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OVERVIEW OF DEVELOPMENT LINES OF MUSIC TEACHING METHODS IN FINLAND

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Abstract

This article provides a cross-sectional overview of the evolution of music teaching methods over a 160-year timeline. The objective of the study is limited to examining the mainstream trends in the development of methods, or their manifestations, as well as discussing the causes behind them. The objective is also to investigate the methodical state of the 21st century teaching.

The data consists of previous studies, music textbooks and learning diaries of class teacher students (N=79). The analysis of the data is based on analytic-historical and data-driven content *analysis*. The time period from 1860 to 1970 has focused on developing the methods. The participatory and functional methods have remained dominant for the longest time. As we enter the 1980s, methods are gradually being phased out and they are used only occasionally, or the main focus is not on them anymore.

As a result, teaching methods are fragmented and their implementations depend on the teacher's pedagogical skills in music teaching.

Key words: *music education, music pedagogy, music method, music teaching, music didactics*

Study design

The purpose of this article is to provide an overview of the development of music teaching methods in Finland. The framework of the study is based on studies investigating the history of music education (e.g. Rautiainen, 2003, 2009a, 2009b, 2010, 2011a, 2011b, 2012, 2013, 2014). The timespan of the study extends from the 1860s to 2020. The novel perspective of the study is the examination of causes and consequences, where the introduction of new methods and their changes during different decades are analyzed. More detailed descriptions of the methods have been left outside this study, as they have already been examined in other studies. The study focuses on music's subject-didactic and pedagogical main principles of guiding the learning. The data consists of music textbooks of grades 1-6 and sources aimed at music

teaching. The analytic-historical approach has been applied in the analysis of textbooks, where the development of methods is followed on a timeline (Rautiainen, 2003).

The objective of the study is deepened by researching the class teacher students' experiences in music teaching in the comprehensive school in the 2000s and 2010s. The data has been collected from the students' learning diaries (N=79) from 2018 to 2019. In their writings, students reflect freely on the development of their own learning. The proportion and quantity of the reflection about their experiences in comprehensive school therefore varied, depending on what each student wanted to share or considered necessary. In the analysis of the learning diaries, I have used data-driven content analysis where the writings are handled according to the phenomenological approach (Patton, 2002; Tuomi & Sarajärvi, 2009). The data raises the most typical main phenomena related to the guidance of learning in the music teaching of comprehensive school's lower grades.

Research questions:

1. What kind of methodical development lines of music teaching were there from 1860 to 2020?
2. Why were some methods used for a long time, while others were abandoned?
3. What is the methodical state from 2000 to 2020?

Background on the Initial Phases of the Method Development

A. Development lines from the interval to patterns

Music teaching methods started to develop strongly around the same time that the Finnish teacher training institution was established in the 1860s (Rautiainen, 2003). Finland's first teacher training college was founded in Jyväskylä in 1863. The first teacher of singing and instrument-playing was Erik August Hagfors, who created the first starting points for the teaching of singing in Finland on the basis of foreign influences (Pajamo, 1976). At that time, the school subject was known as teaching of singing. The subject's name was changed to music teaching only in the 1970s. Hagfors used singing by ear and the interval method in his teaching (Pajamo, 1976). This method spread especially to Finnish-language schools along with graduated elementary school teachers. In Swedish-speaking schools, Chev e's number method was used. When the teacher training institution spread to different parts in Finland, it encouraged more and more music professionals to develop the methods of teaching singing (music) and advance them. As a result, the pattern singing method was created in the early 1890s. It became the mainstream method for the next 40 years in Finland. During this period, multiple new variations and trends of the pattern singing method were created (Rautiainen, 2003).

The first trend of the pattern singing method was the Dessirier-Wegelius pattern singing method developed by Martin Wegelius. The method was greatly influenced by his visit to Brussels in 1889. In Wegelius' method each note on the scale got its own melody theme i.e. a pattern of 2-6 notes in all keys (Wegelius, 1893). Method was first introduced by Wegelius in Helsinki Music School in the early 1890s, from where it spread all around Finland via graduated music professionals – especially to Swedish-speaking schools. This method was used and further developed by e.g. Hannikainen, Nervander and Nyberg (Rautiainen, 2003).

