rotterdam: Sense Publishers.
Nilsson, B. (2002). “Jag kan göra hundra låtar”. Barns musikskapande med digitala verktyg. Malmö Academy of music. Lund University. Publications from the Malmö Academy of Music. Studies in music and music education no 5.

Nilsson, B. (2003). I can always make another one! Young musicians creating music with digital tools. In S. Leong (Ed.), Musicianship in the 21st century: Issues, trends and possibilities (pp. 204–218). Malmö Academy of Music. The Rocks, N. S. W.: Australian Music Centre.

Nilsson, B., & Folkestad, G. (2005). Children's practice of computer-based composition. Music Education Research, 7(1), 21–37.

Niikko, A. (2007). Tutkiva opettaja ongelmanratkaisijana. In Juhani Aaltola & Raine Valli. (Eds.), Ikkunoita tutkimusmetodeihin I. Metodin valinta ja aineistonkeruu: virikkeitä aloittelevalle tutkijalle (pp. 212–228). Jyväskylä: PS-kustannus.

O

Ojala, J. (2009). Space in musical semiosis - An Abductive Theory of the Musical Composition Process. Approaches to musical semiotics 12. Imatra: International Semiotics Institute. (doctoral dissertation)

Ojala, J. & Väkevä, L. (Eds.). (2013). Säveltäjäksi kasvattaminen. Pedagogisia näkökulmia musiikin luovaan tekijyyteen. [Educating a composer. Perspectives on creative authorship] (pp. 83–98). Oppat ja käsikirjat 2013:3. Helsinki: Opetushallitus [Ministry of Education]. Tampere: Juvenes Print.

Ojanen, S. (ed.) (1993). Tutkiva opettaja [The researching teacher (in Finnish)]. Opetus 21. vuosisadan ammattina. Helsingin yliopisto. Lahti: Lahden tutkimus- ja koulutuskeskus.

Ojanen, S. (ed.) (1996). Tutkiva opettaja 2 [The researching teacher 2 (in Finnish)]. Helsingin yliopisto. Lahti: Lahden tutkimus- ja koulutuskeskus.

Ojanen, S. (1996). Reflektion käsite opettajankoulutuksessa – muotihulluus vaiko kasvatusreformin kulmakivi? In S. Ojanen (Ed.), Tutkiva opettaja 2 (pp. 51–61). Helsingin yliopisto. Lahti: Lahden tutkimus- ja koulutuskeskus.

Ojanen, S. (2000). Ohjauksesta oivallukseen: ohjausteorian kehittelyä. Helsinki: Yliopistopaino.

Opetushallitus (2012). Esiopetuksen, perusopetuksen ja lisäopetuksen opetussuunnitelman perusteiden ja paikallisten opetussuunnitelmien laatiminen. Tiedote 23.8.2012. Retrieved from http://www.oph.fi/download/142894_tiedote_62_2012.pdf

Oppimisen tulevaisuus 2030 (2013a). [The future of learning 2030]. http://www.slideshare.net/oraakkeli/oppimisen-tulevaisuus-2030-oph-1992013

Oppimisen tulevaisuus-barometri 2030 (2013b) [The future of learning - barometer 2030]. Finnish National Board of Education. Retrieved from http://www.ebarometri.fi/

P

Paananen, P. (2006a). The development of rhythm at the age of 6–11 years: Non-pitch rhythmic improvisation. Music Education Research, 8(3), 349–368.

Paananen, P. (2006b). Melodic improvisation at the age of 6–11 years: Development of pitch and rhythm. “Music and development - Challenges for music education”. The Proceedings of the first European conference on developmental psychology of music (ECDPM) 2005. pp. 291–296.

Paavola, S., Lipponen, L., & Hakkarainen, K. (2004). Models of innovative knowledge communities and three metaphors of learning. Review of Educational Research, 74(4), 557–576.

Papousek, M. (1996). Intuitive parenting: a hidden source of musical stimulation in infancy. In I. Deliège & J. Sloboda (Eds.), Musical beginnings. Origins and development of musical competence (pp. 88–112). New York: Oxford University Press.

Partti, H. (2009). Musiikin verkkoyhteisöissä opitaan tekemällä. Kokemisen, jakamisen, yhteisön ja oman musiikinteon merkitykset osallistumisen kulttuurissa. The Finnish Journal of Music Education, 12(2), 39–47.

Partti, H, (2012). Learning from cosmopolitan digital musicians: Identity, musicianship, and changing values in (in)formal music. Helsinki: Sibelius Academy. (doctoral dissertation)

Partti, H., & Karlsen, S. (2010). Reconceptualising musical learning: New media, identity and community in music education. Music Education Research, 12(4), 369–382.

Partti, H. & Westerlund, H. (2013). Envisioning collaborative composing in music education: Learning and negotiation of meaning in operabyyou.com. British Journal of Music Education 30(2), 207–222.

Paynter, J. (2000). Making progress with composing. British Journal of Music Education, 17(1), 5–31.

Paynter, J. (1982). Music in the secondary school curriculum. London: Cambridge University Press.

Paynter, J. & Aston, P. (1973). Sound and silence: classroom projects in creative music. Cambridge: Cambridge University Press.

Paynter, E. & Paynter, J. (1974). The dance and the drum: integrated projects in music, dance and drama for schools. London: Universal Ed.

Peruskoulun opetussuunnitelmakomitean mietintö II (1970). Oppiaineiden opetussuunnitelmat. Komiteamietintö 1970: A5. Helsinki: Valtion painatuskeskus.

Peruskoulun opetussuunnitelman perusteet (1985). Opetushallitus. Helsinki: Valtion painatuskeskus.

Peruskoulun opetussuunnitelman perusteet (1994). Opetushallitus. Helsinki: Valtion painatuskeskus.
Peruskoulun opetussuunnitelman perusteet (2004). Helsinki: Opetushallitus.
PISA. Programme for International Student Assessment (2012). FAQ. OECD. Retrieved from http://www.oecd.org/pisa/keyfindings/pisa-2012-results.htm
Polkinghorne, D. (1983). Methodology for the human sciences – systems of inquiry. Albany: State University of New York Press.
Polkinghorne, D. E. (1988). Narrative knowing and the human sciences. Albany: State University of New York Press.
Polkinghorne, D. E. (2005). Language and meaning: Data collection in qualitative research. Journal of Counseling Psychology, 52(2), 137–145.
Pond, D. (1981). A composer's study of young children's innate musicality. Council for Research in Music Education, 68, 1–12.
Priesteley, M., Edwards, R., Priestley, A. & Miller, K. (2012). Teacher agency in curriculum making: Agents of change and spaces for manoeuvre. Curriculum Inquiry, 42(2), 191–214.

Q

QCA (2004). Creativity - Find it, promote it. London: Qualifications and curriculum authority. Retrieved from https://www.literacyshed.com/uploads/1/2/5/7/12572836/1847211003.pdf

R

Randles, C. & Smith, G. D. (2012). A first comparison of pre-service music teachers' identities as creative musicians in the United States and England. Research Studies in Music Education, 34(2), 173–187.
Randles, C. & Muhonen, S. (2014). Validation and further validation of a measure of creative identity among United States and Finland pre-service music teachers. British Journal of Music Education, 32(1), 51–70.
Randles, C. & Webster, P. R. (2013). Creativity in Music Teaching and Learning. In E.G. Carayannis (Ed.), Encyclopedia of creativity, invention and entrepreneurship (pp. 420–429). New York: Springer.
Reay, D. (2006). 'I'm not seen as one of the clever children': Consulting primary school pupils about the social conditions of learning. Educational Review, 58(2), 171–181.
Reimer, B. (1989). A philosophy of music education. Englewood Cliffs, NJ: Prentice Hall.

Riessman, C. K. (2008). Narrative methods for the human sciences. Thousand Oaks, California: SAGE.

Rikandi, I. (2012). Negotiating musical and pedagogical agency in a learning community – A case of redesigning a group piano vapaa säestys course in music teacher education. Studia Musica 49. Helsinki: Sibelius Academy.

Robinson, K. & Azzam, A. M. (2009). Why creativity now? A conversation with Sir Ken Robinson. Educational Leadership, 67(1), 22–26.

Rogoff, B. (1990). Apprenticeship in thinking: Cognitive development in social context. New York: Oxford University Press.

Rogoff, B. (1998). Cognition as a collaborative process. In D. Kuhn & R. S. Siegler (Eds.), Handbook of child psychology, 5th ed., Vol. 2: Cognition, perception, and language (pp. 679–744). New York: Wiley.

Rokka, P. (2011). Peruskoulun ja perusopetuksen vuosien 1985, 1994 ja 2004 opetussuunnitelmien perusteet poliittisen opetussuunnitelman teksteinä. Acta Electronica Universitatis Tamperensis: 1076. University of Tampere. Tampere: Tampereen Yliopistopaino Oy.

Ross, M. (1997). Validating memories, In: N. L. Stein, P.A. Ornstein, B. Tversky & C. Brainerd (Eds.), Memory for everyday and emotional events (pp. 49–81). Mahwah, NJ: Lawrence Erlbaum.

Rozman, J. C. (2009). Musical creativity in Slovenian elementary schools. Educational Research, 51(1), 61–76.

Ruokonen, I. & Ruismäki, H. (2015). Artist at school – developing pupils' social interaction through artist-teacher co-operation. Procedia: Social and Behavioral Sciences. Vol. 171, 590–595.

Ruthmann, A. (2007). The Composers' Workshop: An approach to composing in the classroom. Music Educators Journal, 93(4), 38–43.

Ruthmann, S. A. (2008). Whose agency matters? Negotiating pedagogical and creative intent during composing experiences. Research Studies in Music Education. Society for Education, Music and Psychology Research, 30(1), 43–58.

S

Sahlberg, P. (2011). Finnish lessons. What can the world learn from educational change in Finland? New York: Teachers College Press.

Salavuo, M. (2006). Open and informal online communities as forums of collaborative musical activities and learning. British Journal of Music Education, 23(3), 253–271.

Salavuo, M. (2008). Social media as an opportunity for pedagogical change in music education. Journal of Music, Technology, and Education, 1(2/3), 121–136.

Sargeant, J. & Harcourt, D. (2012). Doing ethical research with children. New York, NY: McGraw-Hill.

Sawyer, R. K. (1999). The emergence of creativity. Philosophical Psychology, 12(4), 447–469.

Sawyer, R. K. (2000). Improvisational Cultures: Collaborative Emergence and Creativity in Improvisation. Mind, Culture, and Activity, 7(3), 180–185.

Sawyer, R. K. (2003). Group creativity: Music, theater, collaboration. Mahwah, NJ: Erlbaum.

Sawyer, R. K. (2004). Creative teaching: Collaborative discussions as disciplined improvisation. Educational Researcher, 33(2), 12–20.

Sawyer, R. K. (2006a). Explaining creativity: The science of human innovation. Oxford, UK: Oxford University Press.

Sawyer, R. K. (2006b). Education for innovation. Thinking Skills and Creativity, 1(1), 41–48.

Sawyer, R. K. (2006c). The Cambridge Handbook of the Learning Sciences. New York: Cambridge University Press.

Sawyer, R. K. (2007/2008). Group genius: The Creative Power of Collaboration, New York: BasicBooks.

Sawyer, R. K. (2011). How to transform schools to foster creativity. To appear in: Teachers College Record, Vol. 118 No 4. Retrieved from http://www.unc.edu/home/rksawyer/PDFs/TCR.pdf

Sawyer, R. K. & DeZutter, S. (2009). Distributed Creativity: How Collective Creations Emerge from Collaboration. Journal of Aesthetics, Creativity, and the Arts, 3(2), 81–92.

Schafer, R. M. (1965). The composer in the classroom. Ontario: Canada Limited.

Schafer, R.M. (1979). (2. edition, first publ. 1975) The Rhinoceros in the classroom. London: Universal Edition.

Schön, D. A. (1983). The reflective practitioner. How professionals think in action. New York, NY: Basic Books.

Schön, D. A. (1987). Educating the reflective practitioner: Toward a new design of teaching and learning in the professions. San Francisco, CA: Jossey-Bass.

Seikkula-Leino, J. (2006). Perusopetuksen opetussuunnitelmauudistus 2004–2006 ja yrittäjyyskasvatuksen kehittäminen. Paikallinen opetussuunnitelmatyö yrittäjyyskasvatuksen näkökulmasta. Opetusministeriön julkaisuja 2006:22. Koulutus- ja tiedepolitiikan osasto. Helsinki: Yliopistopaino.

Seikkula-Leino, J. (2007). Opetussuunnitelmauudistus ja yrittäjyyskasvatuksen toteuttaminen. Opetusministeriön julkaisuja 2007:28. Koulutus- ja tiedepolitiikan osasto. Helsinki: Yliopistopaino. Retrieved from http://www.minedu.fi/export/sites/default/OPM/Julkaisut/2007/liitteet/opm28.pdf?lang=fi

Sintonen, S. (2012). Strengthening digital agency through a creative artistic teaching process. Musiikkikasvatus, 1(15), 41–49.

Small, C. (1998). Musicking: The meanings of performing and listening. Middletown, CT: Wesleyan University Press.

Small, C. (2010). "Afterword." In R. Wright (Ed.), Sociology and Music Education (pp. 283–290). Farnham: Ashgate.

Stake, R. E. (1994). Case studies. In N. K. Denzin & Y. S. Lincoln (Eds.), Handbook of qualitative research (pp. 236–247). London, UK: SAGE.

Stake, R. (1995). The art of case study research. Thousand Oaks, CA: SAGE.

Stakelum, M. (2008). Creating a musical world in the classroom: Application of a Bourdieuan approach towards understanding teacher practice. British Journal of Music Education, 25(1), 91–102.

Stauffer, S. L. (2002). Connections between the musical and life experiences of young composers and their compositions. Journal of Research in Music Education, 50(4), 301–323.

Stenhouse, L. (1975). An introduction to curriculum research and development. London: Heinemann.

Sternberg, R. J., & Kaufman, J. C. (2010). Constrains on creativity: Obvious and not so obvious. In J. C. Kaufman & R. J. Sternberg (Eds.), The Cambridge handbook of creativity (pp. 467–482). New York, NY: Cambridge University Press.

Sternberg, R. J., & Lubart, T. I. (1999). The concept of creativity: Prospects and paradigms. In R. J. Sternberg (Ed.), Handbook of creativity (pp. 3–15). Cambridge, UK: Cambridge University Press.

Sternberg, R. J. & Williams, W. M. (1996). How to develop student creativity. Alexandria, Virginia: Association for Supervision and Curriculum Development.

Strand, K. (2006). Survey of Indiana music teachers on using composition in the classroom. Journal of Research in Music Education, 54(2), 154–167.

Sundin, B. (1963). Barns musikaliska skapande. (Musical creativity in childhood). Stockholm: Liber.

Sundin, B. (1997). Musical creativity in childhood: A research project in retrospect. Research Studies In Music Education, 9,(1), 48–57.

Suomen perustuslaki (1999). The constitution of Finland. Ministry of Justice. In http://www.finlex.fi/fi/laki/ajantasa/1999/19990731#L2

Swanwick, K. & Tillman, J. (1986). The sequence of musical development: A study of children's composition. British Journal of Music Education, 3(3), 305–339.

Swanwick, K. (2008). The 'good-enough' music teacher. British Journal of Music Education, 25(1), 9–22.

Tafuri, J. (2006). Processes and teaching strategies in musical improvisation with children. In I. Deliége & G. A. Wiggins (Eds.), Musical creativity: Multidisciplinary research in theory and practice (pp. 134–157). New York; Psychology Press.

Tenkku, L & Urho, E. (1972). Vihreä viserryskone. Opettajan opas. Jyväskylä: Gummerus.

Tenkku, L & Urho, E. (1979). Sinivihreä soittorasia: peruskoulun musiikki 1–2. Oppilaan kirja. Jyväskylä: Gummerus.

The Swedish National Agency for Education, (2011). Retrieved from http://www.skolverket.se/om-skolverket/andra-sprak-och-lattlast/in-english

Tikkanen, R. & Väkevä, L. (2009). Musiikkikasvatuksen osasto - eilen ja tänään. In J. Louhivuori, P. Paananen & L. Väkevä (Eds.), Musiikkikasvatus: näkökulmia kasvatukseen, opetukseen ja tutkimukseen (pp. 423–437). Jyväskylä: FiSME.

Tereska, T. (2003). Pre-service elementary teachers' self-concept in music, and its contributing factors. Department of Teacher Education. Research Report 243. University of Helsinki. (doctoral thesis, in Finnish language with English abstract)
The Constitution of Finland. Ministry of Justice, Finland. (NB: Unofficial translation). 11 June 1999 (731/1999, amendments up to 1112 / 2011 included). Retrieved from http://www.finlex.fi/fi/laki/kaannokset/1999/en19990731.pdf

The responsible conduct of research (2012). Finnish Advisory Board on Research Integrity. Retrieved from http://www.tenk.fi/en/responsible-conduct-research-guidelines/responsible-conduct-research

Thompson, W. (2008). Soundpainting. The art of live composition. Retrieved from http://www.soundpainting.com/

Toom, A., Onnismaa, J. & Kajanto, A. (2008). Hiljainen tieto: tietämistä, toimimista, taitavuutta. Aikuiskasvatuksen 47. vuosikirja. Helsinki: Kansanvalistusseura ja Aikuiskasvatuksen Tutkimusseura.

Toom, A. (2008a). Hiljainen pedagoginen tietäminen opettajan työssä. In A. Toom, J. Onnismaa & A. Kajanto (Eds.), Hiljainen tieto: tietämistä, toimimista, taitavuutta. Aikuiskasvatuksen 47. vuosikirja (pp. 163–186). Helsinki: Kansanvalistusseura ja Aikuiskasvatuksen Tutkimusseura.

Toom, A. (2008b). Hiljaista tietoa vai tietämistä? Näkökulmia hiljaisen tiedon käsitteen tarkasteluun. In A. Toom, J. Onnismaa & A. Kajanto (Eds.), Hiljainen tieto: tietämistä, toimimista, taitavuutta. Aikuiskasvatuksen 47. vuosikirja (pp. 33–58). Helsinki: Kansanvalistusseura ja Aikuiskasvatuksen Tutkimusseura.

Tulamo, K. (1993). Koululaisen musiikillinen minäkäsitys, sen rakenne ja siihen yhteydessä olevia tekijöitä. Tutkimus peruskoulun neljännellä luokalla. [Pupil's self-concept in music, its structure and factors connected with it. A study of fourth

graders in the Finnish comprehensive school]. Department of Music Education. Studia Musica 2. Helsinki: Sibelius Academy.

U

UN Convention on the Rights of the Child. (2015). Retrieved from http://www.ohchr.org/EN/ProfessionalInterest/Pages/CRC.aspx

University of Helsinki - Weboodi (2015). Instruction/Courses. Retrieved from weboodi.helsinki.fi

Upitis, R. (1990). This too is music. Portsmouth, NH: Heimemann.

Upitis, R. (1992). Can I play you my song? The compositions and invented notations of children. New Hampshire: Heinemann Educational.

Upitis, R., Smithrim, K., Patteson, A. & Meban, M. (2001). The effects of an enriched elementary arts education program on teacher development, artist practices, and student achievement: Baseline student achievement and teacher data from six Canadian sites. International Journal of Education and the Arts, 2(8).

Urho, E. (2000). Luovan musiikkikasvatuksen tulo Suomeen sekä siitä saadut kokemukset. Arsis, 4, 13–17.

Uusi oppiminen. [New learning]. (2013). Eduskunnan tulevaisuusvaliokunnan julkaisu 8/2013. [Finnish Parliament. Publication of the Committee for the Future 8/2013]. Helsinki 2013. Retrieved from www.helsinki.fi/behav/uutisarkisto/2013/trip.pdf

Uusikylä,K. & Piirto, J. (1999). Luovuus. Taito löytää, rohkeus toteuttaa. Opetus 2000. Jyväskylä: Atena Kustannus.

Uusikylä, K. (2001). Lapsen luovuus elää vapaudessa. In S. Karppinen, A. Puurula, I. Ruokonen (Eds.), Taiteen ja leikin lumous (pp. 14–22). Helsinki: Finn Lectura.

Uusikylä, K. (2002). Voiko luovuutta opettaa? In P. Kansanen, & K. Uusikylä (Eds.), Luovuutta, motivaatiota, tunteita. Opetuksen tutkimuksen uusia suuntia. Opetus 2000. (pp. 42–55). Jyväskylä: PS-kustannus.

V

van Manen M. (1990). Researching lived experience. Human science for an action sensitive pedagogy. SUNY Series in the Philosophy of Education. New York: State University of New York Press.

van Manen, M. (1991a). Reflectivity and the pedagogical moment: The normativity of pedagogical thinking and acting. Journal of Curriculum Studies, 23(6), 507–536.

van Manen, M. (1991b). The tact of teaching: The meaning of pedagogical thoughtfulness. Albany, N.Y.: State University of New York Press.

Varto, J. (1992). Laadullisen tutkimuksen metodologia. Helsinki: Kirjayhtymä.
Vesioja, T. (2006). Luokanopettaja musiikkikasvattajana (The class teacher as a music educator). Publications in Education. N:o 113. Joensuu: University of Joensuu. (doctoral dissertation)
Vitikka, E., Krokfors, L. & Hurmerinta, E. (2012). The Finnish national core curriculum: Structure and development. In H. Niemi, A. Toom & A. Kallioniemi (Eds.), Miracle of education. The principles and practices of teaching and learning in Finnish schools. Rotterdam: Sense Publishers.
Vygotsky, L. S. (1978). Mind in Society: The Development of higher psychological processes. Cambridge: Harvard University Press.
Vygotsky, L. S. (1998). Fantasi och kreativitet i barndomen. (Creativity in childhood). Göteborg: Daidalos.
VYC. (2012). The Very Young Composers. A child composes for the orcherstra: A guide for educators. New York Philharmonics.
Vygotsky, L. S. (1978). Mind in society: The development of higher psychological processes. Cambridge, MA: Harvard University Press.
Väkevä, L. (2007). Art education, the art of education and the art of life. Considering the implications of Dewey's later philosophy to art and music education. Action, Criticism, and Theory for Music Education, 6(1), 1–15.
Väkevä, L. (2009). The world well lost, found: Reality and authenticity in Green's 'New classroom pedagogy'. Action, Criticism, and Theory for Music Education, 8(2), 7–34.
Väkevä, L. (2012). Philosophy of Music Education as Art of Life: a Deweyan View. In: W. Bowman & A. L. Frega (Eds.), The Oxford Handbook of Philosophy in Music Education (pp. 86–110). New York: Oxford University Press.
Väkevä, L., Odendaal, A., Kankkunen, O-T. & Nikkanen, H. (2014). What's with the K? Exploring the implications of Christopher Small's 'musicking' for music education. Music Education Research, 16(2), 162–175.

W

Wallas, G. (1946, shortened version from the first edition of 1926). The art of thought. London: C. A. Watts & Co Limited.
Walker, R. (1984). Innovation in the Music Classroom: II The Manhattanville Music Curriculum Project. Psychology of Music, 12(1), 25–33.
Waldron, J. (2012). Conceptual frameworks, theoretical models, and the role of YouTube: Investigating informal music teaching and learning in online music community. The Journal of Music, Technology and Education, 4(2–3), 189–200.
Waldron, J. (2013). User-generated content, YouTube, and participatory culture on the

Web: Music learning and teaching in two contrasting online communities. Music Education Research, (15)3, 257–274.

Wagenaar, W. A. (1986). My memory: A study of autobiographical memory over six years. Cognitive Psychology, 18(2), 225–252.

Ward, C. J. (2009). Musical exploration using ICT in the middle and secondary school classroom. International Journal of Music Education, 27(2), 153–168.

Wenger, E. (1998). Communities of practice. Learning, meaning and identity. Cambridge: Cambridge University Press.