The second major trend of pattern singing was developed by Nyberg, the teacher of singing in Sortavala teacher training college. When Swedish singing teacher Nils Emil Anjou visited Sortavala in the early 1900s, he introduced Nyberg to Dessirier-Wegelius' pattern singing method, modified by Johannes Äyräs. Inspired by the method, Nyberg developed Anjou's and Äyräs's method further. Nyberg released new patterns in 1903 (Nyberg 1903), and this is how the Anjou-Nyberg pattern method was created (Rautiainen, 2003).

A new turn in the development of the pattern singing method took place when Törnudd, teacher of Rauma teacher training college, created a method based on it. The starting points of the method were the scale and the triad. Patterns were introduced later in the teaching. Another new aspect was that Törnudd combined pedagogy trends of the 1910s in his method. For the first time, Herbart-Zillerian formal degrees and new school principles were combined in the teaching of singing. Törnudd's method represented a new turning point where patterns were gradually abandoned and teaching developed towards more learner-based and functional methods (Törnudd, 1913; Rautiainen, 2003, 2011b, 2012, 2013). At the same time Heurlin, the teacher of singing in Pukkila school, developed the "En, Toi, Ko" method that was still based on patterns. In that method, each note on the scale was named according to the first syllables of numbers ('en', 'toi', 'ko', 'ne', 'vi', 'ku' 'sei') (Heurlin, 1917). Students became more active in class, which was a new aspect.

B. Causes and consequences of the pattern singing method

When considering the causes and consequences of the development, popularity and spreading of pattern singing; several factors can be identified from the literature and other sources of the time. First of all, the developers of pattern singing were the **leading music pedagogues** of the time, who worked in esteemed positions and educational institutions affecting the development of schools and education. Another major factor was that the educational thinking of the time was based on a **teacher-centric, rote and formality approach**. Likewise, the pattern singing method was based on exercises given by the teacher. In these exercises the aim was to learn the interval patterns of different keys by heart. Furthermore, the **Herbart-Zillerian influence could be seen in Soininen's formal degrees** used in music lessons. The lesson was based on a given pattern. This thinking could be seen especially in the "scale-triad-pattern singing" method created by Törnudd, the teacher of singing in Rauma teacher training college. Furthermore, the method included Soininen's formal degrees that were applied in music teaching and widely used in music lessons of the time. This was how the method gained recognition and prestige on a broader scale. However, also the **influences of the new school** could be seen in this method. The method aimed at activating the pupils and increasing the number of illustrations used in teaching, for example by a ladder that represented the scale. At the same time, the method sought to abandon the excessive practicing of patterns. The starting points of the method were the scale and the triad. Patterns were introduced later when intervals in the song demanded them. Thus, patterns held on to their position when the pattern method **was developed according to the newest trends of the time**. Also, Heurlin developed her "En, toi, ko" method into a more functional direction by introducing e.g. the harmonium and cardboard keyboards. Pupils' participation grew, and working methods developed to a more student-centric direction than previously. Furthermore, more rhythmical variation was brought to the patterns, taking them to a more singing direction. This helped children

sing them more easily and remember them better. This new development can be considered as the third reason for why the patterns held on to their position.

The progression of the pattern singing method was further speeded up by **methodical textbooks and article publications** based on it. Wegelius released textbooks about his method in 1893, which helped the method to spread. In the same year, Hannikainen translated Wegelius' Swedish-language method books, helping them to reach more readers as well. Hannikainen was the singing teacher of Jyväskylä teacher training college, where he also put this method to use (Hannikainen, 1893). Patterns developed by Nyberg spread through a newspaper called *Kansakoulun Lehti* in 1903 (Nyberg, 1903). Törnudd's textbook on singing spread widely because of its **versatile and elaborate contents**. In addition, it remained in the teacher training colleges' booklists even until the 1950s. Paula af Heurlin, the singing teacher of Pukinmäki, also published a method book in 1917. It was only mentioned briefly in the teacher training colleges' annual reports: despite its novelties; Herlin's method was shadowed by Törnudd's method.

Another further reason for the use of pattern singing method was that students graduating from the **teacher training colleges** had received in-depth education in it **throughout their entire education**. The method was therefore very well adopted. It is rather natural that when students graduated, the method **spread to schools** along with them. The progression of pattern singing was also affected by the fact that music teachers wanted to develop **singing from notes** that was supported by the singing teaching methods. Singing was an important part of people's everyday life. The advantage of the pattern singing method was that it taught profoundly the **intervals of singing**. Singing names (do, re, mi etc.) were introduced alongside note names. Later on, many similarities were found between that and the Kodály method. Both methods were based on the ear training system that aimed at learning to sing from notes. On the other hand, the Kodály method went even further in its pedagogical thinking that differed from the starting points of the pattern singing method. Further, the method was considered rather good especially among the **Swedish-speaking** music teacher community. This method's textbooks were available in Swedish and there was **no competing literature to replace them**. At that time, Swedish- and Finnish-speaking groups functioned rather separately and held on tightly to their own principles. The pattern singing method therefore remained popular even until the 1950s.

One further probable reason for the popularity of the pattern singing method was the **competition** between music teachers on who could come up with the best method. This can be seen indirectly in the teacher training colleges' annual reports, where textbooks have often been changed whenever a new music teacher has started (Kansallisarkisto [The National Archives of Finland]). On the other hand, development of teaching has always been part of the educators' job, which was also demanded and expected in teacher training colleges.

Despite the reforms made in the content of pattern singing, the pattern singing method was considered **difficult, laborious and slow** to teach at schools. This is exactly why discussion around the method development continued, though. There was a simultaneous desire to develop the method **and** find better solutions to using it in everyday teaching. Patterns took too much **time and attention** in class. Further, classes were **teacher-centric and theory-driven**, while the **pupils' participation was**

minimal. Very little time was left for actual singing, which would have motivated students better than learning difficult patterns by heart did. The method was also based on **keys** and their patterns, and songs were chosen from the same key depending on the pattern they were learning. This brought no variation to the selection of songs. First pupils sang songs from the C major, then from G major and then from F major. Later, pupils practiced their relative keys in the minor key, and eventually proceeded to other keys. Although a lot of effort was put to patterns, **children did not learn** to sing from notes very well. Some teachers abandoned the patterns and went back to singing by ear, while others taught music theory alongside singing by ear. Variation between schools was great, which is why there was a desire to develop the method of music/singing teaching to a more functional direction. It can be stated that the **trends of the new school** had a major influence on abandoning pattern singing, as it was replaced by alternatives that worked better in practical teaching.

Towards Student-centric Methods

A. Breakage of methodical starting points

A crucial factor for abandoning the pattern singing method was the methodical transformation by Siukonen, teacher of singing and playing music in Sortavala teacher training college. Siukonen started developing his method already in the late 1910s. He created the analytic-synthetic method based on children's development-psychological factors. With this method, the whole pedagogical thinking in music teaching took a turn to a more student-centric, functional and participatory direction. Elements of music were first observed by ear, and then marked and notated (Siukonen, 1929). Teaching also involved inventing. Siukonen encouraged pupils to compose their own songs in the teacher training college (Rautiainen, 2003). In the late 1920s, Siukonen's music textbook spread widely to Finnish teacher training colleges, and it held on to its position in the teacher training colleges' textbook list even until the late 1960s (Kansallisarkisto [The National Archives of Finland]). The good thing about Siukonen's method was that it was easy to extend and apply into a broader instrument selection, new functional working methods and new singing books.