Wenger, E. (2006). Communities of practice. Retrieved from: http://www.ewenger.com/theory/

Webster, P. R. (1990). Creativity as creative thinking. Music Educators Journal, 79(9), 22–28.

Webster, P. R. (2003). What do you mean, "Make my music different"? Encouraging revision and extension in children's music composition. In M. Hickey (Ed.), How and why to teach musical composition: A new horizon for music education. (pp. 55–65). Reston, VA: Music Educators National Conference.

Wertsch, J. V. (1991). Voices of the mind: A sociocultural approach to mediated action. Cambridge, MA: Harvard.

Westerlund, H. (2002). Bridging Experience, Action, and Culture in Music Education. Studia Musica 16. Helsinki: Sibelius Academy. (doctoral thesis) Also, http://ethesis.siba.fi/ethesis/files/isbn9529658982.pdf

Westerlund, H. (2008). Justifying music education. A view from here-and-now value experience. Philosophy of Music Education Review, 16(1), 79–95.

Wiggins, J. (1990). Composition in the classroom: A tool for teaching. Reston, VA: MENC. The National Association for Music Education.

Wiggins, J. (1994). Children's strategies for solving compositional problems with peers. Journal of Research in Music Education, 42(3), 232–252.

Wiggins, J. (2001). Teaching for musical understanding. New York, NY: McGraw-Hill.

Wiggins, J. (2011). When the music is theirs: Scaffolding young songwriters. In M. Barrett (Ed.), A cultural psychology for music education (pp. 83–113). London: Oxford University Press.

Wiggins, J., & Medvinsky, M. (2012). Scaffolding student composers. In M. Kaschub & J. Smith (Eds.), Composing our future: Preparing music educators to teach composition (pp. 109–125), New York, NY: Oxford University Press.

Wiggins, J. (2016). Musical agency. In G. McPherson (Ed.), The child as musician: A handbook of musical development (2nd ed., pp. 102–121). New York, NY: Oxford University Press.

Williams, J. & Power, K. (2010). Examining teacher educator practice and identity through core reflection. Studying Teacher Education, 6(2), 115–130.

Winters, M. (2012). The challenges of teaching composing. British Journal of Music Education, 29(1), 19–24.

Wood, D., Bruner, J. S. & Ross, G. (1976). The role of tutoring in problem solving. Journal of Child Psychology and Psychiatry, 17, 89–100.

Y

Yamazumi, K. (2006). Introduction. In K. Yamazumi (Ed.), CHAT Technical Reports No. 1. Building Activity Theory in Practice: Toward the Next Generation Center for Human Activity Theory, Kansai University. Retrieved from http://www.chat.kansai-u.ac.jp/english/publications/tr/tr.html

Young, S. (2006). Musical communication between adults and young children. In D. Miell, R. MacDonald & D. J. Hargreaves (Eds.), Musical communication (pp. 281–299). Oxford, UK: Oxford University Press.

Younker, B. A. (2000). Thought processes and strategies of students engaged in music composition. Research Studies in Music Education, 14(1), 24–39.

Original publications[102]

102 Page numbers in the articles follow Muhonen's dissertation, layout is as in the original publications.

APPENDIX 1
Nordisk musikkpedagogisk forskning. Årbok 13 2011, 151–169
Nordic Research in Music Education. Yearbook Vol. 13 2011, 151–169

Seizing the dynamic moment in situation-originated learning:

The origin of songcrafting examined through Dewey's theory of inquiry

Sari Muhonen & Lauri Väkevä

ABSTRACT
Seizing the dynamic moment in situation-originated learning:
The origin of songcrafting examined through Dewey's theory of inquiry
In this article we argue that learning initiatives could be better recognized and mediated in order to support meaningful learning and agency in music education. We base our argument on John Dewey's notions as to how learning initiatives emerge from indeterminate situations as impulsions and how learning as contextual inquiry towards a practical conclusion proceeds. The view proposed is not teacher-centered, student-centered, nor tradition-based, but situation-originated, indicating the significance of the learning situation as a pedagogical point of departure. From this standpoint, the teacher's task is not primarily to realize the goals of the written curriculum, but to inquire into possibilities for interlacing her and her students' intentions along the curricular aims. This view calls forth the teacher's capability to seize the dynamic moment: to recognize, inspire, and mediate impulsions towards pedagogically meaningful directions with the help of her previous experiences, curricular understanding, and pedagogical tact. We also elaborate on the more field-specific issues of music education, especially as concerns music teacher education and creativity in the musical classroom. Throughout the article, we use songcrafting as a case to illustrate how a situation-originated perspective can be applied in actual classroom practice.
Keywords: composing, inquiry, situational learning, music teacher education, John Dewey

Introduction

A teacher-directed Finnish language lesson in a first grade primary classroom was flowing smoothly. The students were learning how to write the letter T. They were practicing this by writing the letters rhythmically from top to bottom, from left to

> right, on each other's backs, in the air and on the table with their fingers. Suddenly one of the students, Minna, suggested: "Why don't we make a song about this!"[1]

Generally, within school practices it is customary for the teacher to consider that she is responsible for governing the learning situation. This attitude is also familiar in school music education, where the teacher designs the learning situations according to her habituated ways: choosing content, procedures and repertoire to transmit the norms, standards, and values of a particular musical-cultural tradition. Music teaching is often designed as a series of 'imposed situations', focusing on preselected musical materials and working methods to transmit these materials. This emphasis is partly due to music teacher education, in which tried and trusted methods and repertoires often take the place of novel and creative approaches. While common practice provides a didactic focus, making it easier for the teacher to realize the goals of a written curriculum, it may lead to overlooking the possibilities of the learning situation, including student initiatives.

In this article we look for an alternative to this *tradition-based learning* in music education, using John Dewey's philosophy as a theoretical lens. Committing ourselves to Dewey's views, we do not hold education to be a mere transmission of tradition, but consider it to be a social function in which the learner has an active role (Dewey 1916/MW 9: chapt. 2).[2] From this standpoint, learning takes place when one actively seeks the conditions of equilibrium by resolving an indeterminate situation through conjoint inquiry, resulting in a meaning-relation actualized in practice (Dewey 1910/MW 6: 234–242, 1938/LW 12: 105–123, 1938/LW 13). The aim of learning is to build up meanings as new habits, or as new ways of thinking and acting in subsequent situations (Dewey 1938/LW 12: 117). We shall argue that a Deweyan point of departure is worth considering in music education today, specifically as it concerns the guiding of creative music making (see also Väkevä 2002, 2004, 2007, forthcoming, Westerlund 2002).

Any learning situation has a plethora of possibilities. As we see it, *seizing learning initiatives* has the potential to shape learning in new, yet unknown, but potentially valuable directions. In what follows, we shall also examine how seizing the *dynamic moment* of an unexpected initiative may launch a change in classroom practice when inquired into collaboratively.

Throughout the article, we use *songcrafting* (Muhonen 2004, 2010) as an illustration of how learning can proceed from an indeterminate situation towards a meaningful conclusion. By 'songcrafting' we refer to a specific collaborative practice of classroom composing that resulted from seizing the initiative presented at the beginning of this article. As a composing practice, songcrafting involves the intentional, collaborative and conscious creation of music and lyrics in a shared situation with the aid of sensitive support and guidance from others (e.g. peers and the teacher), resonating with Lev Vygotsky's (1978: 84–91) notion of 'scaffolding'. The emphasis is thus rather on nurturing and facilitating than on teaching composition. The students are seen as active agents, who learn about music as well as about their co-participants within songcrafting

which includes both the activity (the shared process of creation), and the song-product (an account of collaboratively negotiated decisions). A more detailed analysis of songcrafting as a practice is presented elsewhere (Muhonen, forthcoming).

Because classroom composing is by no means a new research subject, we begin our article with a short review of the relevant literature, focusing specifically on research on the initial stages of creative processes. We will continue by discussing *impulsion*, a concept that Dewey used in his later philosophy to refer to the "general organizing activity" that channels experience and expresses the learner's initiative to learn (See e.g., Dewey 1934/LW 10: 64).[3] We shall then consider the teacher's position in facilitating *situation-originated learning* and discuss the role of the curriculum within the latter. After this, to interweave these ideas into practice, we will examine our case of the origin of songcrafting against Dewey's theory of inquiry, considering the five phases of inquiry as dimensions of the musical learning process. As a conclusion, we will discuss the more field-specific issues of music education and music teacher training, arguing for a view in which situation-originated learning can help us to conceive of music education as a creative endeavor. The main focus of our article is thus to illuminate through songcrafting how the notion of learning initiatives may be developed to create agency in music education.

Research of initiatives in classroom composing

An abundant body of research on classroom composing has emerged over the last decades, stemming largely from the fact that musical creation has become an integral part of the school curriculum in many countries (e.g. Breeze 2009, Burnard & Younker 2002, Clennon 2009, Kaschub & Smith 2009, Wiggins 2011). Composing has been seen as important as it "promotes music cognition and a deepened understanding of the theory and practice of music; provides training for the beginning composer; leads to greater sensitivity to and appreciation of contemporary music and its techniques; and provides a means to exploring creative experience." (Barrett 2006a: 195, see also Dogani 2004, Mills & Paynter 2008, Strand 2006.)

There are a number of possible theoretical frames against which classroom composing can be examined. For instance, such scholarship can address creativity, methodology, technology, and the bodily bases of musical creativity (Kaschub & Smith 2009). In our case, the most interesting approach is to examine classroom composing (and its pedagogy) from the standpoint of *problem solving or inquiry*. The reflective process then becomes the primary interest: how composition proceeds through various interlaced phases identified as belonging to all intelligent thought-processes.

In the research on composing, the terms "idea", "impulse" and "inspiration" have

been used to describe the initial phase of creative activity (e.g. Heinonen 1995: 12). Researchers have also highlighted the meaning of exploration and elaboration in the initial phase of composing (e.g. Barrett 2006b). There seems to be differences in how the initial stage emerges depending on the age and previous experience of the young composer. For instance, on the basis of research into preschool classroom composing, it has been argued that it is more natural to build composing pedagogy on the children's spontaneous creative impulses before societal expectations begin to inhibit their creativity (Kaschub & Smith 2009: 37). As the student composers grow older, it becomes more important that the "desire to create" is "matched with the window of opportunity" (Ibid.)—in other words, that pedagogical influence becomes more focused. Previous research also indicates that the teacher can have a substantial role in encouraging and channeling the students' creative impulses towards composition (e.g. Muhonen 2010, Ruthman 2007, Wiggins 2011).

While there are indications that the process of composition begins from reactions to musical materials that provide "sound inspiration" (Kaschub & Smith 2009: 37), the impulses of composition do not have to be restricted to musical initiatives. Moreover, we do not have to take inspiration, understood as an abruptly emerging creative idea, as the necessary precedent of the creative process. However, it is often from situations that afford unexpected ideas that children take their lead when making inquiries in terms of musical sound, as a way of exploring the world and expressing themselves (Burnard 2006: 354, Papousek 1996).When composing is examined as inquiry, it becomes plausible that multiple factors can intrude on a creative impulse.

Dynamic moments: Impulsions as points of departure for learning

> Impulsions are the beginnings of complete experience because they proceed from need; from a hunger and demand that belongs to the organism as a whole and that can be supplied only by instituting definite relations (active relations, interactions) with the environment. (Dewey 1934/LW 10: 64)

Students' learning initiatives – when being constructive – are momentous, for they indicate the need to learn. In what follows, we shall examine learning initiatives basing our deliberation on Dewey's notion of impulsion and his theory of inquiry. Within this frame *impulsion* refers to the "general organizing activity" that channels experience and the learner's initiative towards a meaningful conclusion, mediated through the process of inquiry (Dewey 1934/LW 10: 64).[4] We agree with Dewey that all learning is based on a situation, when the latter is seen to mark an active, dynamic field of power, in which we find ourselves as intentional agents. Learning aims at interpreting specifically

the kind of situations that present themselves as problematic or indeterminate and that, thus, demand an interpretation (Dewey 1916/MW 10: 332–335, 1938/LW 12: 72–74). In this way, learning is always situation-originated.

Dewey conceptualizes the process of the interpretation of a problematic situation as *inquiry*. Inquiry refers to an experimental attempt to locate a solution to the problem at hand, to determine an indeterminate (and, thus, problematic) situation (Dewey 1938/LW 12: 108). In this determination process, inquiry calls forth meaning as a pragmatic function of the suggested solution, amassing the storage of our meaningful relations to the world and to each other. Meanings manifest in new practices driven by new habits of action, thus leading to new situations to be inquired into. In other words, we inquire in order to find ourselves better equipped to face new situations.

It was in terms of increasing meaningfulness that Dewey also characterized *growth*, the ultimate value goal of social-cultural life. There is an important link between Dewey's accounts of how we learn and how we come to live meaningfully. The mediating link is education, understood as a social practice that creates optimal conditions for the kinds of inquiries that further the meaningfulness of experience and thus contribute to the quality of life. (Dewey 1916/MW 9: chapt. 1, 1938/LW 13.)

When learning is considered from this situational perspective, what counts most is whether a learning initiative is surprising and ambiguous enough to warrant the multiple interpretations that can feed growth. When the initiative fulfills this criterion, a process of inquiry is launched, and conditions are ripe for meaning to emerge. Impulsion thus marks the initial indeterminate phase of this process, the *dynamic moment* when someone, in the middle of doing something, becomes aware of an acute need to inquire into the situation to find out new meanings (Dewey 1938/LW 12: 109). From the pedagogical standpoint, impulsion also marks the need of the learner to get an active response from the educator and other learners. It depends on the nature of this response as to how the inquiry proceeds and what kinds of meanings emerge. In our case of the origin of songcrafting, it became vital how Minna's initiative was taken.

The teacher's role

"What a good idea Minna! Let's explore it further!"

Recognizing impulsions, the teacher is consciously taking the risk of altering the planned course of events inscribed in lesson plans. Yet grasping impulsions provides the participants of the learning situation—the teacher included—with an opportunity to commit themselves to new inquiries, making them more alert to new possibilities of meanings. As contingency and uniqueness characterize all situations (Dewey 1938/LW

12: 74–76), no situation can be thoroughly planned beforehand. In these circumstances it becomes important that the teacher is able to make the most of the situation. This requires flexibility; the teacher's pedagogical strategy must allow potentially fruitful impulsions to emerge and to be interpreted in their full meaning-potential (Dewey 1897/EW 5: 173, 1899/EW 5: 142–143). It is critical that the teacher can guide and channel the learner's interests towards constructive actions along the curricular aims that yield new habits of action (Dewey 1930/LW 5: 321).

Recognizing the kinds of impulsions that *could* be channeled into appropriate directions makes teaching as much an ethical as a pedagogical endeavor. A teacher should recognize herself as part of the learning situation, and accept full responsibility for channeling inquiries towards their determination. To heed the dynamic moment requires utilization of the teacher's tacit knowledge (cf. Polanyi 1967). Situational awareness is important for a teacher in order to both *learn of* and *with* her students, but also for her to become conscious of her tacit knowledge and to be able to reflect on it critically.

According to Dewey (1938/LW 12: 76), a situation is never entirely within the reach of conscious judgment; it is more "had" than "known". Most of what we experience thus remains at the fringe of consciousness (Dewey 1929/LW 1: 227, James 1890: 258). With the continuing stream of events arrives a state of uncertainty, a feeling of having to cope with a world in flux (Dewey 1934/LW 10: 22). To make conscious decisions, a teacher needs to feel emerging situations hands-on; she needs to trust her instincts and previously accrued experience when trying out different solutions to a problematic situation. Also, Minna's teacher reacted first by detecting a new situation, working as much by gut instinct as by conscious reflection when trying to see its potential significance.

Role of curriculum

> – – to help the students find their objects of interest in music, to encourage them to engage in musical activity, to give them means of expressing themselves musically, and to support their overall growth. (FNCC 2004: 230)

Even if one accepts the situational view of learning, one may still ask how is it possible to follow a predefined curriculum in practice if one has to constantly pay attention to student's initiatives. While this would perhaps be possible in one-to-one teaching or in small groups, is it not impossible in a regular classroom where the amount of students seems to necessitate teacher-centered practices? This implies a more general concern that child-centered learning and a teacher-enforced curriculum might be incompatible. Furthermore, it might be argued that not all learning initiatives support the goals of the curricula; in these cases, the teacher is in a key position to find meaningful ways for learning to proceed along curricular lines.

However, to put the weight at either end of the educational scale—either at the child or the curriculum—would be to neglect the fact that all education is tied to experience and depends on the educational channeling of the latter into directions that support growth (Dewey 1902/MW 2: 279–280, 1938/LW13: chapt. 1). This naturalistic account of learning reminds us that a pre-written curriculum can never wholly determine the content of learning. As Dewey argued, a curriculum must be based on, and amount to, the student's experience, otherwise it will be left inert (Dewey 1902/MW 2: 279–280). The role of the curriculum becomes evident only when considering the complexity of these relationships in society; it is the task of education to help the learner to cope with this complexity by providing a sound and structured frame in which the connections between the immediate experience of the learning situations and the more extensive social environment are made explicit.

From this perspective, it becomes important to ask how impulsions become visible to the teacher who is embedded in the situation with her students. Here the teacher's primary skill is in making observations and being constantly alert to new suggestions that could develop into new conjoint inquiries. This alertness to the situation does not mean that the teacher's previous knowledge is irrelevant; it is precisely because of her accrued knowledge, aided by her understanding of the learned subject and the curriculum that she is able to build on impulsions. This also means that the teacher, together with the students, is responsible for the actual curriculum, as it is realized in the classroom.

To this end it becomes essential how the teacher relates to students. As Westerlund (2002: 234–235) has noted, "the continuity between the student's everyday life and his or her music education – – – should be understood precisely as a deliberate and also constructed continuity and not as a mishmash without any distinctions or clarity." This necessitates an ethical commitment from the part of the teacher. In his ethical theory, Dewey argued that a person who wants to take heed of social situations and draw out their meaning-potential in a community setting must possess the moral characteristics of open-mindedness, sensitivity, conscientiousness, and sympathy (Dewey 1932/ LW 7: 187, 271, 1933/LW 8: 136, see also Pappas 2008: 187–201). These kinds of characteristics also help the teacher to stay alert to the possibilities of the learning situation. The possession of pedagogical tact helps her to further channel inquiry into appropriate directions (van Manen 1991a, 1991b). It is in these conditions that the curriculum can be realized as a *living connection between the potentials of the present and the possibilities of the future* as it is actualized by individual learners participating in community of inquiry. In pedagogical transactions guided by the ethical characteristics mentioned above, every student has the chance to become heard as herself within the community. This makes learning more extensive and holistic compared to a situation where it would be guided merely by a predefined curriculum or by the idiosyncratic needs of individuals (Kinos 2002). It is only in these kinds of transactions that the curriculum can become alive, a function of the learning process.

Impulsion leading to collective inquiry: The case for songcrafting

In order to point out the theoretical possibilities of seizing learners' impulsions and initiatives we shall next examine the pedagogical process that followed Minna's suggestion of composing a new song in light of Dewey's five-phase theory of inquiry (Dewey 1910/MW 6: 236–241, 1933/LW 8: 200–207, 1938/LW 12: 109–119). The five phases are to be understood as logical aspects of an ongoing reflective process rather than as distinct stages. They indicate the partly overlapping functions of every complete act of thought that the teacher has to take into consideration in order to channel the learners' growth. Hence, the phases can be also seen as layers, building one upon the other, as processes of inquiry overlap and constitute higher-level inquiries.

Preceding conditions for inquiry

> Minna, 11: "First there was the class song the teacher had composed that was a starting point for all the other songs."[5]

The *preliminary phase* of inquiry may be more 'felt' than acknowledged as problematic. The environing conditions somehow become such that a problem emerges and, consequently, a situation can be seen in a different light. Its problematic nature is expressed by a sense of arising curiosity; something hitherto explicated needs to be inquired into further. This need should not merely be taken as a symptom of a psychological state (in our case, of Minna's personal need), but rather as an indication of the indeterminateness of the entire situation. According to Dewey, "the original indeterminate situation is not only 'open' to inquiry, but it is open in the sense that its constituents do not hang together" (Dewey 1938/LW 12: 109). Thus, there is a holistic sense of imbalance, tension, a need to establish the equilibrium.

We do not face new situations empty-handed; rather we are equipped with previously accrued habits which are put on trial during indeterminate occasions. In our case, while practicing the letter T, Minna made a spontaneous connection to her previous experience. It suddenly appeared to her that the learning of a new skill (how to write the letter T) could benefit from making a song of it. While in that moment this seemed like a new idea, later she was able to give a clear reason for her initiative: the names of the students had previously been learned through singing a song made up by the teacher. Hence, Minna knew from her earlier experience that with the help of singing songs things can be remembered more easily. Thus, while the problematic situation awoke Minna's need to inquire, it also established a connection to her earlier experience, now seen in a new light, potentially pointing at new meanings. A previously reproductive activity, the

singing of ready-made songs was now transformed into a productive need to create a new song, serving Minna's more general-level urge to learn. In turn, creating a letter-T song would itself be a new thing to learn, presenting a new problem.

Framing the problematic situation

Teacher: "OK, let's try! How could it go?"

A problematic situation is first detected as a sense that something needs to be done (Dewey 1938/LW 12: 73–74). Because the initial situation is more felt than known, a situation must be *framed* as problematic in order to chart its potential solutions. In order to do this, the learner must contest her previous knowledge by judging its relevance in the new situation. This also marks the beginning of making sense of the situation: an attempt to find new relevance to what is at hand. As Dewey explains: "to have an aim is to act with meaning, not like an automatic machine; it is to *mean* to do something and to perceive the meaning of things in the light of that intent" (Dewey 1916/MW 9: 110–111, emphasis original). In a pedagogical setting, the framing takes place in the interaction between the participants of the learning situation as teacher and the students are setting out to find the potential meaning of the impulsion.

In our case, in order to subject the situation to inquiry Minna's need had to be recognized and accepted. She expressed her intent aloud. Her outspoken initiative framed a new problematic situation for the teacher: What to do? How to respond to the child's initiative? Does her initiative have potential for further learning? At first, the indeterminate situation may feel as problematic to the teacher as to the students. However, aided by her tacit knowledge, knowledge of her students, and an internalization of the curricular aims the teacher is well equipped to investigate the new situation in its meaning-potential. Thus, she has a central role in framing the situation.

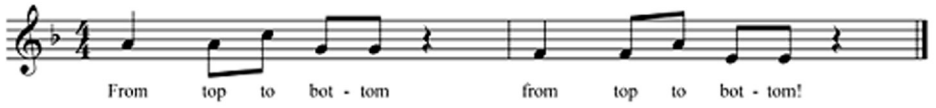
While the uncertainty of the problematic situation is practical and immediate, mediating cognitive elements begin to enter into the process when the inquirers begin to seek preliminary solutions to the problem. The recognition of the problem thus activates pedagogical reflection; it also frames the situation as negotiable, shifting the focus from an immediately felt imbalance to one of communication. Thus, it provides the conditions for a situation to be inquired into as a focused problem that a community of inquirers can examine together.

In our case, had the teacher relied solely on her accrued habits and continued the lesson as planned she would have neglected Minna's initiative and missed the dynamic moment, thus eschewing the possibility of a new inquiry. As it happened, she seized the impulsion and subjected the matter of composing a 'Letter T song' to discussion, helping the learners to frame the situation as a new problem to be solved.

Determining of solution

> Minna, 11: "I recall that I just suddenly invented something out of my head, and there it was the beginning (of the song). it (the song) then developed with the teacher's support."

It is only after the situation is framed as problematic that an inquiry can proceed and a solution can be *determined*. In the process of the determining of a solution, inquirers begin by sketching a mental image of the constituents of the indeterminate situation. This takes place by making observations: the inquirers examine the conditions of the newly emergent situation and make preliminary connections to their previously acquired knowledge and habits. The role of the observations is to help the inquirers to focus more on the issue at hand, and to articulate it more clearly. The teacher can help by providing favorable conditions for observation. In our case, when the teacher responded: *"Ok, let's try! How could it go?"*, Minna was encouraged to determine an initial solution: *"Well, it could start like this"*, singing:



Example 1. "From top to bottom" sung by Minna

In the process of determining a solution, observations and suggestions are related to each other in order to see how the latter could lead to working solutions. It is important to recognize that ideas are here not taken as inert and self-sufficient, but rather as vital and productive. Furthermore, ideas arrive at different stages during the inquiry; they extend from vague suggestions to more determinate solutions and from material signifiers of reasoning (*viz.* symbols) to working ideas applicable in practice. In all of their formulations, the function of the idea is to organize observations within specific systems of meanings. The task of formulating an idea thus amounts to finding a new context for interpreting the results of observations in different phases of ongoing inquiry.

In Minna's case, ideas first emerged as suggestions connected to the immediate problem of how to find a meaningful way to learn the letter T. The first idea spoken aloud *("Why don't we make a song about this!")* framed the situation. When songcrafting later emerged as a potential practical solution, ideas began to be related more clearly to the process of composing and producing a particular song: *What kind* of a song it would be? *How* should we do it? This can be conceptualized as a short-term inquiry within the situation. The situation also called forth the more extensive idea of *how to compose collaboratively* in the classroom; this idea can be seen as indicating a long-term inquiry,

aiming at *forming a meaningful practice* within the classroom (Muhonen, forthcoming). Collaborative creative music making thus became a new frame for ongoing inquiries as the determination of a solution opened up a new classroom practice.

The developing of working ideas is vastly helped by communication in which the learner receives constant feedback from others (Teacher: *"This is a good start! How could we continue?"*). This social give-and-take provides a cultural context, in which the indeterminate situation can find its proper channel of growth. Symbols, seen as vehicles of meaning, become more and more important as the inquiry proceeds through mediation (Dewey 1938/LW 12: 51–65).

Symbols can mediate inquiry in different ways. When Minna first conceived her idea, it could not yet be defined as a distinct problem. When she expressed the idea aloud, it became more concrete and established, and framed a new potential meaning-relation, or a new possible way of proceeding towards forming a new habit. However, in order to be taken to its full account, this initial naming had to be developed into a working idea that could be used to organize the constituents of the situation into a coherent whole. Negotiation is an important part of this development of an idea.

In our case, negotiation emerged as the participants begun to discuss the potential meaning of Minna's suggestion (Teacher: *"OK, why not…I had planned that we shall have music later, but let us create a song now while we are all interested"*). Because of the elementary classroom context, the teacher eventually took the initiative and decided in which direction the lesson should proceed. Here she was helped by the advantage that Finnish classroom teachers have over their subject teacher colleagues – she was able to change the educational subject at a moment's notice according to a new emerging 'issue'.[6] As the teacher judged Minna's utterance to be interesting enough to facilitate a new process of inquiry, it became a new concern for her as to how to bring forth collaborative songcrafting practice in the classroom, and how to offer a proper environment, or a "medium", for this (Dewey 1916/MW 9: 13). Because of this new determination, the original matter of learning the letter T through singing was transformed into a further, and more extensive, one: that of learning collaborative creative music making.

Reasoning

> Minna, 11: "Someone had invented a few words, and others wanted to come along, and some asked their friends to participate, and it (then) developed further with the teacher's support."

In addition to framing the problem and determining a preliminary solution, the inquirers need to elaborate on the issue by relating the possible meanings of the ideas to each other. Dewey refers to this process as *reasoning*. In conjoint inquiry, reasoning amounts to relating the preliminary ideas ("suggestions") to the observable conditions of the situation ("things") in order to make a rational choice among the ideas (Dewey 1938/LW 12: xvii).

The goal of reasoning is to find the best working idea, or the best way to proceed in a situation as judged by its potential to fit into similar situations in the future. In our case, the teacher and the students began actively to seek out new solutions to the problem, each taking part in negotiation and suggesting new ideas to be considered. The initial solutions gradually developed into the practice of songcrafting in which negotiation became an integral element. The students were conscious of their role in the learning community: when interviewed later, they were able to reflect on the distribution of power within the group, which made the subsequent inquiries also cases of recognizing agency (Muhonen 2010). While we do not here have space to elaborate on the matter, it should be noted that in a Deweyan scheme, reasoning does not have to be seen merely as a case of the logical ordering of facts and propositions: it can be taken as an ongoing communal negotiation, during which subject positions are constantly issued and reissued. In our case, the conjoint negotiations took place both verbally and in musical action: musical ideas were suggested, tried out, put together, accepted and rejected, sometimes argued over, sometimes worked upon without speaking.

Reasoning proceeds when ideas are compared to previously formed ideas in order to find out their relationships, which can then suggest new solutions to new problems. This requires that the inquirers anchor their reasoning to some existing meaning-system, bound together by symbols. By anchoring ideas to a meaning-system, the inquirers set out a path that leads to the choosing of one specific operation to try out as the solution in practice (e.g., composing a new song to learn the letter T). However, this is not the end of the inquiry: even if the operative solution settles the original problem and balances the situation, any balancing is doomed to be temporary because new factors emerge constantly that establish new inquiries in the future. Thus, working ideas have to be constantly contested in order to actualize their meaning-potential (Dewey 1933/LW 8: 205–207). The whole point of inquiring into something is to find out its practical meaning and its implications for new practices, leading to new interpretations of meaning.

Operational phase

Minna, 11: “It was not so difficult after all!”

Experimentation with ideas is crucial for inquiry, for to arrive at a specific conclusion is also to arrive at the verge of a new concrete experience, and it is in the field of experience that meanings perform their ultimate function. Because the whole scheme of inquiry is based on an active, hands-on working in a situation, *operationalization* overlaps with the earlier phases. In our case, operationalization first began to take place when trying out Minna’s idea in practice. Only by trying it out, were the inquirers able to grasp the meaning of her initial idea. The application of an idea in operation is not merely a singular event, but involves a new general habit of action that equips the inquirers to better face new situations. Therefore, we may say that when being

successful, operationalization amounts to new practices, new shared systems of coordinated actions.

In our case, the operationalization of how to compose a song created new pedagogical implications. When a student, or group of students, later expressed a need to compose, the teacher and the students were better equipped to respond. The teacher's task became to find new ways in which Minna's ideas could be put to work in the service of future learning. Songcrafting became the focus of subsequent inquiries, now distanced from the original problematic situation, building on the premise that the suggested operationalization could work in a more extensive manner in further situations. After some time, the songcrafting practice developed into a pedagogical approach that integrated music making with other activities in the holistic primary classroom, supporting several curricular aims—social, individual, as well as subject specific.

Composing musical classrooms

> Minna, 18: "I think it was important that we made something together; a joy of doing, it was really fun to make our own songbook, perform those songs, and show what we had achieved. It was very, that I recall, it was very neat, we were very proud somehow of it although we were so small then."

From a Deweyan standpoint, students' initiatives can be interpreted as impulsions, as we have done here with our songcrafting case. To take cognizance of the possible meanings of the learning situation is to be able to recognize *the educational potential of impulsions* and to *create spaces for inquiries* in which these impulsions can be examined in terms of this potential. From the situation-originated perspective, the most important knowhow of the teacher is to be alert to emergent impulsions. Hence, the teacher should not let the written curriculum dictate learning, nor should she accept curricular goals that are external to the students' shared experience. Rather, the written curriculum should be seen as an exposition of guiding ideas to be used to channel conjoint inquiry. In music education, this means that whatever musical goals the curriculum posits, the teacher should take care that these goals find their experiential counterparts in the actual musical-pedagogical transactions of the classroom.

A music teacher who is able to take heed of emerging impulsions has the best possibilities to further her students' meaningful learning. In this way, the teacher can also help her students to establish attitudes favorable to inquiry. In order for this to take place, the teacher has to situate her teaching subject, for instance, if music is taken as a collection of canonized works to be performed and appreciated in ways standardized within a musical practice, openness to experimentation is reduced to an interpretation of previously fixed possibilities. This kind of tradition-based approach emphasizes "the

transmission and acquisition of received ideas and skills", instead of drawing "upon children's natural resources and wonder, imagination, and inventiveness" (Mills & Paynter 2008: 1). Thus it can be detrimental to the students' motivation to learn new things based on their own experiences.

Instead of being a mere conveyer of tradition, music education can be envisioned as a *meeting place* where musical meanings are reconstructed and renegotiated on the basis of the impact that music has on the lives of the participants. This view sees music as a field of possibilities from which new meanings can emerge as new habits of action in all the kinds of relationships that active musical participation can afford (cf. Small 1998). From this perspective, music can also be framed as a *conjoint field of inquiry* that helps the students to *collaboratively compose new musical experiences* by navigating the changing terrain of their shared musical lives. To stretch the analogy further, by *composing musical classrooms*, teachers can help their students to develop new habits that help them to *compose their lives*. Creativity, in this outlook, would not be something special, reserved for composing classes, but something that penetrates the whole music education practice (See also, Mills & Paynter 2008).

Emphasizing Dewey's ideas, we suggest that the most important goal of any teacher is to be able to maintain the student's active interest in learning by seizing the impulsions emerging from diverse teaching-learning situations. This necessitates a classroom culture favorable to open, communicative relationships that further one's initiative and willingness to learn from shared experience (See also Vygotsky 1978, 1986, Väkevä 2004, Wertsch 1991, Westerlund 2002). In order to realize this kind of culture, we need to recognize that what is learned in classroom practice is dependent on the students' and the teacher's ideas alike: the students, the teacher and the curriculum are all significant factors in the learning process. When learning is seen as a co-operative process, the nurturing of social interactions becomes crucial. This means that the focus of the teacher—also of the music teacher—should be as much on the students' ethical conduct as on their skills. A good music teacher is able (and willing) to promote a learning culture characterized by respect for others and an inclination for co-operation, making music part of the shared "dramatic rehearsal" of ethical life (Dewey 1922/MW 14: chapt. 16, 1932/LW 7: 272–275, see also Fesmire 2003).

This view also has important implications for music teacher education. It inspires one to ask such questions as: How to equip teachers in order to enable to grasp impulsions in changing situations? How to encourage them to try out new ideas? And, perhaps most importantly: How to prepare them to cope with the insecurity that necessarily accompanies indeterminate situations? The last question might be the most difficult to answer, taken that most music student teachers have been initiated in their chosen art through a system based on apprenticeship learning and established measures of success. In a way, answering this question might necessitate taking a new look at music, considering it as much as an educational practice—a field of growth—as a domain of highly developed artistic competence. From this perspective, music teacher education would be

about more than just providing student teachers with the skills and knowledge needed to develop similar kinds of skills and knowledge in their students. Rather, it would offer an environment in which the student teacher would be able to face as many diverse situations involving musical problem-solving as possible, and in this way to share opportunities to reflect on these situations from a pedagogical standpoint. In this kind of environment, the student teachers' creative abilities and their joy of musical discoveries would be enhanced and supported in ways that would help them to compose musical classrooms in their professional practice.

To conclude: mediating learning initiatives in music teaching would imply recognizing them as impulsions that emerge as dynamic moments in musical-pedagogical situations. If we accept Dewey's ideas that (1) meaning originates in impulsions, and (2) it is drawn from the whole situation (rather than from the students' needs alone), it becomes essential that music teachers know how to approach situations in ways that help impulsions to be channeled into growth. If we further accept that (3) student initiatives should not be seen as distractions in the curricular order, but as marking the very impulsions that feed learning, it becomes essential that the teacher warrants possibilities for inquiry within a learning context that supports agency. Through Dewey's theory of inquiry, it is possible to outline the baseline for how this takes place: by helping students to frame their impulsions as problems, determine hypothetical solutions, reason the potential meaning of these solutions together, and operationalize the solutions with the most potential to practice, we are able to stimulate learning from the endless reservoir of creativity that permeates learning situations.

Notes

1 The inspiration for this article is based on a real-life situation that the first author of this article experienced when working as a primary school teacher. The research based on this experience has been reported in Muhonen (2010).

2 Our references to Dewey (2003) are abbreviated in the conventional manner as follows: EW for The Early Works, MW for The Middle Works, and LW for The Later Works, followed by part and page numbers.

3 By Dewey's later philosophy we refer to his *Later Works* (1925–1953), in which he developed a cultural naturalistic viewpoint based on his earlier instrumentalist writings. Of the different phases of Dewey's philosophy, see e.g. Boisvert (1988: 15–16); cf. Rockefeller (1991: 19); Shook (2000: 20).

4 Dewey's view of impulsion as the generative point of departure for learning was based on his systemic standpoint on psychology. Already in his well-known "Reflex Arc" article from the year 1896, he argued against the then-current interpretation of perception as the mechanical closing stage of the motor reflex arc (Dewey 1896/EW 5: 96–109). This critique was based on a holistic view of how perception partakes in the more extensive scheme of action. For instance, when one suddenly hears a loud noise, hearing is not just the termination of the neural reflex, but becomes part of a more extensive act of perception, itself partly determined by what the perceiver was about to do in the given situation. Thus, the same sound can have a very different interpretation depending on whether it was heard by a performing chamber musician, or by a factory worker welding metal sheets together.

5 The quotes are taken from Minna's two semi-structured interviews, carried when she was 11 and 18 years old. In these interviews, Minna is looking back on her school days in primary school, reflecting on her experiences on songcrafting in the first grade. A more thorough analysis of these reflections is in Muhonen (2010).

6 Finnish classroom teacher education includes studies in every teaching subject: teachers are educated as generalists, but can also specialize in some areas. Classroom teachers usually teach at the primary level of comprehensive schools (grades 1–6), whereas teaching in the upper grades (7–9 and beyond) is usually provided by specialized subject teachers. The integration of subjects is emphasized in the Finnish National Core Curriculum (FNCC 2004).

Acknowledgements

We warmly thank all the doctoral students and Professor Heidi Westerlund at the Sibelius Academy's Department of Music Education for their valuable comments regarding this text.

We also thank Angie Hämäläinen for checking the language. The first writer has also had the honor of being funded by the Finnish Academy of Science and Letters during the working period.

References

Barrett, Margaret S. (2006a). "Creative Collaboration": An "Eminence" Study of Teaching and Learning in Music Composition. *Psychology of Music, 34*(2), 195-218.

Barrett, Margaret S. (2006b). Inventing songs, inventing worlds: the 'genesis' of creative thought and activity in young children's lives. *International Journal of Early Years Education, 14*(3), 201-220.

Boisvert, Raymond (1988). *Dewey's Metaphysics*. New York: Fordham University Press.

Breeze, Nicholas (2009). Learning Design and Proscription: How Generative Activity Was Promoted in Music Composing. *International Journal of Music Education, 27*(3), 204-219.

Burnard, Pamela (2006). The individual and social worlds of children's musical creativity. In: Gary E. McPherson (ed), *The child as musician: A handbook of musical development* (pp. 353-374). Oxford: Oxford University Press.

Burnard, Pamela & Younker, Betty A. (2002). Mapping pathways: fostering creativity in composition. *Music Education Research, 4*(2), 245-261.

Clennon, Ornette D. (2009). Facilitating musical composition as 'contract learning' in the classroom: the development and application of a teaching resource for primary school teachers in the UK. *International Journal of Music Education, 27*(4), 300-313.

Dewey, John (2003). *The Collected Works of John Dewey, 1882-1953. Electronic edition.* Charlottesville, Virginia, USA: InteLex Corporation.

Dogani, Konstantina (2004). Teachers' understanding of composing in the primary classroom. *Music Education Research, 6*(3), 263-279.

Fesmire, Steven (2003). *John Dewey and Moral Imagination: Pragmatism in Ethics*. Bloomington and Indianapolis: Indiana University Press.

FNCC. *Finnish National Core Curriculum for Basic Education* (2004). Finnish National Board of Education. Retrieved 16th November 2011 from http://www.oph.fi/download/47673_core_curricula_basic_education_4.pdf

Heinonen, Yrjö (1995). *Elämyksestä ideaksi – ideasta musiikiksi. Sävellysprosessin yleinen malli ja sen soveltaminen Beatles -yhtyeen laulunteko- ja äänitysprosessiin* [From experience to an idea – from an idea to music. A general model of the compositional process and its application to the songwriting and recording process of the Beatles.] (Doctoral dissertation) University of Jyväskylä: Jyväskylä studies in the arts 48.

James, William (1890). The Principles of Psychology. In: *Classics in the History of Psychology*, developed by Green, Christopher D. Retrieved 12th December 2010 from http://psychclassics.yorku.ca/James/Principles/index.htm

Kaschub, Michele & Smith, Janice (2009). *Minds on Music. Composition for Creative and Critical Thinking*. Lanham: Rowan & Littlefeldt.

Kinos, Jarmo (2002). Kohti lapsilähtöisen varhaiskasvatuksen teoriaa [Towards child-originated early childhood education theory]. *Kasvatus. Suomen kasvatustieteellinen aikakauskirja, 33*(2), 119-132.

Mills, Janet & Paynter, John (2008) (eds). *Thinking and making: selections from the writings of John Paynter on music in education*. Oxford: Oxford University Press.

Muhonen, Sari (2004). Helping Children to Compose: Song Crafting. In: Seija Karppinen (ed), *Neothemi—Cultural Heritage and ICT, Theory & Practice*. University of Helsinki: Studia Paedagogica, 204–210. Retrieved 16th April 2011 from http://www.edu.helsinki.fi/tt/neothemi/Neothemi2.pdf

Muhonen, Sari (2010). *Sävellyttäminen – yhdessä säveltämisen luova prosessi viidesluokkalaisten oppilaiden muistelemana* [Songcrafting–co-operative composing recalled by the fifth graders]. Helsinki: Sibelius Academy. (Licentiate thesis)

Muhonen, Sari (forthcoming). Songcrafting: A teacher's perspective of collaborative inquiry and creation of classroom practice.

Papousek, Mechthild (1996). Intuitive parenting: a hidden source of musical stimulation in infancy. In: Irène Deliège & John Sloboda (eds), *Musical beginnings. Origins and development of musical competence* (pp. 88-112). New York: Oxford University Press.

Pappas, Gregory F. (2008). *John Dewey's Ethics: Democracy as Experience*. Bloomington and Indianapolis: Indiana University Press.

Polanyi, Michael (1967). *The tacit dimension*. London: Routledge & Kegan Paul Ltd.

Rockefeller, Steve (1991). *John Dewey: Religious Faith and Democratic Humanism*. New York: Columbia University Press.

Ruthman, Alex (2007). The Composers' Workshop: An Approach to Composing in the Classroom. *Music Educators Journal, 93*(4), 38-43.

Shook, John (2000). *Dewey's Empirical Theory of Knowledge and Reality*. Nashville: Vanderbilt University Press.

Small, Christopher (1998). Musicking. *The meanings of performing and listening*. Middletown, CT: Wesleyan University Press.

Strand, Katherine (2006). Survey of Indiana Music Teachers on Using Composition in the Classroom. *Journal of Research in Music Education, 54*(2), 154-167.

Van Manen, Max (1991a). Reflectivity and the pedagogical moment: the normativity of pedagogical thinking and acting. *Journal of Curriculum Studies, 23*(6), 507-536.

Van Manen, Max (1991b). *The tact of teaching: the meaning of pedagogical thoughtfulness*. Albany, N.Y.: State University of New York Press.

Vygotsky, Lev S. (1978). *Mind in Society: The Development of higher psychological processes*, Michael Cole, Vera John-Steiner, Sylvia Scribner and Ellen Souberman (eds). Cambridge: Harvard University Press.

Vygotsky, Lev. S. (1986). *Thought and language*, ed. Alex Kozulin. Cambridge, MA: The MIT Press.

Väkevä, Lauri (2002). Naturalizing Philosophy of Music Education. *Action, Criticism & Theory for Music Education, 1*(1), 2-19. Retreived 18th April 2011 from http://act.maydaygroup.org/articles/Vakeva1_1.pdf

Väkevä, Lauri (2004). *Kasvatuksen taide ja taidekasvatus. Estetiikan ja taidekasvatuksen merkitys John Deweyn naturalistisessa pragmatismissa* [*The art of education and art education. The significance of aesthetics and art education in John Dewey's naturalistic pragmatism*]. (PhD diss.). Faculty of Education. Acta Universitatis Ouluensis. Scientiae Rerum Socialium E 68. University of Oulu. (in Finnish).

Väkevä, Lauri (2007). Art Education, the Art of Education and the Art of Life. Considering the Implications of Dewey's Later Philosophy to Art and Music Education. *Action, Criticism, and Theory for Music Education, 6*(1), 1-15. Retreived 16th April 2011 from http://act.maydaygroup.org/articles/Vakeva6_1.pdf

Väkevä, Lauri (forthcoming). Philosophy of Music Education as Art of Life: a Deweyan View. In: Wayne Bowman & Ana Lucia Frega (eds), *Oxford Handbook of Music Education Philosophy*.

Wertsch, James V. (1991). *Voices of the mind: A sociocultural approach to mediated action*. Cambridge, MA: Harvard.

Westerlund, Heidi (2002). *Bridging Experience, Action, and Culture in Music Education.* (PhD diss.). Studia Musica 16. Helsinki: Sibelius Academy. Retrieved 14th February 2011 from http://ethesis.siba.fi/ethesis/files/isbn9529658982.pdf

Wiggins, Jackie (2011). When the music is theirs: Scaffolding young songwriters. In: Margaret Barrett (ed), *A cultural psychology for music education* (pp. 83-113). London: Oxford University Press.

Lecturer, Lic. music ed., MA general ed.
Sari Muhonen
Faculty of Behavioural Sciences,
Viikki Teacher Training School,
B.O. Box 30 (Kevätkatu 2)
00014, University of Helsinki, Finland
sari.muhonen@helsinki.fi

Professor of music education, PhD
Lauri Väkevä
Sibelius Academy, PL 86,
00251 Helsinki, Finland
lauri.vakeva@siba.fi

APPENDIX 2

Article

International Journal of
Music Education
2014, Vol. 32(2) 185–202

DOI: 10.1177/0255761413506657
ijm.sagepub.com

Songcrafting: A teacher's perspective of collaborative inquiry and creation of classroom practice

Sari Muhonen
University of the Arts Helsinki, Sibelius Academy, Finland

Abstract
This article examines the wider meanings of collective inquiries, creative collaboration and learning at work through analyzing a teacher's learning process when plunging into collaborative inquiry and creation with the students in primary classroom context. The incorporation of "songcrafting" into the existing practice of singing ready-made songs is analyzed and evaluated as a teacher-researcher's reflection-on-practice. The case of long-term change in practice is modeled as collaborative creative process (Csikszentmihalyi, 1997; Sawyer, 2006) and inquiry (Dewey, 1933/LW 8, 1938/LW 12), examining its enhancing and hindering elements. An extension on the definition of songcrafting is presented. By seeing the teacher as a constant co-learner alongside her students, the creative capabilities of both are highlighted. The issues of reproduction and collaborative creation concerning both musical practices and musical works are also examined.

Keywords
composing, creative collaboration, creativity, learning at work, reflection-on-practice, songcrafting

During one of my first-grade Finnish language classes, a sudden pupil-initiated question; "Why don't we make a song about this?" launched a conjoint inquiry between myself, then a teacher at the beginning of my career, and my students. It led to searching for ways to compose collaboratively in the primary classroom and subsequently to sharing our own songs. But more importantly, it launched an inquiry into how to collaborate, negotiate, and create knowledge, leading to a mutual search into the varied positions of the teacher. I aim to reflect upon this long- term process in order to discuss the wider meanings of learning at work and creative collaboration in the classroom.