B. New trends and their applications in Finland and the discovery method

Ingman's textbook came alongside Siukonen's method book in the 1950s. Ingman developed e.g. the "toonika-do" method and a method based on Werle's hand signs and birds on a telephone wire. He also introduced the Orff method that landed in Finland at that time (Ingman, 1952). Instrument playing was taught alongside singing, which e.g. Siukonen and Heurlin had already done in their teaching. School instruments and mallet percussion instruments were now used in music lessons. They brought new working methods, such as inventing and improvising, which made the pupils more active in class. Singing lessons became more versatile and pupils got to participate more than previously.

Urho and Tenkku continued in Siukonen's path in the 1960s and 1970s during the same time that the Finnish comprehensive school system was established. The so-called Discovery method was created by Urho and Tenkku (Kankkunen, 2009). Siukonen's starting point was the rhythm, which was first observed by listening. The discovery method was based on different sounds that were observed e.g. according to their tone color. As in Siukonen's method, active listening was important in the method, but

concepts of music got more attention than before. Other concepts of music besides rhythm were introduced. The teaching started from basic concepts, which pupils first learned to observe by doing and listening, and then by drawing them with symbol signs they came up with. Later on, in the conceptual phase, children's own symbols were replaced with notes and other symbols of music. In this process of guiding the learning, Tenkku and Urho applied the four-phase taxonomy of Brun's theory: functional, iconic, symbolic and conceptual (Linnankivi, Tenkku & Urho, 1981). In the Discovery method, music-making was influenced by contemporary music, where traditional music-writing was broken (Kankkunen, 2009). Tenkku and Urho's reform brought new content to the pedagogical thinking of music teaching.

Tenkku and Urho's method spread quickly thanks to their method books released in the 1970s: *Vihreä viserryskone*, *Sininen soittorasja*, *Punainen posetiivi* and *Keltainen kellopeleli*. They were meant for the elementary school's grades 1-4 (Tenkku & Urho, 1974, 1977a, 1977b, 1979), their method's pedagogical continuum therefore covering the first four grades. For the first time ever, music-making started from observing the sound environment and problem-based thinking, encouraging the learner to use concepts of music by creatively applying them in musical inventing and instrument-playing. It is important to notice similarities between this method and the 2014 syllabus of basic teaching in Finland: in both, musical activity is based on the pupils' versatile participation as well as utilizing pupils' own symbol signs in music teaching (Opetushallitus 2014 [Finnish National Board of Education]). Furthermore, creative functional working methods, improvisation and pupils' own music-making with the help of compositions and multi-artistic experiences, aimed at supporting the development of children's thinking towards actual note-writing and marking the elements of music. Therefore, in the light of the 2014 syllabus, Tenkku and Urho's methodical starting points are quite consistent with the contemporary music teaching in Finland.

At the turn of the 1960s and 1970s, the foundation of the Finnish comprehensive school system offered a perfect moment for a new way of thinking. At the same time, Urho and Tenkku's method also faced strict resistance, which increased discussion and development work around methods (Kankkunen, 2009). The Kodály method, which had landed in Finland in the 1960s, brought counterbalance to this discussion (Ilomäki 1996). The Orff method, which had arrived in Finland a little earlier in the 1950s, continued to develop alongside new trends (Dahlström, 1982). This is how different method combinations and separate trends started to develop, and teachers used them alternately. With these methods, the selection of school instruments increased crucially. Instrument use was taught in the multiple singing books that were published after the comprehensive school was established. Music textbooks applied the discovery method and the Orff and Kodály methods in different ways. They did not represent purely any particular method, but rather, they were a collection and an example of how the teaching goals could be achieved by means of different exercises.