Prior to the pupil's question, I had been content to hone the practices and procedures I knew well, aspiring to become a "full member" of the community of teaching practice (see Lave &

Corresponding author:
Sari Muhonen, Viikki Teacher Training School, University of Helsinki, P.O. Box 30, FI-00014 University of Helsinki, Finland.
Email: sari.muhonen@helsinki.fi

Wenger, 1991). My teaching had largely been confined to traditional music education practices concerned with the transmission of tradition(s) and reproduction. By singing and playing teacher-chosen, adult-composers' songs from textbooks, and listening to ready-made musical works that supported educational objectives, I drew from my previous experiences as a school music learner and as a student teacher who had been well rehearsed in how to teach ready-made songs.

My approach resonated with claims made by Sternberg and Kaufman, who wrote that teachers in general "have not been trained in a way that develops their pedagogical skills for creative thinking" (2010, p. 475) and acting, and therefore are "largely on their own in finding methods" (2010, p. 475) concerning supporting both the creative skills of their students as well as their own. Csikszentmihalyi (1997) argued that of the two contradictory predispositions that we all are equipped with, the "expansive tendency" (p. 11) (e.g., exploring, enjoying novelty and risk, curiosity that leads to creativity) is easily neglected and will "wilt if it is not cultivated" (p. 11) whereas our "conservative tendency" (e.g., self-preservation, self-aggrandizement, saving energy) needs only a little "encouragement and support from outside to motivate behavior" (p. 11). Consequently, the changing of prevailing practices is challenging, demanding both an impulse for change as well as conscious effort and support.

A first sign for the readiness to explore new possible ways of teaching and learning in our classroom was that I had composed a get-to-know-each-other-song for our class which can be seen to have influenced my student to suggest making a song about our classroom activities. The student's question "Why don't we . . ." launched a 7-year collaborative inquiry and exploration between my students and I on how to make music together, raising questions of creative processes and collaborative inquiries, and leading to the establishment of songcrafting practice.

For the purposes of this article, "songcrafting" refers to a collaborative song composing practice in which the emphasis is on nurturing and facilitating composition (Muhonen, 2004, 2010b). Facilitation is seen as sensitive support, aligning with Lev Vygotsky's (1978, pp. 84–91) notion of "scaffolding," learning through and within composition, rather than the mastery of compositional technique. In songcrafting, the teacher aims to support and facilitate, instead of direct, the creation process. Songcrafting has points of resemblance to descriptions of teacher-guided composition, group composition, and teaching music through problem-solving, aiming to develop the students' musical appreciation and understanding (see, e.g., Wiggins, 1990, 2001). As a concept, songcrafting includes both the activity, i.e., the process of creation, and the song-product as an account of decisions which were collaboratively negotiated and created.

This article comes under practitioner inquiry (Cochran-Smith & Lytle, 2009) because I outline the researcher-position reflections of my earlier experiences as a classroom and music teacher of songcrafting, working with three groups of primary school students, where composing songs in the classroom became a commonplace activity. The long-term emergence and development of songcrafting practice shall be modeled in terms of a creative process (Csikszentmihalyi, 1997), collaborative creation (Sawyer, 2006), and collaborative inquiry (Dewey, 1933/LW 8, 1938/LW 12).

Practices and knowledge conceptions of "school music"

Well-known advocators of musical creation and classroom-composing started their work decades ago (e.g., Davies, 1986; Paynter & Paynter, 1974; Schafer, 1979; Wiggins, 1990). Also, recent research highlights the importance, and shows some of the possibilities, of creative approaches in classrooms (Barrett, 2006b; Breeze, 2009; Burnard, 2000, 2006; Farish, 2011; Fautley, 2005; Stauffer, 2002; Wiggins, 2001, 2011). Musical creation – song-composition as one of its forms – is today visible in many curricula (e.g., National Core Curriculum of England, 2013; National Core

Curriculum of Finland for Basic Education, NCCF, 2004; National Core Curriculum of Spain for primary education, 2006). Besides, there is a prevailing promotion of creativity in our society's general aims (e.g., Creativity, Culture & Education, 2009; Creative Industries Finland, CIF, 2011; European Year of Creativity and Innovation, EYCI, 2009) and also in music education (e.g., Musical Futures, 2009).

Nevertheless, a gap still seems to exist between creative aspirations and commonly realized institutional music education practices. It is reported that music education practices are reproduction-centered in many countries, the creation and composition of music being in the background, even neglected (e.g., Bresler, 1998; Cheung, 2004; Clennon, 2009; Drummond, 2001; Jorgensen, 2008; Rozman, 2009). A recent evaluation of Finnish music education (Juntunen, 2011) found that 47% of ninth-grade students stated that they had never participated in musical invention (such as improvising, composing or arranging) regardless of what the curriculum states should be learnt.[1] Learning had been primarily *about* music by listening, playing, singing, and reproducing the works of others (Juntunen, 2011), thus confirming a static stance in relation to musical knowledge, insinuating that *creating* musical knowledge is possible only for the few.

Using the concepts of Paavola, Lipponen and Hakkarainen (2004), who write primarily within the practice of general expert culture, it seems that the stances of "participation perspective" and the "knowledge acquisition perspective" (p. 574) has been at the fore of music education practices, whereas the "knowledge-creation perspective" (p. 574) has not been utilized. However, today "there is an increasing need, in almost every area of life, to understand theoretically and practically how new knowledge, mediating artifacts, and practices are created" (Paavola et al., p. 573). Thus, in order to support students' overall development and future societal skills, it may be beneficial to encourage students to "deliberately use and construct artifacts for expanding their intellectual resources" (p. 573), also as part of music education.

This, in turn, requires expanding the conception where music is seen primarily as works of art to be transmitted and where creating musical knowledge would only be possible for the very talented (the high level capital C – "Creativity" view, Csikszentmihalyi, 1997). On the one hand, if we strictly see that children are incapable of creative endeavor in music until they have attained sufficient levels of musicianship in real music cultures (e.g., Elliott, 1995) we may ignore the children's musicianship that they bring to the music education effort (Barrett, 2005a, p. 185). On the other hand, the approach of novice students combining tunes together has also been questioned (see e.g., Elliott, 1995, p. 31, on Reimer, 1989, pp. 190–191). Furthermore, there are many other issues that may support or hinder the realization of creative actions in the classroom (e.g., resources, the teacher's skills and confidence, the group characteristics).

In this article I adopt a stance where creating musical knowledge is within everyone's possibilities (the lower case letter c-creativity view, see Csikszentmihalyi, 1997). When creating collaboratively, the prevailing musical knowledge of all the participants comes into use, and may be furthered during the process. Furthermore, I believe that taking an active role in the learning community can support an individual's agency and overall wellbeing (Creativity, agency and democratic research in music education, 2009). Taking the role of an agent concerns also the teacher. For me, the change began due to a new educational situation: a new group of students, my own creative action, but most of all, through grasping a student's impromptu suggestion.

Frame

In this article the process of transforming the practice is examined from the *sociocultural view of creativity* (e.g., Csikszentmihalyi, 1997, 1999; Sawyer, 2006, 2007) which emphasizes the social factors and the role of collaboration and context in the creative process. From this perspective, the

realization of creativity is viewed as emerging from the interaction of an individual, the cultural domain, and the field, all three of which are necessary for a creative idea, product, or discovery to take place, arising "from the synergy of many sources" (Csikszentmihalyi, 1997, p. 1). Thus, a person's contributions, while being necessary and important, are seen as "links in a chain, a phase in a process" (Csikszentmihalyi, 1997, p. 7) where a stimulating environment and social relations are crucial in recognizing and developing the innovations.

The concept of "collaborative creativity" (e.g., Sawyer, 2006, 2007) is integral to this study, highlighting the community members as partakers and collaborators. Paavola and colleagues' (2004) concept of "collaborative knowledge creation" is utilized as the learners – the teacher included – partook in structuring events. In this conjoint action, "communities of songcrafting practice" can be seen to have been formed, for groups of people shared an interest in something they did, and also learnt how to do it better when they interacted. Thus, all three components, (1) the domain, (2) the community, and (3) the practice, which all are required in order for "a community of practice" to exist can be found (Lave & Wenger, 1991; Wenger, 1998). Three overlapping "communities of practice" are brought forward through a teacher's perspective: through collaborative inquiry and creation (1) "communities of songcrafting practice" were formed within our (2) "communities of classroom practice," and I also belonged to a (3) "community of teaching practice."

Method: Reflection-on-practice on a case

Relating to the tradition of the teacher as the researcher, and practitioner inquiry (e.g., Cochran-Smith & Lytle, 2009; Stenhouse, 1975), I inquire into what contributed to the emergence and development of songcrafting practice from a teacher perspective.[2] By analyzing retrospectively the long-term process of how the accustomed reproduction-centered practice was transformed to include collaborative creation as part of our daily work, I search for issues that may support – or hinder – the opportunity of including musical creation in the classroom.

I view the emerging songcrafting practice as a "case" (see Stake, 1994, 1995) which occurred in my Finnish primary-classrooms (place), over a period of 7 years (time) in a collaborative musical and verbal inquiry (activity) between myself, the teacher, and three groups of primary-school children (Group A = grade 1, Group B = grades 3 to 6, Group C = grades 1 to 2; students aged 7–12).

Analysis is carried out through detailed, in-depth data involving multiple sources of information rich in context (Creswell, 1998, p. 61). These sources of information include my recalled experiences and observations of songcrafting situations in my classrooms, pupil-interviews (Muhonen, 2010b), and the song-products (e.g., notes, songbooks, CD's). I analyze the long-term emergence and development of songcrafting in relation to Dewey's theory of inquiry (1933/LW 8, 1938/LW 12) intertwined with conceptualizations of a creative process (Csikszentmihalyi, 1997) and collaborative creation (Sawyer, 2006).

Theorists of reflection (e.g., Dewey, 1933/LW 8; Mezirow, 1990; Schön, 1983; see also Lyons, 2010) have suggested that the conscious examination of our actions and experiences enables astute and mindful action in future situations. Dewey's writings provide an important aspect here, for he highlights the relation between experimentation and reflecting on experience. Reflective thinking enables both "action with a conscious aim" (Dewey, 1933/LW 8, p. 125) and "systematic preparations and inventions" (p. 126), enriching things with meanings (p. 127). Reflection can be done both "in action" and "on action," my emphasis being on the latter. In Schön's (1983) writings, reflection-on-action is seen as engaging in a process of continuous learning, an important characteristic of professional practice. The focus in this instance is on retrospective reflection-on-action,

thinking back to past events in order to discover how the "know-how" used in practice (knowing-in-action) and on-the-spot reflection (reflection-in-action) contribute to the outcome of the songcrafting practice. I choose to use the term reflection-on-practice (or "reflective inquiry on practice"), here understood as reflection with a long-term perspective, enabling one to analyze the development of the actions into a practice, the whole process, thus the meaning of events may be seen more clearly. Reflection-on-practice here includes intertwined phases of description, analysis, and evaluation of my experience of transforming the practice. I also analyze the supporting and hindering elements within the transformation process tied with "critical reflection" (Mezirow, 1990), and provide an extended definition of songcrafting.

Analyzing songcrafting: The preparation, realization, and verification of a long-term process

The emergence of songcrafting may be understood as a long-term collaborative creative process utilizing the conceptualizations presented by Csikszentmihalyi (1997, pp. 79–80) and Sawyer (2006, pp. 59–70). I choose to use the concept of Preparation to indicate the starting points for change in practice, Realization and Verification to describe the establishment of the practice, and Evaluation offering an overview of the whole process. In the analysis I intertwine descriptions of a creative process with Dewey's conceptualizations of the process of inquiry (e.g., 1938/LW 12, pp. 105–123), using here the concepts of preceding conditions, framing of the situation, determining of a solution, reasoning, and operational phase (see, e.g. Muhonen & Väkevä, 2011). The long-term inquiry comprises of several layered short-term inquiries or sub-inquiries.

Preparation: Grounding the change

At the beginning of the school year, weeks prior to the first-grade student's suggestion, "Why don't we . . ." I had composed a class-song including every students' name to familiarize the students (Group A) with each other, and to evoke a sense of togetherness. This act implied a valuation of music as well as own creation (Broady, 1994). However, as mentioned earlier, for the most part, I utilized ready-made musical works found in school text books, and musical creation was only realized through small tasks (e.g., composing a tune to a rondo part), which were used within the curricula "given" boundaries of a subject-integrated classroom. The creative act of composing a song and the overall classroom atmosphere emphasizing democratic values can be seen as "created" preceding conditions (Dewey, 1938/LW 12, p. 109) for the events that followed, and resulted in the emergence of songcrafting.

Several days after learning the class-song, when learning to write the letter "T," one student suggested a composition activity. Her suggestion framed a new situation (Dewey, 1938/LW 12, p. 111) that called for recognition, launching a quick deliberation regarding how to proceed (reflection-in-action in Schön, 1983, 1987). Van Manen (1991) calls these sudden situations "pedagogical moments" demanding a "tactful response" to the child's initiative. In such situations, the teacher's tacit knowledge, earlier experiences and values strongly affect the choices made (e.g., Polanyi, 1967), and mine, as a classroom teacher with a background in music education was: "Why not? That's a good idea!" Her proposal combined musical, linguistic, and social aims, all in line with the curricula which emphasized students' own creations, and an integration of subjects to a holistic approach to education. In addition, as the suggestion was in keeping with my own values as a teacher, the "gate-keeper," her approved proposal led to a conjoint inquiry as to how to create songs in determining a solution (Dewey 1938/LW 12, p. 112).

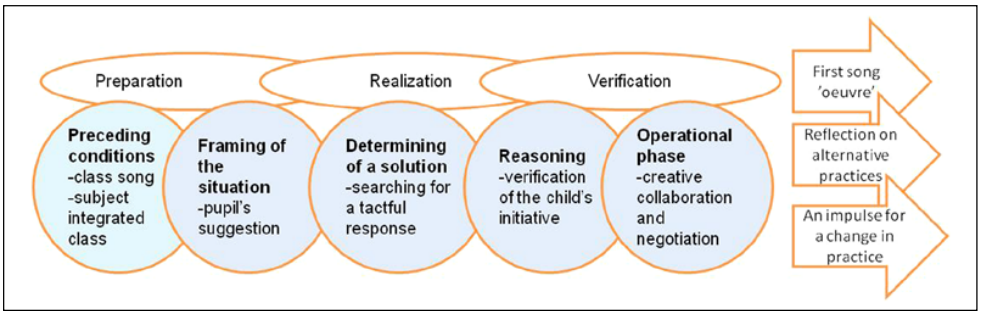


Figure 1. The short-term inquiry of creating the first song within the long-term inquiry.

The idea, being recognized and encouraged, led to the student's own solution, singing about how the letter T was drawn, "From top to bottom, from left to right." Supporting her melody, I accompanied her singing on the piano, and sang along asking, "Did it go like this? Great!" Enthusiastically searching for manuscript paper, I notated her ideas, inquiring, "how could it continue?" The excitement was contagious, and soon the whole class was singing the student's song. More suggestions and decisions were made, with instinctive mediation by me as teacher, intervening when needed with questions and encouragement, documenting the collaboratively agreed decisions. When the song "From Top to Bottom" was finished, it was sung, shared, and enjoyed together, and was later transcribed using notation software. Most importantly, the class had our first experience of collaborative composing in the classroom, illustrating the process of change in our classroom practices (see Muhonen & Väkevä, 2011).

The initial songcrafting experiment can be described as an inner short-term inquiry within a long-term preparation phase of change in the classroom practice: in one lesson the phases of inquiry as well as the phases of a creative process were established (Figure 1). These intertwined phases included collaborative creation (verbal, nonverbal, and musical): exploration, clearing ideas, making decisions, and documenting collectively approved decisions.

Within this short-term inquiry, the "preceding conditions" (e.g., the class song and subject integrated classroom) contributed to the student expressing her idea to compose. This in turn led to a "framing of the situation" and "determining of a solution" (Dewey, 1938/LW 12, pp. 105–123). Within the realization phase, the student was a central participant, the class cheering and singing along while I nurtured and documented the process. This phase was tied to experimenting, and reasoning what kind of a song it would become, followed by and intertwined with the operational phase where the song was collaboratively created, evaluated and verified. The "products" of this episode were:

1. the first conjoint song composed, in Bruner's concepts an "oeuvre" was created, where engaging in producing a product in collaboration is seen both to make a community and to leave a record of our mental efforts (1996, p. 23),
2. a widening of my reflection process on alternative practices, and
3. the launching of the songcrafting practice.

Returning to the long-term process, the composing of the first song grounded the realization and verification phase, where songcrafting was verified as a common part of our class community practice.

Realization and verification: Shaping of the practice and formation of songcrafting communities

After this initial change-in-practice, every student in our class (Group A) began to compose collaboratively. The processes were similar to that used in the class for our first experience of songcrafting, incorporating scaffolding by emotional and informational support, providing suggestions and social guidance, thus aiming for tactful collaboration. We created the songs mostly in small groups (two to four persons) by the piano, as part of everyday classroom activities. This was made possible through the utilization of different workstations in the classroom where different issues and subjects were learnt simultaneously. The students often initiated the songcrafting process themselves, asking for support and guidance. I also used a task-based approach in some lessons, in which students were provided with particular frameworks.

The starting points for the creation processes were diverse, ranging from having only an interest and will to compose, to an almost complete song. Composing often began from finding an interesting topic with some ideas of possible lyrics, musical improvisation and testing of ideas (either vocally or using the piano), and proceeded to collaborative decision-making and documentation using manuscript paper for which I provided substantial support. All contributors were marked as composers and lyric creators and in recalled interviews the pupils expressed that the finished, documented, and shared song-products were very important to them (Muhonen, 2010b). Soon we had composed 19 songs, and decided to make a songbook with pupils' illustrations, and with the school's financial support. We also held several concerts, both in and out of school, where the songbooks were available for parents and other audience members. This transdisciplinary approach – taking into account pupils' experiences and knowledge, and reaching also to the outside-school community – is highlighted for instance by Dewey (1899–1901/MW 1) as ways to support meaningful learning.

The interest of the "significant others" (Vygotsky, 1978) in the classroom, the peers and the teacher, supported the willingness to compose. Through participation, the students constructed the community as well as the practice itself. This constant collaborative inquiry also affected my role and position as a teacher: when to take part, when to step back. These collaborative acts may be seen to have established a "community of practice" (Lave & Wenger, 1991; Wenger, 2006), or perhaps more accurately, a "community of musical practice" (Barrett, 2005a, 2005b). The practice of songcrafting was composed of the domain (music), the community (the composer-students), and the practice (songcrafting with its special features). The students, as classroom composers, were mutually engaged in a joint enterprise and a shared repertoire (Wenger, 1998). Every student had the possibility of experiencing the songcrafting process, though some required more encouragement than others. Yet, even as observers the students gained a sense of musical creation, as proposed by Lave and Wenger (1991) peripherality can be also seen as an empowering position, learning from a distance (p. 37). Furthermore, the level of participation in songcrafting was in constant movement: the participants, whether as student or teacher, being sometimes at the core, sometimes at the periphery.

As songcrafting had achieved some success in my first grade classroom, I continued using it in my following class (Group B, from third to sixth grade), and in music subject teaching as one of the working practices. Composition was now established as possible (and even desirable) in the classroom, both as a student and a teacher-initiated process, growing and adapting to new situations and conditions. Participation was always voluntary, which presented both benefits and challenges: a few students (3 of 23) from my class chose to be "peripheral participants," but many students embraced the activity – asking for assistance in order to compose also in their own time.

These activities gained popularity among students in other classes, and were soon supported, both financially and otherwise, by the principal and other staff. In addition to the songbook, we also published a CD, Onnellisten saari (The Island of the Happy Ones), which included 25 songcrafted songs for the school's 135th anniversary.

Whilst all students in my next class (Group C, first to second grade) were encouraged to participate in classroom songcrafting, some were reluctant to take part. However, this did not necessarily mean that they were entirely disinclined, and some students preferred to compose songs at home alone, with friends, parents, or with their grandparents. Also, many of the students asked for support and scaffolding for out-of-school songcrafting, thus broadening "the community of song composers" beyond the classroom or school. Both school and out-of-school songcrafting activities lead to 16 songs being published on CD: Kalle Lehtikala, Lehmä-Pekka ja muita oppilaiden sävellyksiä (Kalle the Angelfish, Pekka the Cow and other Children's Compositions), sung by the school choir consisting of approximately 100 children. Extending this, I asked visiting pre-service teachers to make band arrangements and accompany the songs, which further motivated the song creators. These songs were performed in the school and several concerts outside the school (e.g., a charity concert on television), children's songs were heard on the radio, and some students were interviewed on the radio as song composers.

During the years, dozens of songs were collaboratively created. The songs as products tell about children's prevailing thinking of their world. Many songs were inspired by some aspect of the general education curriculum we were studying (see also in Gould, 2006, p. 199). For instance, the song Jätelaulu (Garbage is bad) was created by three first-grade pupils, two boys and one girl, with the needed scaffolding as part of our week theme centering on science (Figure 2). The songs often also represented pupils' life experiences in school: the song Disco-päivä (The Disco day) created by three fourth-grade boys reflects well the nature of these verbally skillful boys who first invented most of the words during the break, and then came to search for support in creating the melody, and in documentation for the song to be finished. The song tells humorously of the tension the three experienced about the upcoming school disco event in three strophes: being "sick of excitement," putting some deodorant and waiting to dance the "slow dances."

The establishment of songcrafting practice can thus be further conceptualized in terms of "reasoning" and "operational phase," where working ideas were challenged in order to actualize their meaning-potential (Dewey, 1933/LW 8, pp. 205–207), and in which certain habits, ways to operate, were adopted, in a long-term collaborative process and inquiry (Figure 3).

Based on my experiences as teacher, as well as a theoretical analysis of the events that took place, songcrafting may be defined as *a collaborative creative process and inquiry in which each participant's intentions, experiences, knowledge, and social skills are present in collective negotiation (non-verbal, verbal, musical) where there is a possibility for tactful scaffolding during the creation process that aims toward a consensus of a shared goal, a new song, that its creators experience as meaningful* (see Muhonen, 2004, 2010b). The child's impulsions and initiatives, their interests and capabilities are all essential components of the process, as is teacher mediation, leading to a fulfilling process and product. With the necessary scaffolding, the process is possible for all, regardless of earlier musical experiences or expertise. As a practice, I consider it as a flexible one which may change, grow and adapt along situational needs with a RIME-approach, Recognize, Inquire, Mediate, and Enjoy: Recognition emphasizes the awareness of students' musical initiatives but also includes recognizing possibilities for creating situations intentionally, Inquiry stands for a conjoint tactful effort, Mediation calls for attentiveness to the students' needs for scaffolding during the process and documentation. Enjoy, in turn, points to the meaning of celebrating what has been achieved together.

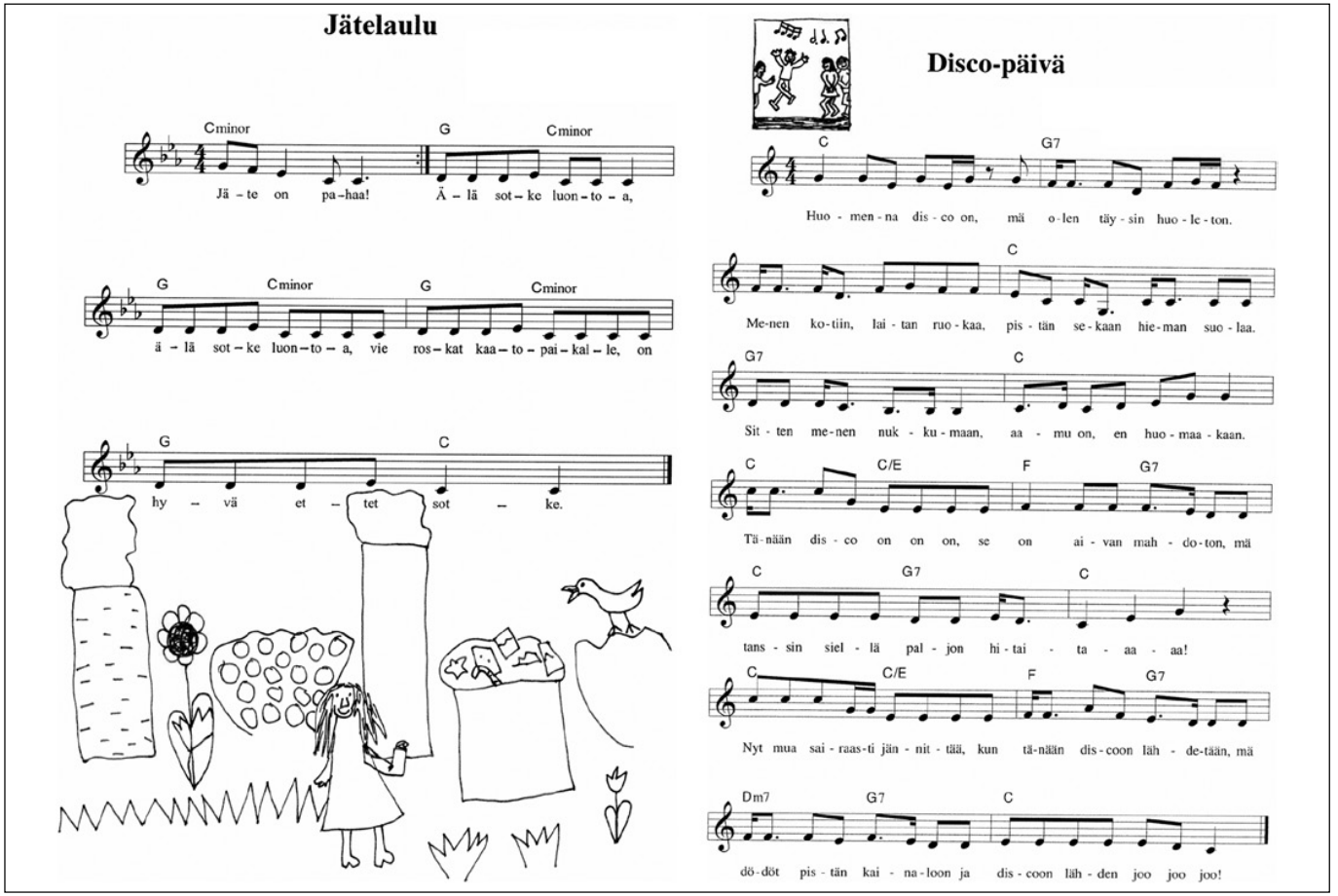


Figure 2. Two examples of the created songs from pupils' songbooks: Jätelaulu (Garbage is bad),[3] composed by two first-grade boys and a girl, and Disco-päivä (The disco day)[4] by three fourth-grade boys.

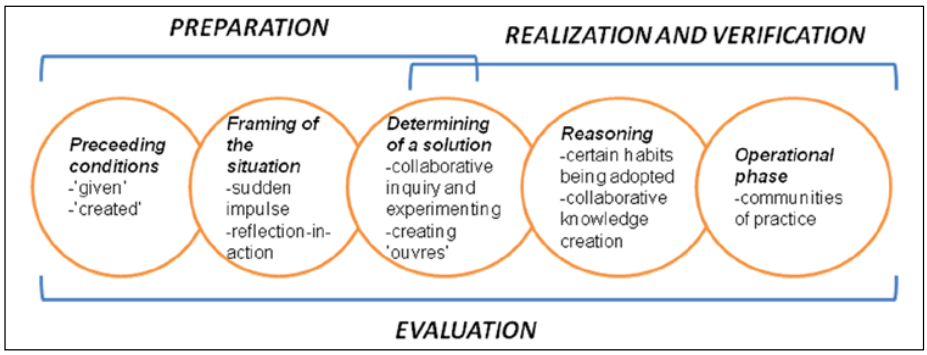


Figure 3. The long-term emergence of songcrafting as a collaborative process and inquiry.

Evaluation

Elements supporting or hindering the emergence of songcrafting

From the systemic creativity view (Csikszentmihalyi, 1999), my three classroom communities can be analyzed as small "systems" in which there was interaction between certain domains (here sets of procedures in music educational practice), individuals (students, teacher), and a field (our class community deciding whether a new idea or product should be included in the domain within our classroom practices). Leaning on Csikszentmihalyi's (1997) view, creativity – in the earlier mentioned c-creativity sense – can be seen to have occurred during the process, for a person, using the symbols of a given domain, initiated a new idea ("why don't we make a song?") and this novelty was selected by the field (the class community) for inclusion into the domain (classroom practice). The special features of the learning community, such as, whether the community stimulates and fertilizes individual creative efforts and initiatives or ignores them (see Burnard, 2006), were essential in the process. Also elements such as the holistic curricula, the Finnish class-teachers' possibilities for flexible classroom arrangements (both concerning subjects and overall management), ideal class sizes (max 24 students, enabling deep knowledge of the students), and the freedom to choose teaching methods were all supportive elements that allowed for songcrafting to take place: it is agreed that the framing circumstances and teacher's interpretations of those circumstances contribute to their actions (Dogani, 2004; Stakelum, 2008; Young, 2006). In addition, the emotional and financial support provided by the principal, as well as a growing enthusiasm for song creation both in and outside school hours supported the building of a favorable medium wherein "communities of practice" were possible to be formed and modified.

The challenges to songcrafting practice included a lack of time, which was especially the problem in hour-per-week subject teaching. I also contended with feelings of insufficiency as there were many more songs than were possible to document, and more help was needed than was feasible to give within a classroom context. In addition, as I was one of the co-composers with varying positions, at times structuring the process and holding the tonal key (see also Bolden, 2009), many of the compositional decisions were influenced also by my acts. The teacher's participation thus requires consciousness of power: how to take part, step back, and scaffold the creative process as to support participants' agency and ownership. Even if only I aimed to listen and clarify the children's initiatives, the participation of an adult contributes to the collective process, for children's contributions are inevitably heard "through a filter of experience and common usage" (Young,

2006, p. 295). Having said this, the adult may be seen as a learning resource and potential mediator between the child's ideas and cultural versions of music (Young, 2006), with alternative solutions ranging from structured composing tasks to a laissez-faire approach remaining a possibility. For the purposes of songcrafting, an approach where the teacher varied her methods to enable musical creation for all was adopted. Thus, the teacher may tactfully participate, or not participate, in the creative musical action alongside her students (Muhonen, 2010b; see also Dogani, 2004; Major & Cottle, 2010; Nilsson & Folkestad, 2005), as the individual situation necessitates.

Notating the songs using a notation program was time consuming, although, for our purposes, documentation in the form of notated melodies were necessary in order to share the songs together. Some students (especially in the fifth and the sixth grade) tested documenting their own songs, but even those advanced in their out-of-school music studies ran into considerable difficulties. The possibilities for students to document their compositions may be an avenue for further research and inquiry. Alternative ways, such as Figurenotes© (Kaikkonen & Uusitalo, 2005), invented notations (Barrett, 1997) computer programmes (Folkestad, 1998), net-based possibilities (Partti & Karlsen, 2010; Salavuo, 2006), the varied recording devices (e.g., students' phones) and applications (e.g., GarageBand) provide ways also for non-formally-trained but interested music creators to document their work.

Collaborative culture: Possibilities for conjoint negotiation, knowledge creation, and the creation of "oeuvres"

During the process of change, important acts of "individual" efforts were approved within the "field," leading to conjoint inquiry and experimentation where changing the predominant classroom practice, the "domain," in a small sense was transformed into being more collaborative. During this process, our awareness of musical creativity was transformed, gaining a sense of what was possible, and what we, as teacher and students, were capable of. As the situation was "open" in our everyday work, all students were "granted enough legitimacy to be treated as potential members" (Wenger, 1998, p. 101). In this way, our "cultural construct" of musical creativity (Burnard, 2006, p. 355) shaped attainable, with everyone being considered as a potential song composer. The fact that the students had the possibility of joining the "classroom-composers" community at their own pace seemed to motivate them allowing the partakers to regulate the level of their participation: being committed, stepping back, or taking a peripheral position. However, from a teacher perspective this demanded searching for new, flexible arrangements in the classroom.

When negotiating as to how to proceed with the songcrafting process, the students were given space and encouraged to present their ideas. The participants in each song decided collaboratively "what matters" (Wenger, 1998, p. 81) and how to proceed. A "shared repertoire" (Wenger, 1998, p. 83) was collaboratively developed in the forms of self-made songs, songbooks and CD's, as well as ways of doing things. Our songs can be viewed as collective "minor oeuvres" of smaller groupings (compared to grand oeuvres, e.g., arts of a culture) which "are often touchingly local, modest, yet equally identity-bestowing" and which "give pride, identity, and sense of continuity to those who participate, however obliquely, in their making" (Bruner, 1996, p. 22). And, as earlier described, engaging in creating a product in collaboration helps to *make* a community and leaves a record of our mental efforts (Bruner, 1996, p. 23). Wenger (1998) also emphasizes the meaning of "boundary objects," describing these as "artifacts, documents, terms, concepts, and other forms of reification around which communities of practice can organize their interconnections" (p. 105). The meaning of the public sharing and recognition for instance in forms of concerts, posting works on a website, songbooks, scores, recordings, DVD's of performances needs to be noticed, and we should allow and encourage our young composers "to share finished works – and to finish works so that they might be shared" (Kaschub & Smith, 2009, pp. 269–270).

Seeing my students not only as participants, but also as joint knowledge creators (Paavola et al., 2004) and creative collaborators (Barrett, 2006a; Sawyer, 2006, 2007), I gained detailed knowledge about my pupils, about their thinking and musical skills as well as their personalities, on a much more fundamental level than I ever could have imagined: creative collaboration and inquiry with my pupils did not diminish my teacher position, but altered it. Whereas I had previously used songs to support educational matters, by creating songs ourselves we used both our musical knowledge and knowledge of the world interlaced with the curricula aims. Inquiry into songcrafting provided valuable opportunities to learn and interact *with* the students musically, verbally, and socially, and for us all to explore our potential. The meaning was in the active process of creating and encountering what was externalized in documented "oeuvres," the song-products that enable us to recall the encounter. From the teacher-perspective, inquiring into songcrafting was an educative experience which also had meaning in the Deweyan sense: taken into further use in subsequent situations (Dewey, 1938–1939/LW 13).

I found that while songcrafting both "music" and "creating music" were integrated with other subject areas, these activities supported co-operation, co-learning, social co-participation (Lave & Wenger, 1991), and collective knowledge creation (Paavola et al., 2004), supporting the official curricula (NCCF, 2004) concerning subject content as well as overall educational aims, such as supporting ability beliefs, social skills, and skills to create. These musical interactions, collaborative creation, and the shared repertoire – "oeuvres" – deepened mutuality and belongingness between participants and commitment to the participatory community (see also Barrett, 2006b), supporting our understanding of each other. Furthermore, our song-composers' community was seen as special and different in comparison to parallel classes, which evoked a sense of togetherness, also suggesting seeing the meaning and the collaborative possibilities between the school and families (Muhonen, 2010b).

Whilst I felt that the songs were collaboratively negotiated, there is always the possibility that some students felt neglected, either within the negotiation process or by not being present in the negotiation process. Thus, there is the possibility that an experience that was educative for one was miseducative for another. For instance, it can be considered, whether "joining the composers' club" had adverse influences: Did all the students feel that they were given equal attention or were some left behind, for instance, when asking friends to participate in songcrafting? Did some feel as if they were outsiders even though participation was open to all? I can but hope that my students gained experiences of collaborative action as well as creation processes which they would then be able to utilize in the future.

Also, in focusing on songcrafting, there may have been areas of the music program that can be seen to have been neglected, or not having been so strongly present than they could have been. Elements such as the development of the singing voice, playing instruments, creative movement, learning to read and notate music, and listening became naturally involved with songcrafting, whereas for instance listening to musical "Works" was not so strongly present.

Hence, my experiences of joint creation were rewarding although not always problem-free, or effortless. It was challenging to learn to alter and develop my cognizance of agency from that of an imposer to one of a sensible partaker of the group whilst not neglecting my position as a responsive educator. Thus, through learning *with* and *from* children I discovered how to be a creative agent, collaborative creator, and creator of practices.

Conclusion: Towards creative collaboration

Through analyzing the case of songcrafting I have aimed to discover some of the enhancing and hindering elements for transforming music educational practice to include creative collaboration.

Unhooking internalized practices and tried and trusted methods demands effort, some degree of courage, and being "tuned" towards inquiries. One of the crucial "conditions" in the process of change is thus *the teacher's mindset* but also *emotional, financial and structural support* is needed, as it was in the case of songcrafting. An environment that is sensitive, supportive, and rewarding for new ideas supports a person's exploration and motivation to engage in creative behavior (Csikszentmihalyi, 1997; Sternberg & Lubart, 1999).

It may be argued, that a teacher's most important feature today when "creativity is sought after" (Gardner, 2008, p. 77, see also Muhonen, 2010a) is the ability to learn, inquire, create in collaboration, and support these skills in his or her students. As significant others, and also as models, we are challenged to consider how to utilize our own and our pupils' creative potentials, and strengthen our "expansive tendencies" as also Csikszentmihalyi (1997, p. 11) suggests. This suggests that everyday creativity, creativity with a small c, could be nurtured as "an important ingredient of everyday life" (Csikszentmihalyi, 1997, pp. 7–8) throughout our teaching career.

Since our habituated ways of thinking of what music teaching is, and has been, strongly affects to the ways in which practices are realized, conscious effort to reconsider what music teaching *could be* is needed. This view challenges teacher education not to emphasize content and curriculum structure only, but also to support student teachers' active role in their learning community. The teachers of the future should be supplied with the necessary tools to experiment and find new ways of teaching, learning, and building suitable mediums for collective inquiries throughout their career. This suggests developing skills for critical reflection and building a mindset where teachers are seen as creative agents with their students in the "creative ensemble" (John-Steiner, 2000) of the learning community. When adopting a collaborative inquiry-view (Cochran-Smith & Lytle, 2009) where both the teacher and the students are seen as active and capable agents in teaching-learning situations, individual creative endeavors are recognized and valued, and the practices can be explored, stretched, expanded, and created together.

Taking a more active role in building practices and creating artifacts (e.g., musical works) may support students' overall development and future societal skills (see Paavola et al., 2004). Also the teachers' agency, I argue, is better supported through being a constant learner alongside the students. From this standpoint the classroom community becomes a "field" of collaborative learning experiences where experts in the "domain" of making their own music as well as the "domain" of their learning evaluate the novelty and appropriateness of their initiatives. The student's ideas and initiatives may be seen as possible sources of meaningful direction for further inquiries when they seem constructive, perhaps sometimes also leading to collaborative construction of meaningful learning practices (Muhonen & Väkevä, 2011). Then it becomes important how individual creative efforts arise and is heard, how they become accepted, stimulated, encouraged, fertilized, or rejected within the classroom community, and how these may change existing practices in the long term. It, in turn, challenges us to ponder the possibilities, to act tactfully and responsively in educational situations, calling for all a teacher's inter- and intrapersonal skills (e.g., Gardner, 2006).

Music education that includes possibilities for collaborative creation may support and enrich students' belief in their musical capability and agency, which is an interesting area for further research. Developing meaningful practices in music education requires more research into the varied positions of the teacher as a scaffolder, where collaborative processes in the classrooms are examined. When teaching is seen as a continuous collaborative inquiry, the whole practice of teaching is related to lifelong learning where intentional reflection both on recent and on the longer term actions is seen as essential. This entails examining how and why certain practices are created, formed, and verified and what can be learnt from these processes.

Funding

The Finnish Academy of Science and Letters has financially supported the working period of this article.

Notes

1. Finnish lower secondary level music education often concentrates on playing popular music (e.g. Väkevä, 2006). The frequency with which composing occurs within primary school's music education is not available at present. However, the creative music education approach came to Finland in the 1960s and was strongly affected by the pioneering work of Ellen Urho and Liisa Tenkku who were inspired by e.g., Paynter and Schafer (see Kankkunen, 2009). For decades, small children's sound experiments, for instance, have been realized, but songcrafting has had a slightly different focus, focusing on facilitated collaborative musical knowledge creation, and a finished, documented product that is shared and stored.
2. This article is part of a larger research process. It includes the impulse for songcrafting (Muhonen & Väkevä, 2011), the teacher's reflection-on-practice (this article) and the students' recalled experiences of songcrafting (Muhonen, 2010b; as well as Muhonen, 2013).
3. The lyrics freely in English: Garbage is SO bad. Do not make our nature dirty, take garbage to the waste tip, do keep our nature clean.
4. The lyrics freely in English: Tomorrow is the disco day, I'm totally insouciant. I go home, eat some food and add some salt and go to sleep – Today is the disco day – I dance a lot of slow dances. Now I'm dreadfully nervous for today is the disco day, I put some deodorant to my armpits and go to the disco, oh yes! – I do some exemplary break dance – I win all the games – my reputation grows, but I aim even higher – The disco is now finished, my feet feel numb – Thinking of the disco, I go to sleep. I got five girl friends when the mighty music was played. I got rid of four of those: they had togs so poor. Today is the disco day…

References

Barrett, M. (1997). Invented notations: A view of young children's musical thinking. *Research Studies in Music Education*, *8*(1), 2–14.

Barrett, M. S. (2005a). A systems view of musical creativity. In D. J. Elliott (Ed.), *Praxial music education: Reflections and dialogues* (pp. 177–195). Oxford, UK: Oxford University Press.

Barrett, M. S. (2005b). Musical communication and children's communities of musical practice. In D. Miell, R. MacDonald & D. Hargreaves (Eds.), *Musical communication* (pp. 261–280). Oxford, UK: Oxford University Press.

Barrett, M. (2006a). "Creative collaboration": An "eminence" study of teaching and learning in music composition. *Psychology of Music*, *34*(2), 195–218.

Barrett, M. S. (2006b). Inventing songs, inventing worlds: The "genesis" of creative thought and activity in young children's lives. *International Journal of Early Years Education*, *14*(3), 201–220.

Bolden, B. (2009). Body parts, the water cycle, plants and dolphins: Adventures in primary-class composing. *General Music Today*, *22*(3), 8–13.

Breeze, N. (2009). Learning design and proscription: How generative activity was promoted in music composing. *International Journal of Music Education*, *27*(3), 204–219.

Bresler, L. (1998). "Child art," "fine art," and "art for children": The shaping of school practice and implications for change. *Arts Education Policy*, *100*(1), 3–10.

Broady, D. (1994). *Piilo-opetussuunnitelma. Mihin koulussa opitaan* [The hidden curriculum]. Tampere, Finland: Vastapaino.

Bruner, J. S. (1996). *The culture of education*. Cambridge, MA: Harvard University Press.

Burnard, P. (2000). Examining experiential differences between improvisation and composition in children's music-making. *British Journal of Music Education*, *17*(3), 227–245.

Burnard, P. (2006). The individual and social worlds of children's musical creativity. In G. E. McPherson (Ed.), *The child as musician: A handbook of musical development* (pp. 353–374). Oxford, UK: Oxford University Press.

Cheung, J. (2004). Mapping music education research in Hong Kong. *Psychology of Music*, *32*(3), 343–356.
Clennon, O. D. (2009). Facilitating musical composition as "contract learning" in the classroom: The development and application of a teaching resource for primary school teachers in the UK. *International Journal of Music Education*, *27*(4), 300–313.
Cochran-Smith, M., & Lytle, S. L. (2009). *Inquiry as stance: Practitioner research for the next generation*. New York, NY: Teachers College Press.
Creswell, J. W. (1998). *Qualitative inquiry and research design. Choosing among five traditions*. Thousand Oaks, CA: SAGE.
Creativity, agency and democratic research in music education (CADRE). (2009–2013). *Research projects*. Project description. Helsinki, Finland: University of the Arts Helsinki, Sibelius Academy. Retrieved from: http://www.siba.fi/en//-/creativity-agency-and-democratic-research-in-music-education-cadre
Creativity, Culture & Education (CCE, 2009–2012). (2009). Founded by Arts Council England, Newcastle on Tyne. Retrieved from: http://www.creativitycultureeducation.org/
Creative Industries Finland (CIF). (2011). Coordinator for Development Programme for Business Growth and Internationalization of Creative Industries 2007–2013, a program directed by the Ministry of Education of Finland. Retrieved from: http://www.creativeindustries.fi/
Csikszentmihalyi, M. (1997). *Creativity. Flow and the psychology of discovery and invention* (2nd ed.). New York, NY: Harper Perennial.
Csikszentmihalyi, M. (1999). Implication of a systems perspective for the study of creativity. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 313–315). Cambridge, UK: Cambridge University Press.
Davies, C. (1986). Say it till a song comes: Reflections on songs invented by children 3–13. *British Journal of Music Education*, *3*(3), 279–294.
Dewey, J. (1899–1901/MW 1).The School and the society. In *The Collected Works of John Dewey*, 1882–1953. (2003). (Electronic edition). Charlottesville, VA: InteLex Corporation.
Dewey, J. (1933/LW 8). How we think. In *The Collected Works of John Dewey*, 1882–1953. (2003). (Electronic edition). Charlottesville, VA: InteLex Corporation.
Dewey, J. (1938/LW 12). Logic: The theory of inquiry. In *The Collected Works of John Dewey*, 1882–1953. (2003). (Electronic edition). Charlottesville, VA: InteLex Corporation.
Dewey, J. (1938–1939/LW 13). Experience and education. In *The Collected Works of John Dewey*, 1882–1953. (2003). (Electronic edition). Charlottesville, VA: InteLex Corporation.
Dogani, K. (2004). Teachers' understanding of composing in the primary classroom. *Music Education Research*, *6*(3), 263–279.
Drummond, B. (2001). The class-room music teacher – inspirations, aspirations and realities. The evidence from Northern Ireland. *British Journal of Music Education*, *18*(1), 5–25.
Elliott, D. J. (1995). *Music matters*. Oxford, UK: Oxford University Press.
European Year of Creativity and Innovation (EYCI). (2009). Coordinated by the European Commission under the lead of the Directorate- General for Education and Culture, in association with the Directorate-General for Enterprise and Industry. *Retrieved from:* http://create2009.europa.eu/index_en.html
Farish, I. (2011). Helping young songwriters. *Canadian Music Educator*, *52*(3), 41–42.
Fautley, M. (2005). A new model of the group composing process of lower secondary school students. *Music Education Research*, *7*(1), 39–57.
Folkestad, G. (1998). Musical learning as cultural practice: As exemplified in computer-based creative music making. In B. Sundin, G. McPherson & G. Folkestad (Eds.), *Children Composing* (pp. 97–134). Malmö, Sweden: Lund University.
Gardner, H. (2006). *Multiple intelligences: New horizons* (2nd ed.). New York, NY: Basic Books.
Gardner, H. (2008). *5 minds for the future*. Boston, MA: Harvard Business School Press.
Gould, E. (2006). Dancing composition: Pedagogy and philosophy as experience. *International Journal of Music Education*, *24*(3), 197–207.
John-Steiner, V. (2000). *Creative collaboration*. New York, NY: Oxford University Press.
Jorgensen, E. R. (2008). *The art of teaching music*. Bloomington: Indiana University Press.
Juntunen, M.-L. (2011). Musiikki [Music]. In S. Laitinen, A. Hilmola & M.-L. Juntunen (Eds.), *Perusopetuksen musiikin, kuvataiteen ja käsityön oppimistulosten arviointi 9. vuosiluokalla*. [Learning evaluation

in music, visual arts and arts and crafts at the 9th grade] (pp. 36–94). Koulutuksen seurantaraportit 2011:1. [Follow-up reports 2011:1]. Helsinki, Finland: Opetushallitus [The Finnish National Board of Education].

Kaikkonen, M., & Uusitalo, K. (2005). *Soita mitä näet: Kuvionuotit opetuksessa ja terapiassa* [Play what you see: Figurenotes in teaching and in therapy]. Helsinki: Kehitysvammaliitto [The Finnish Association on Intellectual and Developmental Disabilities (FAIDD)].

Kankkunen, O.-T. (2009). Vihreä Viserryskone – uusi ääni 1970-luvun suomalaisessa musiikkikasvatuksessa [The Green Twittering-Machine – a new voice in 1970's Finnish music education]. *The Finnish Journal of Music Education (FJME)*, *12*(1), 36–59.

Kaschub, M., & Smith, J. (2009). *Minds on music. Composition for creative and critical thinking*. Lanham, MD: Rowman & Littlefield.

Lave, J., & Wenger, E. (1991). *Situated learning. Legitimate peripheral participation*. Cambridge, UK: Cambridge University Press.

Lyons, N. (Ed.). (2010). *Handbook of reflection and reflective inquiry. Mapping a way of knowing for professional reflective inquiry*. New York, NY: Springer.

Major, A. E., & Cottle, M. (2010). Learning and teaching through talk: Music composing in the classroom with children aged six to seven years. *British Journal of Music Education*, *27*(3), 289–304.

Mezirow, J. (1990). How critical reflection triggers transformative learning. In J. Mezirow and associates (Eds.), *Fostering critical reflection in adulthood: A guide to transformative and emancipatory learning* (pp. 1–20). San Francisco, CA: Jossey-Bass Publishers.

Muhonen, S. (2004). Helping children to compose: Song crafting. In S. Karppinen (Ed.), *Neothemi – Cultural heritage and ICT. Theory & Practice* (pp. 204–210). Helsinki, Finland: University of Helsinki.

Muhonen, S. (2010a). Creativity – A slippery slogan? In I. Rikandi (Ed.), *Mapping the common ground: Philosophical perspectives on Finnish music education* (pp. 84–103). Helsinki, Finland: Sibelius Academy.

Muhonen, S. (2010b). *Sävellyttäminen – yhdessä säveltämisen luova prosessi viidesluokkalaisten oppilaiden muistelemana* [Songcrafting–co-operative composing recalled by fifth graders] (Unpublished Licentiate thesis). Sibelius Academy, Helsinki, Finland.

Muhonen, S. (2013). *Creative agency in collaborative composing. Examining the meanings of primary school Songcrafting*. Manuscript in preparation.

Muhonen, S., & Väkevä. (2011). Seizing the dynamic moment in situation-originated learning: The origin of Songcrafting examined through Dewey's theory of inquiry. *Nordic Research in Music Education, Yearbook*, *13*, 151–169. Retrieved from http://brage.bibsys.no/nmh/bitstream/URN:NBN:no-bibsys_brage_39495/1/Muhonen_Vakeva_2012.pdf

Musical Futures. (2009). London: Paul Hamlyn Foundation. Retrieved from http://www.musicalfutures.org/

National Core Curriculum of England. (2013). Retrieved from http://curriculum.qcda.gov.uk/ (The National curriculum for England to be taught in all primary and secondary schools from September 2014 within the statutory 11.9.2013 of new curricula, available from https://www.gov.uk/government/organisations/department-for-education/series/national-curriculum)

National Core Curriculum of Finland for Basic Education. (NCCF). (2004). Finnish National Board of Education. Retrieved from http://www.oph.fi/english/education/basic_education/curriculum (See curriculum change for Basic Education for 2016, available from http://www.oph.fi/english/102/0/ops2016_renewal_of_the_core_curriculum_for_pre-primary_and_basic_education)

National Core Curriculum of Spain for primary education. (2006). REAL DECRETO 1513/2006. *Madrid: Ministry of Education*. Retrieved from http://www.boe.es/boe/dias/2006/12/08/pdfs/A43053-43102.pdf

Nilsson, B., & Folkestad, G. (2005). Children's practice of computer-based composition. *Music Education Research*, *7*(1), 21–37.

Paavola, S., Lipponen, L., & Hakkarainen, K. (2004). Models of innovative learning communities and three metaphors for learning. *Review of Educational Research*, *74*(4), 557–576.

Partti, H., & Karlsen, S. (2010). Reconceptualising musical learning: New media, identity and community in music education. *Music Education Research*, *12*(4), 369–382.

Paynter, E., & Paynter, J. (1974). *The dance and the drum: Integrated projects in music, dance and drama for schools*. London, UK: Universal Edition Ltd.
Polanyi, M. (1967). *The tacit dimension*. London, UK: Routledge & Kegan Paul Ltd.
Reimer, B. (1989). *A philosophy of music education*. Englewood Cliffs, NJ: Prentice Hall.
Rozman, J. C. (2009). Musical creativity in Slovenian elementary schools. *Educational Research*, *51*(1), 61–76.
Salavuo, M. (2006). Open and informal online communities as forums of collaborative musical activities and learning. *British Journal of Music Education*, *23*(3), 253–271.
Sawyer, K. R. (2006). *Explaining creativity: The science of human innovation*. Oxford, UK: Oxford University Press.
Sawyer, K. R. (2007). *Group genius. The creative power of collaboration*. New York, NY: Basic Books.
Schafer, R. M. (1979). *The rhinoceros in the classroom* (2nd ed.). London, UK: Universal Edition Ltd.
Schön, D. A. (1983). *The reflective practitioner. How professionals think in action*. New York, NY: Basic Books.
Schön, D. A. (1987). *Educating the reflective practitioner: Toward a new design of teaching and learning in the professions*. San Francisco, CA: Jossey-Bass.
Stake, R. (1995). *The art of case study research*. Thousand Oaks, CA: SAGE.
Stake, R. E. (1994). Case studies. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 236–247). London, UK: SAGE.
Stakelum, M. (2008). Creating a musical world in the classroom: Application of a Bourdieuan approach towards understanding teacher practice. *British Journal of Music Education*, *25*(1), 91–102.
Stauffer, S. L. (2002). Connections between the musical and life experiences of young composers and their compositions. *Journal of Research in Music Education*, *50*(4), 301–333.
Stenhouse, L. (1975). *An introduction to curriculum research and development*. London, UK: Heinemann.
Sternberg, R. J., & Lubart, T. I. (1999). The concept of creativity: Prospects and paradigms. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 3–15). Cambridge, UK: Cambridge University Press.
Sternberg, R. J., & Kaufman, J. C. (2010). Constrains on creativity. In R. J. Sternberg & J. C. Kaufman (Eds.), *The Cambridge handbook of creativity* (pp. 467–482). New York, NY: Cambridge University Press.
van Manen, M. (1991). Reflectivity and the pedagogical moment: The normativity of pedagogical thinking and acting. *Journal of Curriculum Studies*, *23*(6), 507–536.
Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Cambridge, MA: Harvard University Press.
Väkevä, L. (2006). Teaching popular music in Finland: What's up, what's ahead? *International Journal of Music Education*, *24*(2), 126–131.
Wenger, E. (1998). *Communities of practice. Learning, meaning and identity*. Cambridge, UK: Cambridge University Press.
Wenger, E. (2006). *Communities of practice*. Retrieved from: http://www.ewenger.com/theory/
Wiggins, J. (1990). *Composition in the classroom: A tool for teaching*. Reston, VA: MENC. The National Association for Music Education.
Wiggins, J. (2001). *Teaching for musical understanding*. New York, NY: McGraw-Hill.
Wiggins, J. (2011). When the music is theirs: Scaffolding young songwriters. In M. Barrett (Ed.), *A cultural psychology for music education* (pp. 83–113). London, UK: Oxford University Press.
Young, S. (2006). Musical communication between adults and young children. In D. Miell, R. MacDonald & D. J. Hargreaves (Eds.), *Musical communication* (pp. 281–299). Oxford, UK: Oxford University Press.

Author biography

Sari Muhonen has a Licentiate degree in music education from the Sibelius Academy and a Master's degree in general education from the University of Jyväskylä. She has a position at the Viikki Teacher Training School of Helsinki University which involves work as a teacher educator, primary school teacher, and music teacher. Her main research interests lie in creative approaches to learning and the building of new practices, especially within music and utilizing mobile devices in learning processes in general education. She has published peer-reviewed articles in Finnish and international journals and presented her work in several academic

conferences. She has also published materials for the teaching of primary school music for students and teachers as well as books for those learning to read Finnish as their mother tongue at grades 1 and 2. Her newest book is on songcrafting with children. Muhonen is currently finishing her doctoral thesis at the Sibelius Academy and is also actively working with the Finnish curricula renewal for the year 2016.

APPENDIX 3

British Journal of Music Education, 'accepted for publication', 13.12.2015 version

Students' experiences of collaborative creation through songcrafting in primary school: Supporting creative agency in 'school music' programmes[1]

Sari Muhonen
Sibelius Academy, University of the Arts Helsinki, Finland

Abstract

The study reported in this article investigates students' experiences (n=41) of their primary school songcrafting, examining the potential to support creative agency within school music education programmes. Songcrafting refers to a collaborative composing practice in which everyone is considered to be a capable creator of melodies and lyrics, and where negotiation, collaboration, and openness to the situation are essential. Through semi-structured individual interviews with students who had experienced songcrafting in the past, analyzed with qualitative methods, it was found that the students' narration of songcrafting included meanings related to general agency, creative agency, musical participation within the classroom community, and documented and shared collaborative musical products, or 'oeuvres'.

The results of this study illustrate the various often unforeseeable meanings produced through participation in collaborative musical activities. Furthermore, they highlight the potential to enrich meaningful teaching practices and pedagogy through the examination of students' experiences, and exploring the potentials in narrating one's musical stories. These findings suggest that music education practices could benefit from the inclusion of a broader range of opportunities for the students to create their own music, and the sensitive facilitation of collaborative music creation processes.

Keywords:
Agency, collaborative creation, narratives, student's experiences, primary school, songcrafting

Introduction

Creative music making emerges in various forms in early childhood, for instance through spontaneous song-making and singing games (e.g., Sundin, 1997; Campbell, 1998; Marsh & Young, 2006; Marsh, 2008). Today's youth often compose during their free time, both offline and online (Partti & Karlsen, 2010), drawing on their sociocultural context and personal experiences to create music that is meaningful to them (Stauffer, 2002). Whilst creative music making and composing have been a central part of many nations' curricula and school practices for decades (for instance, the UK), there is a peristent claim that 'school music' fails to offer students opportunities for creative music making (e.g., Paynter, 2000; Winters, 2012). In Finland, the context of this research, composing and creative music making have been part of the educational curricula since the 1970's, (e.g., Finnish National Core Curriculum for Basic Education [FNCC], 2004).[2] However, in a recent national survey, almost half of the surveyed secondary school student respondents (47%) remarked that they had never participated in 'musical invention' during their elementary school music lessons (Juntunen, 2011, p. 54). Interestingly, the teacher respondents reported that their lessons had included musical invention occasionally (83%), or often (11%) (Juntunen, 2011, p. 46). In this same study, the students' perceptions of their musical capabilities were, on average, self-deprecating (p. 59).

This article considers the potentials for supporting students' creative agency (see Creativity, Agency, and Democratic Research in Music Education [CADRE], 2009) within the school music education programme by examining how my former students recall and narrate their experiences years after a specific collaborative composing practice I implemented and termed songcrafting (Muhonen, 2004, 2010, 2013).

The context: Songcrafting experiences in Finnish primary education

Songcrafting as a practice aims to create a space that emphasized participatory democracy (see ideas of Dewey, 1916, p. 105) in which all students are encouraged to invent tunes and create songs, which are documented and performed together. Songcrafting is here seen as

> 'a collaborative creative process and inquiry in which each participant's intentions, experiences, knowledge, and social skills are present in collective negotiation (non-verbal, verbal, musical) where there is a possibility for tactful scaffolding during the creation process that aims toward a consensus of a shared goal, a new song, that its creators experience as meaningful' (Muhonen, 2014, p. 192).

As a composing practice, songcrafting offers a flexible approach to combine elements of collaborative composing between students and guided composing involving the teacher (Figure 1).

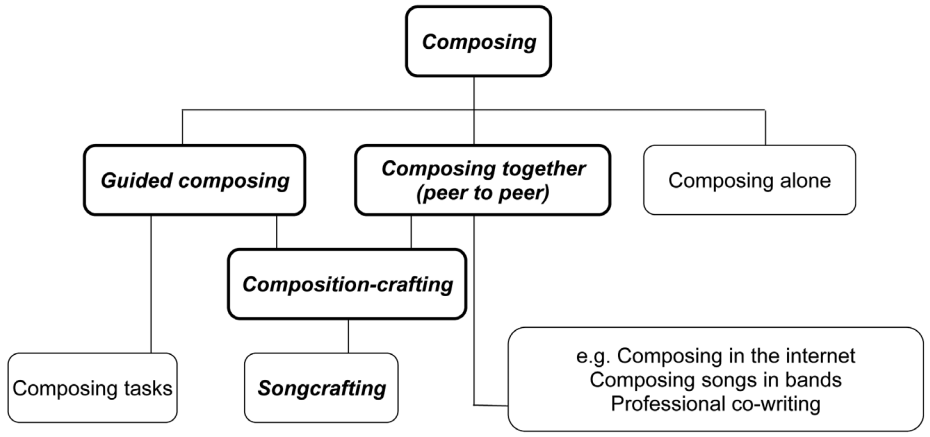


Figure 1. Songcrafting as composing

Songcrafting practice was developed and implemented in three Finnish primary schools (grades 1 to 6, students aged 7 to 12) in which I worked as a general classroom teacher as well as a music teacher.[3] Because I spent most of the school day working with my own class, I enjoyed the typical Finnish classroom teacher's freedom for selecting my own preferred methods and content (see Sahlberg, 2015), which enabled integration between class subjects and allowed for a flexible approach to classroom activities. Songcrafting took place in various ways: sometimes involving the whole class, sometimes a small group of students, and at other times individual students.[4] The practice included elements of voluntary participation, as well as teacher-led group tasks. The songs were 'crafted' by the students in collaboration with their peers and myself as their teacher, with the roles of leader and learner being open and negotiated. As their teacher, I took part in this collaborative creation in a variety of positions, from facilitator, where facilitation was seen as situational, inquiring and offering sensitive support (e.g., defining/expanding questions, supporting group dynamics, taking notes), aligning with what Lev Vygotsky (1978, pp. 84–91) called 'scaffolding', to co-creator (e.g., brainstorming, improvising), depending on the students' needs. In general, the process included the composers' will to compose, supportive inquiry, negotiation and decision making, verification and publication (see Figure 2).

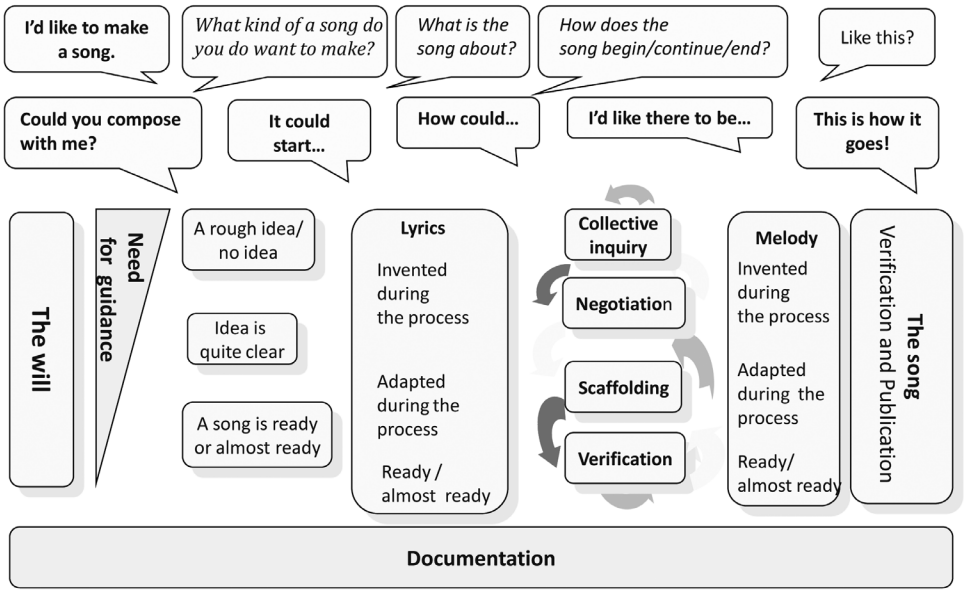


Figure 2. Songcrafting process

Every participant's (including the teacher's) knowledge and earlier experiences contributed towards the creation of the songs, with the students' impulses and initiatives, interests and capabilities, being essential components of the process. The song-products were documented (e.g., through notation, recordings, CD's, song-books) and shared with the class, as well as with audiences inside and outside the school. A detailed description and analysis of the songcrafting practice has been presented elsewhere (Muhonen & Väkevä, 2011; Muhonen, 2014).

Theoretical underpinnings

The Finnish curriculum (FNCC, 2004; FNCC, 2014) emphasizes the fostering of meaningful experiences as an important goal for music education. In exploring how these meanings are 'lived, experienced and interpreted by the human person' (Polkinghorne, 1988, p. 125), a narrative understanding of these 'lived experiences' (van Manen, 1990) was seen as an appropriate approach. The ways in which students narrate themselves, for instance as musical creative agents, is dependent upon how they 'interpret and use the past in meeting the challenges of the present and in anticipating the future' (Chawla, 2006, p.

364). In this way, individuals build narratives of their experiences and also relate and make sense of their experiences as narratives (Polkinghorne, 1988; Clandinin & Connelly, 2000; Bruner, 2004). Moreover, as Bruner (2004) argues, people not only construct themselves in their narratives (p. 702), they also eventually verify these narratives (p. 694), living out their own narrative realities. In this article, the ways in which school experiences (e.g., musical and social) are formed are seen as crucial, for they have an influence on how the students view themselves (e.g., musically and socially). Experiences are understood as a continuum wherein present experiences build upon the earlier ones, and in turn shape those that come after (e.g., Dewey, 1916, 1938; Clandinin & Connelly, 2000; Westerlund, 2008).

From this viewpoint, in this study the particular focus was on what kind of interpretations and meanings the students gave to their songcrafting experiences. Students' experiences of agency in their music studies was seen as an essential component of how they developed, understood, and experienced meaning. Agency is here defined as twofold, involving both the intertwined individual and the social dimensions of human life (e.g., Westerlund, 2002; CADRE, 2009; Karlsen, 2011). The individual dimension of general agency refers to a person's meaningful and intentional behavior, and to one's potential 'to have an influence in the course of events' (Barnes, 2000, p. 25). Following Bruner (1996), experiencing oneself as an agent implies both 'the capacity for initiating, but also for completing our acts' (p. 36), thus connecting agency to one's skills, where '[s]uccess and failure are principal nutrients in the development of selfhood' (p. 36). The social dimension of agency arises as an individual active and 'agentive mind' (Bruner, 1996, p. 93) is often connected to collaboration, seeking out dialogue with others. Focusing specifically on the practices and processes of songcrafting, musical agency is here understood as an individuals' perceived capacity for action in relation to music or in a music-related setting (see Karlsen, 2011, p. 110). Musical agents may 'change their own experience and social environment' (Westerlund, 2002, p. 25) and employ their musical skills for self-regulatory strategies, as well as using music as an 'arena' for social co-ordination and interaction (Karlsen & Westerlund, 2010; Karlsen, 2011). A 'musical agent' may therefore utilize music as a means for the formation and expression of individual and collective identities (MacDonald, Hargreaves & Miell, 2002). Within this, creative agency includes any activity that brings something musically new to the musical process.

Aligning with understandings of the school context as both individual and collective experiences and meanings, educational researchers have long called for collaborative teaching approaches in schools that enable participation in a learning community (e.g., Bruner, 1996; Wenger, 1998). From a sociocultural perspective (e.g., Csikszentmihalyi, 1997; Vygotsky, 1978; Sawyer, 2006) the whole classroom learning situation may be seen as a collaboration wherein the students' ideas and initiatives are regarded as resources (e.g., Muhonen & Väkevä, 2011). It has been claimed that social experiences, and

recognizing oneself as a capable contributor to the classroom community, may be of the utmost importance in the general development of a child (e.g., Reay, 2006). Such social experiences may also be supported through 'peripheral participation' (Lave & Wenger, 1991) that begins from low-risk activities within the community.[5]

Building upon the aforementioned perspectives, this study views collaborative creation (e.g., Sawyer, 2006) as an agentive form of participation wherein musical creative agency is desirable for the participants. Collaborative creation often results in a product, for instance a musical piece, referred to by Bruner (1996) as 'oeuvres' (p. 22). Oeuvres may be seen as an '[e]xternalization [that] produces a record of our mental efforts, one that is "outside us" rather than vaguely "in memory"' (p. 24).

Research questions and methodology

In this instrumental case study (Stake, 1994), I explore the narrated songcrafting experiences of my former students, asking: What meanings (if any) do students assign to their prior primary school songcrafting experiences? This is examined by analyzing how their agency is constructed while narrating their songcrafting experiences. My own role in this research is from the position of teacher-as-researcher (Stenhouse, 1975), adopting an 'inquiry as stance' approach (Cochran-Smith & Lytle, 2009). Engaged in a research topic that is personally meaningful, and one that builds upon my earlier work studying the practice from the teacher-perspective (Muhonen, 2014), I was particularly aware of the need for sensitivity in the data analysis.

Working under a 'broad narrative umbrella' (Riessman, 2008, p. vii), the narratives sought in this study are not seen as representations of past events or earlier experiences, nor seen as reviving the past as it 'really happened', rather they are viewed as re-evaluating one's earlier experiences from one's experiential point of view (Hoffman & Hoffman, 2008; Barrett & Stauffer, 2009; Bendien, 2012). As meanings are constructed and changing, the students are seen to make sense of the past within the narration process (Riessman, 2008, p. 8) and to give 'meaning to their experience of temporality and personal actions' (Polkinghorne, 1988, p. 11). Focusing on how the students (re)tell their agency within musical creation, these told experiences are analyzed in order to discuss, not generalize, the issue of creative agency within music education.

Participants

Of the 58 students who had participated in the songcrafting practice during the years 1997–2004, 41 were interviewed as part of this study. Interviews were conducted in three groups (Table 1) three to four years after students' songcrafting experiences, to allow for some maturity of reflection and meaning-making and aiming to explore if some of the students had utilized their experiences afterwards at a later time, whilst also facilitating the contacting of students before they continued to secondary or high school.

Table 1. Research participants (N=the whole population, n=sample)

Group	Songcrafting during	Interviewed when
A (N=14)	1st grade (7 years) 1997–1998	5th grade (11 years)
B (n=12 of 23)	3rd to 6th grade (9–12 years) 1998–2002	9th grade (15 years)
C (n=15 of 21)	1st to 2nd grade (7–8 years) 2002–2004	6th grade (12years)

The students' musical backgrounds varied. Three to five students in each group had had some musical training outside of school prior to their songcrafting experiences (e.g., piano lessons). In groups A and B, everybody created at least one song during songcrafting. In Group A this was set as a small group task within a science education week theme, and in Group B, this involved composing a class song together. Later, in groups A and B most students composed up to five songs in varying groups, and often initiated the composition process independently. In Group C, all songs were composed in small groups. Some students also composed at home, with family members documenting the songs. In all groups, some students were more enthusiastic composers than others.

Data Collection and researcher position

Data was collected through semi-structured interviews (e.g., Boeije, 2010, p. 62), for which the students and their parents gave informed consent. The interviews lasted approximately one half-hour each. Being aware of the importance of the manner in which the recalling process is guided (e.g., Chawla, 2006; Boeije, 2010), and viewing the emotional intensity of the interview situation as a co-constructed process (Riessman, 2008, p. 31–32), I aimed to give the students space to formulate their thoughts and attempted to keep the questions

open-ended. In aiming for equality between participants (Clandinin & Connelly, 1994, p. 422), the interviews thus had a conversational tone, including 'attentive interviewing' (Boije, 2010, p. 63) and 'attentive listening' (Riessman, 2008, p. 26). Song artifacts such as notated pieces and audio recordings as well as singing were utilized in the interview situation to facilitate the process of recalling and reflection. The students' abilities to recall and narrate their experiences were varied and took many forms, from long, plotted narratives, to short, hesitant answers. Thus, as Polkinghorne (2005) remarks, the data is deeply dependent on the participants' ability to reflect and communicate their experiences. All groups included a variety of narrations on student experiences of songcrafting, from enthusiastic to regarding the whole process as relatively unimportant. This suggests that the students, at least to some extent, had the courage to express their actual thoughts, rather than those they believed the teacher-researcher wanted to hear.

The researcher-participant relationship during interviews and the research as a whole raises a number of ethical points for consideration (Ethical principles..., 2009; The responsible..., 2012, also e.g., Clandinin & Connelly, 1994; Barrett & Stauffer, 2009; Boeije, 2010).[6] I was well aware of the ethical dimensions and considered the issues of care and responsibility, recognizing the potential to 'shape their lived, told, relived, and retold stories' (Clandinin & Connelly, 1994, p. 422) as well as my own. Although my former position as their teacher may be seen as problematic due to power issues, knowing the students and the local 'micro' context (Riessman, 2008, p. 54), or 'scene' (see Clandinin & Connelly, 1994, p. 416), also enabled enriching the questions in ways that facilitated recalling (e.g., describing the place of performing), as well as the creation of a sensitive interview atmosphere. Such comfort and trust with the researcher allowed for a 'more open and giving' sharing of experiences (Polkinghorne, 1983, p. 267).[7]

Organizing and analyzing narrated experiences

Audio recorded interview material was transcribed as verbatim 'field texts' (Clandinin & Connelly, 1994, p. 420). The focus of the analysis was on examining the meanings assigned to songcrafting experiences in the students' narrations. In analyzing the data I first aimed to get a sense of the big picture through multiple readings, by looking at the data from cross-case and within-case viewpoints, focusing inward (feelings, hopes) and outward (environment), and backwards and forwards (temporality) (see Clandinin & Connelly, 1994, p. 417).

Through these readings, initial, concrete themes were identified from each individual student interview (e.g., I can/I can't, my/our/their song, joy, sharing, empowerment, peripherality). Through data driven but theory-saturated coding (e.g. Huberman & Miles, 1994; Kvale & Brinkman, 2009; Boeije, 2010), where prior theory served as a resource for

interpretation, I tasked back and forth between the data and relevant literature. Students' narrations were further analyzed by the meaning condensation process, where 'natural meaning units', thematizing the statements from the student's viewpoint as understood by the researcher's viewpoint, were sought (Kvale & Brinkman, 2009, p. 205–207). While analyzing the data, the meaning of agency theme appeared, focusing my theoretical perspective. This then led to the formation of the themes of agency (general, musical, and creative agency), participation, and collaboration, taking into account the whole data set, my experiences of songcrafting practice, and the context and theoretical framework of the study (see Figure 3).

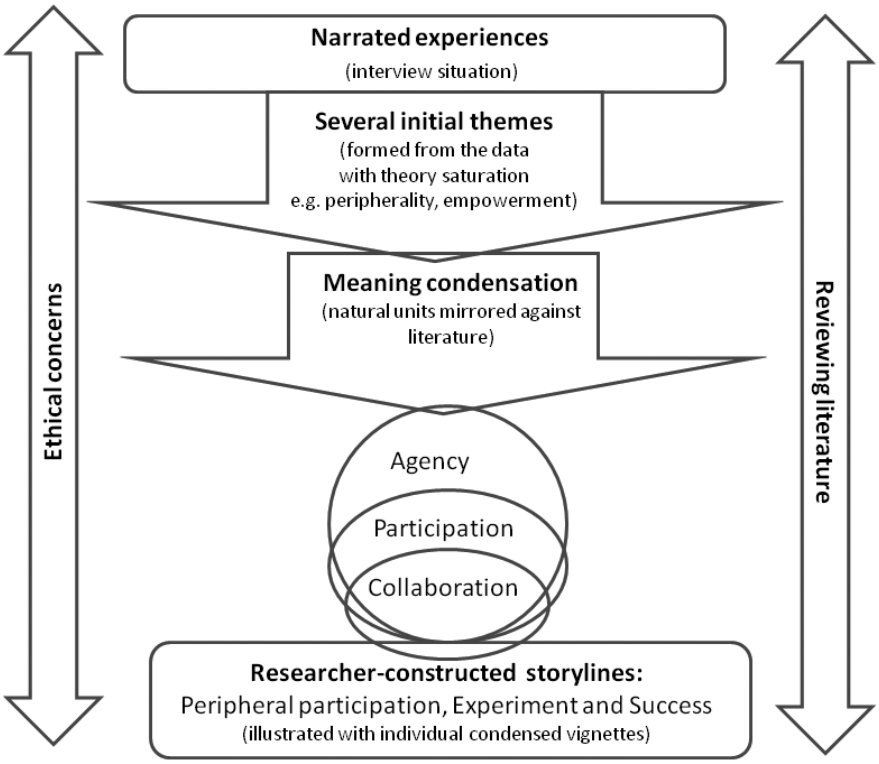


Figure 3. Interlaced phases of analysis related to agency theme

Following this, 'working narratively with data' (Riessman, 2008, p. 3), the interpreted meanings in the students' narrations were condensed into three analytically formed, researcher-created storylines, to illustrate how the agency theme appeared in the data. These storylines: Peripheral Participation, Experimentation, and Deep Participation, are

presented here as broad narratives within the data, while still acknowledging individual narratives' uniqueness.[8] Each of the three storylines was then exemplified by one researcher-constructed individual-case vignette (see Riessman, 2008 p. 57), for which I chose student 'cases' presented in a narrative form (temporal ordering), using the students' original narration in condensed form (see e.g., Riessmann, 2008). Vignettes were translated into English (from the original Finnish), aiming to preserve the meanings within the text and being aware of the challenges inherent in language transitions (see Polkinghorne, 2005). Vignettes are to be seen here as the researcher's interpretive accounts of the students told experiences (see Clandinin & Connelly, 1994, p. 416; Riessman, 2008, p. 6; Boeije, 2010, p. 14).

Findings: Three agency storylines

Whilst all of the students had something to narrate about songcrafting, those who were older when interviewed (Group B) and who had participated in songcrafting practice for several years narrated their experiences often vividly. In this section of the article I present the results of the study, showing the many ways in which students narrated themselves as musical agents. For instance, it was found that the student as an 'agent' could utilize music when connecting with others within songcrafting practice. Recognizing oneself as a potentially capable contributor within the classroom community was seen to be a valued experience in students' narrations, and the possibility for teacher and peer-facilitation during the songcrafting process was narrated as being very important. The teacher was often referred to as 'a helper' (Katri/B)[9] and 'a supporter' (Reetta/B) and the composition groups as such where 'everyone invented equally' (Aleksi/A) in which 'many opinions' (Vili/A) were expressed, and learning from and with each other (the teacher included) was present. Such groups of composing might be understood through Bruner's (1996) notion of 'communities of mutual learners' (p. 22). Group support and collaboration, when at their best, fortified the students' capabilities and beliefs in themselves as music creators. For instance Marja/A narrates, that 'someone had invented a little bit, and others wanted to come along', and the song 'developed with the teacher's support'. Also Matti/A describes that 'first Erkko invented something, then Mio invented, and then Timo, so everybody contributed a little'. However, not all the narrations were positive. For instance, Iina/A felt a sense of isolation during the process, saying 'the others decided, and did not let us contribute a lot'. She reveals how power was also being negotiated within these social situations (see DeNora, 2000, p. 17).

In what follow, I present three researcher-constructed storylines, Peripheral Participation, Experimentation, and Deep Participation, to illustrate how the agency theme manifested in the students' narrations. Each storyline is illustrated with vignettes, constructed by the researcher as described above.

Peripheral Participation

Some students described experiencing songcrafting from a distance, and rarely directly contributing to the collaborative processes. Although they may not have actively participated in the creative negotiations, these students often recalled having 'good memories' (Juuso/B), described songcrafting as a fun (Aku/B) or even a great (Ali/C) experience. For instance, one student said that it was 'quite nice that our class made our own songs' (Eemeli/C), and another that it was 'nice to be with others and to sing the songs when recording the CD' (Janne/C). Some of the students wished they had been able to take a more active role, as Eemeli/C explained: 'Though, it (songcrafting) would have been nice, and I knew that I could have come to compose, it was somehow interesting'. Yet he did not. Aku/B explained his own view on this matter (N.B. phrases pertinent to the theme of agency are bolded by the researcher):[10]

I did not compose my own song but it was fun, I would have liked to, but I did not invent anything. Yet, it was very nice to sing the songs my friends had made. My family is musical, perhaps I don't have a good head for music.-- I like music very much, it just isn't somehow… and composing felt very hard, I had no ideas. My friends from other schools were astonished that we could compose in our class, it was really great.

However, this did not necessarily lead to Aku feeling that he was cast as an outsider to the songcrafting activities,

> -- together we made, not just those who composed, but we who sang those together, it gave us a good atmosphere in every way. -- Perhaps I could compose, but for me it would be very hard. (Aku/B)

As seen in Aku's vignette, the reasons for not taking an active part in songcrafting were related to perceived conceptions of his capabilities and traits. The collaborative composing itself, however, was still seen as interesting and valuable. Notably the students often reflected on their beliefs concerning their skills: 'I'm not a very musical person anyway' (Aatto/B), and 'I can't invent any music, or tell what would go well together' (Eemeli/C). Yet, the students recalled being encouraged to take part, and appreciated that they could choose their own ways of participating: 'Luckily I was not pressured, I was allowed to choose (Aatto/B)' and 'You asked, but I did not dare (to compose)' (Janne/C).

Withdrawing from participation was primarily seen as 'an issue of confidence' (Elli/C). Other reasons included 'not being so interested in composing' (Aatto/B), seeing it as difficult, and not being able to invent anything, or not having an interesting topic.

The narrations in this storyline rarely included references to abundant musical experiences or developed musical skills. Interestingly, two students who played musical instruments and whose musical agency was already quite strong, were exceptions who reported that they 'would much rather play ready-made music' (Janne/C). Thus, for these two students, formal instrumental tuition outside school had not necessarily supported their desire or perceived ability to compose. For some students, neither composing music, nor music at school in general, seemed to be important. For instance, Tuomas/B saw composing as unimportant. His narration described him as having weak creative agency in songcrafting, contributing only 'something little'. However, he was the only one within this storyline who narrated having composed music after the activities in the classroom, using a computer. Even then, he explained being interested in 'using the program', not in the composing itself, and described his pieces being 'terrible - more noise than music'. A non-musician identity and lack of confidence was also seen in many other narrations within this storyline. Nevertheless, narrations still included clues that the students had become more confident that musical creation might be possible. Juuso/B, for instance, explained: 'I think that I could compose if I tried' and Aku/C believed that with support he 'might get a song done'. Aatto/B also believed that he could perhaps create music with a computer.

Experimentation

Within this storyline, the narrations included descriptions of students' musical families (e.g., Marja/A), music as an enjoyable school subject (e.g., Mira/A), singing as something nice (e.g., Mira/A, Valo/B, Nea/C), and instrument playing (Erno/B, Tua/B). The stories often included narrations of 'not being so good' (Maija/A) at music or 'not being so musical' (Katri/B). Yet the narrations also revealed that songcrafting was perceived as a nice and interesting activity (Eemeli/C). Whilst some of these students created several songs, and used active words to describe their participation, others saw that they did not contribute much to the process (e.g., Lilli/B). For some students, one or two experiments were sufficient: 'I have my own song now too!' (Henna/A). A common element throughout this storyline was that although the students were not very confident with their musical skills, they were surprised by their success with composing collaboratively. Katri/B explains:

> I was surprised (that I could compose), for I was not so very musical then. I was one of the last ones that came to compose with my friend and now we luckily have made our own song. I recall that we started to invent the lyrics, that the koala went higher and higher, and then we came to you, and we started to make it together. --You helped us to create… that if we had no ideas, you proposed… it is hard to explain (laughs). -- I asked Jatta during one break whether she remembers when we made the song and we laughed. -- I think it was really great that everyone could do those, even though they were not really musical. -- The songbook was not so important for me, but I was really proud of that CD, and that we really sang those songs together, that they were not just done, that I think was the greatest, we all sung out at full blast, I really still know those lyrics by heart. -- I think I could compose if I tried, at least if I got support. (Katri/B)

Katri/B's vignette highlights that although the motivations to compose were generally internal ('I wanted to compose'), extrinsic motivations also existed, such as 'as everyone composed, I felt that I had to compose, too' (Nea/C). For some students, the prime reason to engage was more social than musical. For instance, Valo/B describes that, 'we wanted to belong to the cool group that made songs.' This may refer to a feeling that, at least for some students, songcrafting may have been a distinctive activity, since other classes in the school did not compose. When he succeeded in his efforts, Valo/B reflected that 'now I believe that almost anyone who wants to, can compose.' Trying, experimenting, and succeeding led to building confidence as the students believed in their ability to create music in the future. However many narrations included expressions of doubts, and thoughts that perhaps a little help would be needed in the composing process (e.g., Marja/A), and only Iina/C had 'invented small tunes' after songcrafting experiences in class.

Deep Participation

Within this storyline, the narrations related to the students' already developed musical skills, which were often established in out-of-school contexts (e.g., piano lessons). Their instrumental skills, and/or general interest in music, resulted in narrations characterized by strongly realized general and musical creative agency within songcrafting. These students were also very confident with regards to their prospective musical creative agency through songcrafting, which, despite their musical skills (e.g., playing already composed music), seemed to be a new venture for them. Two students noted that they had composed tunes previously, although the songs composed in songcrafting were seen as 'the first one that became a Real Piece [sic]' (Reetta/B). These students used many active and enthusiastic

words when describing their activities. Even Kira/B, who spent a long time as a peripheral participant, later took an active role. She described:

> As everybody else had composed something, I also wanted to create one -- and when we made it you somehow facilitated it, somehow, in the right direction, but I probably had a certain idea of how it would go. -- You probably provided a rhythmic frame, and maybe with the melody too, but it was so, that it somehow supported the doing, and facilitated the process, and somehow gave us confidence.-- it felt that WOW, I have made something, although being so small, something so great, anyway, composing is, it is quite difficult in the end. It (songcrafting) is something, that one feels that one could do, that one really could, it feels somehow so great. I recall that it was extremely fun and nice, for I had never made anything like that with anyone, it was somehow new and great. We sang our songs -- and it felt so great that all the parents were so WOW-- so it felt even more awesome, that we got all the parents' respect. – It was somehow so great – that not very many classes ever have an opportunity to make such a thing, and it somehow gives confidence even to small kids, at least it feels now that it must have felt very important… for it was such an expression of confidence: that you were trusted that you can compose. And also, it brought, that we are somehow 'higher' or better than the other classes... which I'm not so sure whether it is so positive then (laughs). – But somehow it is so great, for not many may ever experience a thing like that, and you have at least once in your life made a song, so, that is so great. After this I continued creating some songs, since I somehow got more confidence. That I somehow knew that I could. (Kira/B)

Kira's story highlights that when the instrumentalists had the possibility to confirm their creative agency, this new or quiescent side of their musicality was strengthened. The result was often an agency-enhancing: 'Wow, I can!' (e.g., Reetta/B). As with Kira, many students described a newfound belief in their own creative capabilities, and that after the class they had either composed with instruments, invented their own melodies by singing, or 'tried to make' their own music (e.g,. Eeva/A, Reetta/B). They clearly valued their experiences, believing that songcrafting may have influenced their later interest in composing. For instance, Jan/B describes: 'I was so fortunate to be in a class that composed -- this had quite a big impact on me, I would say that from this all my composing began, as I understood that I can.' This clearly refers to developing a strong sense of creative agency.

Discussion

Collaborative songcrafting was described in some narrations as fairly irrelevant and in others as an 'educative experience' (Dewey, 1938)11 that offered potential for creative agency and prospective musical creation. In the latter case, songcrafting enabled an expansion of student abilities, and they (re)told new understandings of their own potential for musical creation: 'I thought that I can't, but then I could!' (Marja/A). When interviewed, most of the students believed, either hesitantly or confidently, that they would be able to compose songs. Only three of the forty-one students said that musical creation would not possible for them. Interestingly, as seen through the narration of Janne/C, the data did not indicate that musical tuition outside of school necessarily supports students' creative agency in the classroom context.

Although examples of individual and collaborative composing processes exist (e.g., Burnard & Younker, 2008; Kaschub & Smith, 2009; Wiggins, 2011), the building of learning communities that feature collaborative musical creation and support creative agency has often proven to be challenging. The data analysis identified two themes: participation and musical oeuvres. Each of these, and their relations to students' agency are presented below. Discussion ends with examining the issue of narrating agency within music education.

Participation and agency

The students' narrations revealed that the collaborative and facilitated process of songcrafting enabled participation, and their potential for musical action was supported by the teacher's belief in their capabilities as music creators and social negotiators. From my teacher's perspective, fashioning open and creative spaces did not always result in students volunteering to take advantage of becoming active participants. Whereas an approach foregrounding participatory democracy was valued by all the students, assuming agency in such spaces was often tied to students' perceptions of their own abilities in music. Therefore, it is essential to recognize that there may be students who have already adopted 'personal narratives' (Polkinghorne, 1988, p. 14) of themselves as the 'musically-(in)-capable-ones'.

This highlights the importance of the teacher being interested in inquiring who the children are musically, taking into consideration that children already begin school with significant and various musical experiences and identities, as well as being responsible for who the children can become musically (see Campbell, 2010, pgs. 4, 5, 12). Therefore, when aiming to develop meaningful music education for the students, it is necessary to connect the school music curricula to the students' lived musical experiences, interests

and needs (e.g., Campbell, 1998; Stauffer, 2002; Griffin, 2009; Juntunen & al., 2014; also FNCC, 2014).

Participating in, or withdrawing from, the creation process shaped and clarified the students' individual and collective identities (see MacDonald et al., 2002). The students also narrated 'using music as a part of shaping self-identity' (Karlsen, 2011, p. 112) and 'affirming and exploring identity' (Karlsen, 2011, p. 113), for instance by composing personal and emotional songs. Students' stories portrayed songcrafting 'as an arena for regulating and structuring social encounters' (Karlsen, 2011, p. 115) where social orders were clarified in and through music, for instance when strengthening relationships with a new or an old friend or with the teacher as appears from the quotes of 'I wanted to make a song with my friend' (Iina/C) and 'we asked you (the teacher) if we could make a song together' (Valo/B). Such socializing with friends or prospective friends is also important as part of children's free musicking situations, as Campbell (1998) has described. As collaborative participation does not automatically lead to positive experiences of the self, finding ways to engage everyone successfully using a wide variety of approaches is crucial. It requires constant monitoring on the part of the teacher, since agency, as Bruner argues (1996, p. 36), is connected to 'skill or know-how', an individual's successes and failures influence the development of selfhood.

Many students used expressions related to 'We are the composing class', which may be seen as a constructed 'preferred narrative' (Riessman, 2008, p. 7) that fortified a sense of group belonging (in contrast to a 'master narrative' for instance, as referred to by Riessman, 2008, p. 68 in reference to Lyotard's work). Whilst some students were peripheral participants to the songcrafting activities, they often described feelings of belonging to the composing-class-community and a sense of musical creation. Peripheral participation may on the one hand be seen as an active and daring form of individual agency, yet on the other hand it may be seen as a form of 'self-protection' (Karlsen, 2011, p. 118). Further, if agency is seen as a 'person's capacities to have an influence in the course of events' (Barnes, 2000, p. 25), it can also be supported by letting him or her be a follower, who perhaps utilizes the experiences afterwards at a later time, in a different way. From the perspective of a democracy-aimed curriculum, it is understandable, and normal, that students learn differently, and that difference matters (see Bruner, 1996; Westerlund, 2002). In an enabling community, multiple and varying roles are possible for all, from active contributors to peripheral participants. This raises, however, the importance of knowing one's students and considering how to ensure individual growth in each situation according to the curricula.

Musical oeuvres and agency

The significance of being collectively engaged in documented and shared collaborative musical products, or 'oeuvres' (Bruner, 1996) was clear in the data; 'This is definitely my piece' (e.g. Erkko/A) and 'our song' (e.g. Nea/C) being common expressions. The sensitive teacher-guidance enabled connecting students' 'musical utterances', described by Campbell (1998) being typically quite brief musical fragments (p. 68), to become a finalized song. The decisions were made collaboratively, and as Jenni/C described, 'it felt cool when my idea was accepted'. Recalling the song-oeuvre, which 'will be recalled even when I am a granny in a rocking chair' (Eeva/B) and its creation enabled the recollection of relationships and events of a particular time. Many students reflected on temporality, considering who they were at a certain time (DeNora, 2000, p. 65), explaining their previous actions and assigning meaning to them (see Polkinghorne, 1988, p. 11). For instance, Reetta/B reflected while laughing at her own lyrics, 'How could I have had such a dream at that time?' Jan/B also described how his piece represented 'a world of ideas in the 4th grade,' explaining how he would 'not necessarily create such a song anymore'. There were signs of empowerment through the valuation of the songs: 'the song we made in third grade is now in an official music text book — I could never have imagined that — it is awesome.' (Pasi/B). These songs, therefore, became objects of 'shared value' (Burnard, 2006, p. 364) for the members of the classroom and beyond.

Students' narrations resonated with the literature, which suggests that collaborative creation at its best fortifies the feeling of togetherness and group-belonging documented in collaborative products (Bruner, 1996; Wenger, 1998; Sawyer, 2006). Such collaborative products, even when 'local' or 'modest', are 'equally identity-bestowing', and may 'give pride, identity, and a sense of continuity to those who participate, however obliquely, in their making' (Bruner, 1996, p. 22). In the students' narrations, collective oeuvres both produced and sustained group solidarity, helping to 'make a community' (Bruner, 1996 p. 23) of 'we, the classroom-composers'. However, there were also some critical comments, for instance Timo/A felt that the song in which he participated in making 'was not so very good', explaining that 'composing was difficult when being at the first grade'. Also Aatto/B narrated that he was 'not so personally touched by the songs', but songcrafting was 'OK, and others liked it'. Also the challenges of making one's creation public were brought forth. For instance, Jenni/C narrated that 'it was embarrassing when my mom played my song and my solo in the CD everywhere'. These examples encourages for awareness of the wide variety of student experiences.

Narrating agency

The students' narrated experiences were not always what one might expect on the basis of a teacher's observations or predictions. What was particularly evident was the strong impact of the students' earlier perceptions of their self and their abilities (Figure 4).

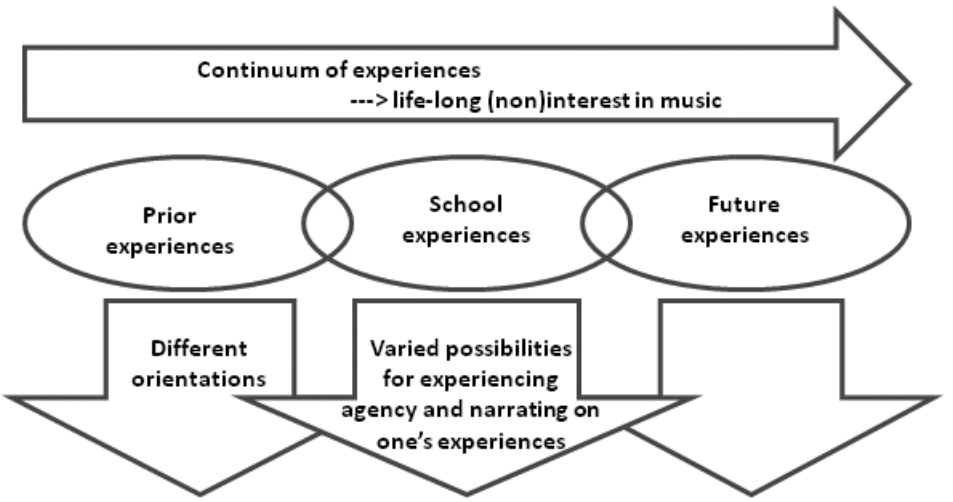


Figure 4. Students' prior experiences as connected to perceived and prospective agency

If we accept the idea that we are constantly narrating and revising our own lives and identities (e.g. Polkinghorne, 1988; Bruner, 2004), the important question becomes, how can we as educators contribute towards the positive formation these self-conceptions? If we further accept that creative musical agency, as demonstrated through children's musical play within children's communities of practice, continues throughout childhood into adolescence (e.g. Sundin, 1997; Campbell, 1998; Harwood, 1998; Marsh & Young, 2006; Marsh, 2008) and that the development of children's musical creativity is socially constructed (Burnard, 2006), we as teachers would benefit from thinking of children as thoughtful and musical minds that are 'already taking shape through the process of enculturation', as Campbell (1998, p. ix) suggests. The findings of this study therefore suggest that we need to support the creative potentials of the students by providing sufficient and equal opportunities for all students to continue being musically creative agents throughout the years of compulsory schooling and to this potential to be also utilized in the future.

Conclusions, implications and future research directions

This study has explored the potential for supporting creative agency in the primary classroom. The results show that students' general agency was supported within a setting which aimed at participatory democracy. Support for the students' creative agency, however, was a more complex issue. Thus, further research is needed into the kinds of engagements within music that may lead to enhanced agency, and into how both participatory democracy and creative agency might be better supported in schools by looking for new practices. The results also highlight the need to reflect on and research teachers' perceptions and presuppositions of their implemented practices in the classroom. As participation in collaborative practices produces various meanings, the results further highlight the need to examine students' narrated experiences - also in the long term research frame - in order to enrich meaningful teaching practices and pedagogy, as well as to help narrate one's own musical stories. As we live our experiences, tell stories of those experiences, and modify them through retelling and reliving them (see Clandinin & Connelly, 1994, p. 418), an important aspect of music education could be to learn to view and narrate oneself as a lifelong musical learner, which is task not only for students, but the teacher as well. Experiences and encounters at school may be turning points in students' narratives, that at best support the growth of a lifelong interest in music. Again, as this arena may also produce the reverse and discourage an interest in music, the issue of agency is of central concern.

The results further suggest that collaborative creation may facilitate the building of meaningful and enduring learning experiences within music. Based on data, such collaborative creation and its oeuvres could become important focus for music education. This study supports viewing creativity as a cultural construct in an expanded manner (see also Burnard, 2012), that one can be creative and experience creative agency in multiple ways, even when possessing novice level skills in the musical domain. Essential from the educational viewpoint is how the children gain a sense of their own 'creative potential' (Burnard, 2006, p. 360) and how this potential is nurtured. The most important contribution that collaborative creation can make to meaningful music teaching and learning is strengthened creative agency, narrating both 'I can and I shall' and 'we can and we shall'. As the contextual influences of students' individual and social worlds change, the challenge for music education is to set agentive aims that allow the students to become capable agents in the musical world.

Notes

1. This article is a subproject of Creativity, agency, and democratic research, CADRE (2009-2013), and part of an article based doctoral study concerning songcrafting. This work was supported by the Finnish Academy of Science and Letters.

2. Curricula renewal shall be for the year 2016, emphasis being on cutting down subject contents and increasing deep learning (NCCF, 2016).

3. At the time of the interviews with groups A, B and C, I had not been the students' teacher for three to four years.

4. Songcrafting situations are also possible outside of formal education, for instance the children may create lyrics and melodies during their free time and a parent or 'more capable peer' may facilitate the child's composing process.

5. Lave and Wenger (1991) further explain that through peripheral participation newcomers gradually participate in ways that are more central to the community of practice.

6. The ethical guidelines (e.g. interview permissions, anonymity issues) of the Finnish Advisory Board on Research Integrity were followed throughout the research process (Ethical principles..., 2009; The responsible..., 2012).

7. An overall class atmosphere of openness and caring was also of great importance when I was their teacher, and this formed the basis for our collaborative creation.

8. The students narrated a variety of songcrafting situations, with a variety of descriptions concerning their ways of participating, depending on the group composition process. The storylines are therefore intended as an overview, rather than one-to-one categories.

9. The names are pseudonyms to assure anonymity. The letter after the slash refers to the research group (see Table 2).

10. In the narration texts ... signifies a thinking pause, while --- marks a reduction in speech.

11. Dewey (1938) states that not all experiences are educative (p. 13), but that some may be mis-educative (p. 11) depending on the 'quality of the experience which is had' (p. 13). The quality of any experience in turn according to Dewey has the immediate aspect (e.g. pleasantness/unpleasantness) and its influence upon later experiences.

References

BARNES, B. (2000) Understanding agency. *Social theory and responsible action*. London: SAGE.

BARRETT, M. S. & STAUFFER, S. L. (2009) Narrative inquiry: From story to method. In M. S. Barrett & S. L. Stauffer (Eds), *Narrative inquiry in music education. Troubling certainty* (pp. 7–29). London: Springer.

BENDIEN, E. (2012) Remembering (in) the past perfect: Ethical shifts in times. *Memory Studies,* 5(4), 445–461.

BOEIJE, H. (2010) *Analysis in qualitative research*. Thousand Oaks, California: SAGE.

BRUNER, J. S. (1996) *The culture of education*. Cambridge, MA: Harvard University Press.

BRUNER, J. (2004) Life as narrative. *Social Research,* 71(3), 691–710. (orig. publ. Social Research, 54(1)).

BURNARD, P. (2006) The individual and social worlds of children's musical creativity. In G. E. McPherson (Ed.), *The child as musician: a handbook of musical development* (pp. 353–374). Oxford: Oxford University Press.

BURNARD, P. & YOUNKER, B. (2008) Investigating children's musical interactions within the activities systems of group composing and arranging: An application of Engeström's Activity Theory. *International Journal of Educational Research,* 47(1), 60–74.

BURNARD, P. (2012) *Musical creativities in practice*. Oxford: Oxford University Press.

CADRE. Creativity, Agency, and Democratic Research in Music Education 2009–2013. (Poster) Retrieved from http://www.muto.fi/c/document_library/get_file?uuid=269af164-30cb-4f95-aeb1-97c54d36a1c2&groupId=10157

CAMPBELL, P. S. (1998) *Songs in their heads. Music and its meaning in children's lives*. Oxford: Oxford University Press.

CLANDININ, J. D. & CONNELLY, M. F. (2000) *Narrative inquiry: Experience and story in qualitative research*. San Fransisco: Jossey-Bass.

CLANDININ, J. D. & CONNELLY, M. F. (1994) Personal experience methods. In N. K. Denzin & Y. S. Lincoln (Eds), *Handbook of qualitative research* (pp. 413–427). Thousand Oaks, California: SAGE.

CHAWLA, L. (2006) Research methods to investigate significant life experiences: Review and recommendations. *Environmental Education Research,* 12(3/4), 359–374.

COCHRAN-SMITH, M. & LYTLE, S. L. (2009) *Inquiry as stance: Practitioner research for the next generation*. New York: Teachers College Press.

CSIKSZENTMIHALYI, M. (1997) Creativity. *Flow and the Psychology of Discovery and Invention*. New York: Harper Perennial.

DE NORA, T. (2000) *Music in everyday life*. Cambridge: Cambridge University Press.

DEWEY, J. (1916) *Democracy and education. An introduction to the philosophy of education*. In J. Dewey (2003). The Collected Works of John Dewey, 1882–1953. Electronic edition. Charlottesville, Virginia, USA: InteLex Corporation.

DEWEY, J. (1938) *Experience and education*. In J. Dewey (2003). The Collected Works of John Dewey, 1882–1953. Electronic edition. Charlottesville, Virginia, USA: InteLex Corporation.

Ethical principles of research in the humanities and social and behavioural sciences and proposals for ethical review (2009). Finnish Advisory Board on Research Integrity. Retrieved from http://www.tenk.fi/sites/tenk.fi/files/ethicalprinciples.pdf

FNCC (2004) *The Finnish National Core Curriculum for Basic Education*. Helsinki: The Finnish National Board of Education. Retrieved from http://www.oph.fi/english

FNCC. (2014) *The Finnish National Core Curriculum for Basic Education pre-primary and basic education. Curriculum reform 2016*. Retrieved from http://www.oph.fi/english/education_development/current_reforms/curriculum_reform_2016

GRIFFIN, S. M. (2009) Listening to children's music perspectives: in- and out-of-school thoughts. *Research Studies in Music Education,* 31(2): 161–177.

HARWOOD, E. (1998) Music learning in context: A playground tale. *Research Studies in Music Education,* 11(1), 52–60.

HOFFMAN, A. M. & HOFFMAN, H. S. (2008) Memory theory: Personal and social. In T. L. Charlton, L. E. Myers & R. Sharpless (Eds), *Thinking about oral history. Theories and applications* (pp. 33–54). New York: AltaMira Press.

HUBERMAN, A. M. & MILES, M. B. (1994) Data management and analysis methods. In N. K. Denzin & Y. S. Lincoln (Eds), *Handbook of qualitative research* (pp. 428–444). Thousand Oaks, California: SAGE.

JUNTUNEN, M-L. (2011) Music. In S. Laitinen, A. Hilmola & M-L. Juntunen (Eds), *Assessment of the learning outcomes in music, visual arts and crafts in the final 9th grade of basic education* (pp. 36–95). Report 2011:1. Helsinki: The Finnish National Board of Education.

JUNTUNEN, M-L., KARLSEN, S., LAES, T., KUOPPAMÄKI, A., & MUHONEN, S. (2014) Envisioning imaginary spaces for musicking: Equipping students for leaping into the unexplored. *Music Education Research,* 16(3), 251–266

KARLSEN, S. (2011) Using musical agency as a lens: Researching music education from the angle of experience. *Research Studies in Music Education,* 33(2), 107–121.

KARLSEN, S. & WESTERLUND, H. (2010) Immigrant students' development of musical agency—exploring democracy in music education. *British Journal of Music Education,* 27(3), 225–239.

KASCHUB, M. & SMITH, J. (2009) *Minds on music. Composition for creative and critical thinking*. Lanham: Rowan & Littlefeldt.

KVALE, S. & BRINKMAN, S. (2009) *Interviews. Learning the craft of qualitative research interviewing*. Thousand Oaks, California: SAGE.

LAVE, J. & WENGER, E. (1991) *Situated learning. Legitimate peripheral participation*. Cambridge: Cambridge University Press.

MACDONALD, R. A. R., HARGREAVES, D. J., & MIELL, D. (2002) *Musical identities*. Oxford: Oxford University Press.

MARSH, K. (2008) *The Musical Playground: Global tradition and change in children's songs and games*. Oxford: Oxford University Press.

MARSH, K. & YOUNG, S. (2006) Musical Play. In G. E. McPherson (Ed.), *The child as a musician. A handbook of musical development* (pp. 289–310). Oxford: Oxford University Press.

MUHONEN, S. (2004) Helping children to compose: Song crafting. In S. Karppinen (Ed.), *Neothemi—Cultural Heritage and ICT, Theory & Practice* (pp. 204–210). University of Helsinki: Studia Paedagogica.

MUHONEN, S. (2010) *Sävellyttäminen – yhdessä säveltämisen luova prosessi viidesluokkalaisten oppilaiden muistelemana* [Songcrafting–co-operative composing recalled by the fifth graders]. (Licentiate thesis) Helsinki, FI: Sibelius Academy.

MUHONEN, S. (2014) Songcrafting: A teacher's perspective of collaborative inquiry and creation of classroom practice. *International Journal of Music Education,* 32(2), 185–202, first published on October, 2013 DOI: 10.1177/0255761413506657

MUHONEN, S. & VÄKEVÄ, L. (2011) Seizing the dynamic moment in situation-originated learning: The origin of songcrafting examined through Dewey's theory of inquiry. *Nordic Research in Music Education,* 13, 151–169.

PAYNTER, J. (2000) Making progress with composing. *British Journal of Music Education,* 17(1), 5–31.

PARTTI, H. & KARLSEN, S. (2010) Reconceptualising musical learning: new media, identity and community in music education. *Music Education Research,* 12(4), 369–382.

POLKINGHORNE, D. (1983) *Methodology for the human sciences – systems of inquiry*. Albany: State University of New York Press.

POLKINGHORNE, D. E. (1988) *Narrative knowing and the human sciences*. Albany: State University of New York Press.

POLKINGHORNE, D. E. (2005) Language and meaning: Data collection in qualitative research. *Journal of Counseling Psychology,* 52(2), 137–145.

REAY, D. (2006) 'I'm not seen as one of the clever children': Consulting primary school pupils about the social conditions of learning. *Educational Review,* 58(2), 171–181.

RIESSMAN, C. K. (2008) *Narrative methods for the human sciences*. Thousand Oaks, California: SAGE.

SAHLBERG, P. (2015) Finnish lessons 2.0: *What can the world learn from educational change in Finland?* New York: Teachers College Press.

SAWYER, R. K. (2006) *Explaining creativity: The Science of Human Innovation*. New York: Oxford University Press.

STENHOUSE, L. (1975) *An introduction to curriculum research and development*. London: Heinemann.

STAKE, R. E. (1994) Case studies. In N. K. Denzin & Y. S. Lincoln (Eds), *Handbook of qualitative research* (pp. 236–247). London: SAGE.

STAUFFER, S. L. (2002) Connections between the musical and life experiences of young composers and their compositions. *Journal of Research in Music Education,* 50(4), 301–323.

SUNDIN, B. (1997) Musical creativity in childhood: *A research project in retrospect*. Research Studies In Music Education, 9(1), 48–57.

The responsible conduct of research (2012) Finnish Advisory Board on Research Integrity. Retrieved from http://www.tenk.fi/en/responsible-conduct-research-guidelines/responsible-conduct-research

VAN MANEN, M. (1990) *Researching lived experience. Human science for an action sensitive pedagogy*. New York: The State University of New York Press.

VYGOTSKY, L. S. (1978) *Mind in society: The development of higher psychological processes*. Cambridge: Harvard University Press.

WENGER, E. (1998) *Communities of practice. Learning, meaning and identity*. Cambridge: Cambridge University Press.

WESTERLUND, H. (2002) *Bridging experience, action, and culture in music education*. Studia Musica 16. Helsinki: Sibelius Academy. Also, http://ethesis.siba.fi/ethesis/files/isbn9529658982.pdf

WESTERLUND, H. (2008) Justifying music education. A view from here-and-now value experience. *Philosophy of Music Education Review*, 16(1), 79–95.

WIGGINS, J. (2011) When the music is theirs: Scaffolding young songwriters. In M. Barrett (Ed)., *A cultural psychology for music education* (pp. 83–113). London: Oxford University Press.

WINTERS, M. (2012) *The challenges of teaching composing. British Journal of Music Education,* 29(1), 19–24.

APPENDIX 4a Finnish primary school and music teacher education systems

Finnish primary school teacher education system

The class teachers are educated at the universities, where they do their masters degree (300 ETC)102 in education. The studies include studies in all subjects taught in primary school. In addition, the master's thesis is an important part of the educational program, for the aim is the educate reflecting teachers that are capable to research their work.

Class Teacher Education includes Practicums where the students study in both at the university's teacher education practice schools, as well as in the 'fields'. The studies may have different emphasis in different universities, for instance the studies at the University of Helsinki include Communication studies and orienting studies (25 cr), e.g., language and communication skills, Main subject studies in education, 140 cr, e.g. cultural, psychological and pedagogical bases of education, 11-23 cr, research studies in education, 70 cr, teaching practice, 20 cr, Minor subject studies, 60 cr, e.g. mother tongue and literature , 8cr, mathematics education, 7 cr, arts and skills education, 14 cr, didactics in humanistic subjects, 6 cr, didactics in environmental and science subjects, 12 cr, optional courses, 13 cr, and Optional minor subject and optional studies, 75 cr. During the practicums, delending of the aims of each practicum, the emphasis is on planning tied to the curricula aims, and reflection of learning situations.

Class Teacher Education, 300 ECTS credits

(1 ECTS credit=27 hours of week, one year of full-time study is equivalent to 60 ECTS)

Communication studies and orienting studies (e.g., language and communication skills, 14 cr, ICT, 6 cr)	**25 cr**
Main subject studies in education (e.g., cultural, psychological and pedagogical bases of education, 11-23 cr, research studies in education, 70 cr, teaching practice, 20 cr)	**140 cr**
Minor subject studies (e.g., mother tongue and literature , 8cr, mathematics education, 7 cr, arts and skills education, 14 cr, didactics in humanistic subjects, 6 cr, didactics in environmental and science subjects, 12 cr, optional courses, 13 cr)	**60 cr**
Optional minor subject and optional studies	**75 cr**

Class Teacher Education Practicums at the University of Helsinki (20 cr)

Orienting Practicum	**3 cr**
Minor Subject Practicum	**9 cr**
Master Practicum	**8 cr**

In 2014 still also Diversified Practicum (12 cr) based on the earlier teacher education curriculum is going on. It includes a planning week, thirty observation of lessons, six teaching weeks with 60 keeping lessons alone and with a pair, 24 group meetings, supervision and reflection, and lectures.

103 (1 ECTS credit=27 hours of week. One year of full-time study is equivalent to 60 ECTS).

APPENDIX 4b Finnish primary school and music teacher education systems
Finnish music subject teacher education system

The subject teachers are educated at the universities, for instance at the University of the Arts Helsinki/Sibelius Academy.

http://www.siba.fi/documents/10157/1430877/13-14+Muka+rakenne_EN.pdf/8e9e8818-9911-4c09-8884-29007af14d17

http://www.siba.fi/en/studies/life-at-the-school/curriculum-structure-14-15

http://www.siba.fi/en/studies/life-at-the-school/curriculum-structure-13-14-1/-/asset_publisher/D7e4ARcdfOPN/content/musiikkikasvatus

MUSIC EDUCATION / Sibelius Academy, University of the Arts Helsinki

BACHELOR OF MUSIC (180 ECTS CREDITS)

Major subject: Music education, a minimum of 90 ECTS credits
Instrument and voice studies
Music subject studies, a minimum of 40 ECTS credits, including music history (a minimum of 6 ECTS credits).
Demonstration of proficiency 10 ECTS credits
Maturity essay
Minor subjects, a minimum of 18 ECTS credits
Music theory
Aural skills and
Study planning 2 ECTS credits
Pedagogy
Teachers' pedagogical studies, a minimum of 30 ECTS credits
Language studies 8 ECTS credits
Second national language
Foreign language
Optional studies, a minimum of 10 ECTS credits

MASTER OF MUSIC (150 ECTS CREDITS)

Major subject: Music education, a minimum of 60 ECTS credits (For a master's degree following a bachelor's degree completed at Sibelius Academy)

The degree studies are to include music studies as outlined in the requirements for teachers of music so that, together with earlier studies, they qualify the student to become a music teacher at the Finnish upper secondary school level as stated in the Teaching Qualifications Decree (986/1998).

Major subject: Music education, a minimum of 60 ECTS credits

Music subject studies

The major subject can include instrument and/or vocal studies if the student has not previously completed the minimum-level music studies set in the music education curriculum.

Demonstration of proficiency (includes maturity essay) 40 ECTS credits

Pedagogy

The degree includes a sufficient amount of pedagogical studies to fulfil the requirements for teachers as outlined in the Teaching Qualifications Decree (986/1998).

Optional studies, a minimum of 30 ECTS credits

Major subject: Music education, a minimum of 120 ECTS credits (For a 2.5 year master's degree programme without a bachelor's degree completed at Sibelius Academy)

Major subject: Music education, a minimum of 120 ECTS credits The degree shall include music subject studies as outlined in the requirements for teachers of music so that, together with earlier studies, they qualify the student to become a music teacher in the Finnish upper secondary schools as stated in the Teaching Qualifications Decree (986/1998).

Demonstration of proficiency (includes maturity essay) 40 ECTS credits

Optional studies, a minimum of 30 ECTS credits

The optional studies can include instrument studies in accordance with the individual study plan.

The 2.5-year master's degree programme in music education does not include pedagogical studies in accordance with the qualification requirements. They must be completed in connection with another university degree or as separate studies. If a student is studying in the 2.5-year master's programme without a Sibelius Academy bachelor's degree, the major subject studies must include a course in study planning.

APPENDIX 5: Interview themes

Narrating about songcrafting when being at XX grade(s)

Do you you recall how a song/songs was created? Narrate about it.
Did you experiece something being difficult/easy during songcrafting? Narrate about it.
-topic(s)
-how
-who were present in the process, in what ways
-teacher position
-what happened when the song(s) was/were finished? etc.

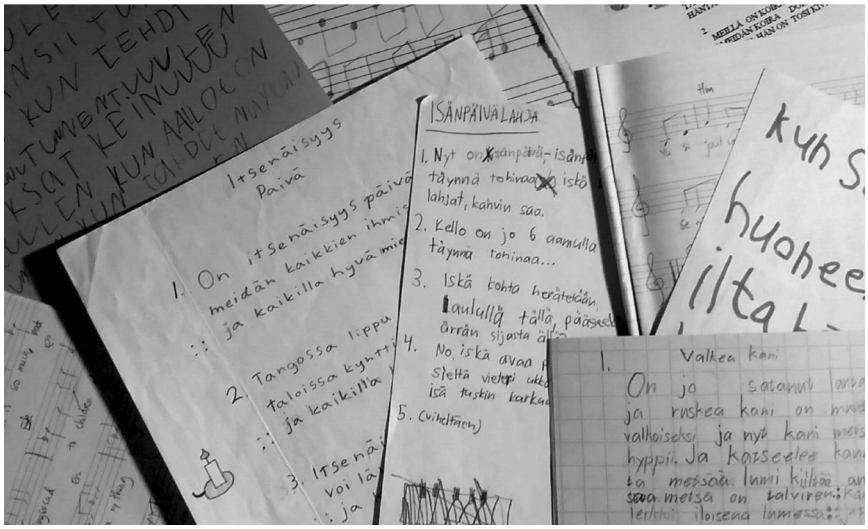
Narrating about experiencing songcrafting
How did you experience songcrafting? What is your uppermost thought about composing?
-surprising/challenging matters
-feelings of easiness/difficulties etc.

Narrating about current situation and future aspirations concerning composing songs
Have you composed since? Narrate about it.
Would you like to compose in the future? Do you believe that you could compose? Narrate about it.

Interview situations included also other matters, not examined in this research report, for instance, defining 'composing', recalling the concerts that included own songs, narrating about favorite school subjects and about attitudes towards music as a school subject, discussing about students' hobbies.

APPENDIX 6

Examples from drafts to documented compositions and photos of collaborative 'oeuvres'



ISBN: 978-952-329-023-5 (PRINT)
ISBN: 978-952-329-024-2 (PDF)
STUDIA MUSICA 67 (ISSN 0788-3757)

JUVENES PRINT
TAMPERE 2016

SIBELIUS ACADEMY

UNIVERSITY OF THE ARTS HELSINKI

RESEARCH STUDY PROGRAMME
MUTRI DOCTORAL SCHOOL