Orff and Kodály methods have remained popular even to this day. The Orff method spread for instance via *Musisoj ry* association from 1985 onwards. Its work has been continued by *JaSeSoi ry* (Orff-Schulwerk Association on Finland) from 1993 onwards. The association organizes, for instance, level courses on Orff pedagogy. The Orff method is not handled in its purest form in any music textbook: it has blended into applications handling different instrument complexes and instrument introductions, such as mallet

percussion instruments, rhythm instruments and the recorder (e.g. Jokinen, Kiiski, Polas & Sonninen, 1977; Heino, Johansson & Sikander 1986; Alanne, Perkiö, Rihu, Rätty & Törmälä, 1987; Kiiski, Pohjola & Sariola, 1988; Mikkola & Sikander, 1989; Linnankivi, Perkiö & Salovaara, 1998; Tynnen & Sikander, 1999; Kangasniemi, Pinola & Viitaila-Pulkkinen, 2000; Kerola, Perkiö & Salovaara, 2000). By contrast, the Kodály method has been mentioned in music textbooks for a rather long time. Of the school singing books *Musikantti 3-4* is the last textbook based on Kodály's methodical starting points. Kodály's method has been applied rather systematically throughout this book released in 1996 (see Hynnen, Kuisma-Sorjonen, Pinola & Viitaila-Pulkkinen, 1996). At the same time, it represents the last attempts to provide a unified pedagogical approach to understanding pitch and melody. Practicing the recorder is also part of the method. Singing names based on the Kodály method are introduced briefly in the 1998 singing book *Musiikin aika* and the 2004 book *Musiikin mestarit*. In the music theory sections of these books, singing names have been placed on the major scale (Linnankivi, Perkiö & Salovaara, 1998; Haapaniemi, Kivelä, Mali & Romppanen, 2002). As previously noted, the discovery method has blended in other methods or it has been abandoned in music teaching. This method's practicing principles are introduced especially in textbooks of lower grades, but they often give only single exercising examples (e.g. Kiiski, Polas & Sonninen, 1977; Annala, Pohjola & Sallinen, 1983; Helasvuo, Laitinen & Vilèn, 1986; Lindeberg-Piiroinen & Tynnen, 1995; Kangasniemi, Pinola & Viitaila-Pulkkinen, 2000; Jokinen, Kaisto, Muhonen & Peltola, 2004). It seems that the starting points of the discovery method have no longer been systematically introduced in music textbooks after Tenkku and Urho's textbooks.

Phasing out Methodical Starting Points

A. Band instruments and methods on instrument teaching

In the 1980s and 1990s, the so-called band instruments (guitar, bass, and drums) were gradually taken into use alongside school instruments and rhythm instruments (see e.g. Alho, Perkiö & Rautanen, 1987; Ala-Pöllänen, Hovi & Partanen, 1990; Hynnen, Mali, Tuovinen & Viitaila-Pulkkinen, 1997). This was not anything new, as already in the 1970s there had been material suitable for guitar teaching; for instance, chord forms of the guitar and piano had been introduced in connection with different songs (Sonninen, Räisänen & Jarvola, 1977). In the 1980s and 1990s the pedagogic development focused increasingly on developing functional working methods for the new instruments. At the same time, the whole conception of music skills and assessment started to comprise other skills besides mere singing skills. Development of music education was emphasized, but in practical teaching there was great variation in pedagogical solutions of guiding the learning. Pupils mostly learned from notes with the help of models. Inventing and creative activity were partly included. Mastering the concepts of music and learning processes leading to it received less attention.

In the 1980s and 1990s the first experiments on music education technology evolved, and their final breakthrough was seen 20 years later. New figure notes were developed by Uusitalo and Kaikkonen in the 1990s. Originally, they were meant for instrumental teaching with people living with a disability (Kaikkonen & Uusitalo, 1999). The goal was that even an unskilled student could quickly learn to play correctly. In this method pupils follow figure notes, and then play the equivalent figure on the instrument. Instead of processing the pupil's own thinking on conceptual level, the method focuses

on imitating on the basis of the given figures. The aim is that the pupil gets experiences in instrument playing very quickly. Annala has also developed tools for mallet percussion instruments and keyboard instruments (Latva-Teikari, 2018). Mallet percussion instruments are played with a so-called 'sound rake', where the triad glockenspiel is struck with a mallet that is three keys in width. Mallet looks like the letter T that has three knobs in its horizontal wooden part. In addition, each chord glockenspiel has its own color in the glockenspiel's frame. A similar technique works also with keyboard instruments, where the triad is created with wooden chord buttons attached to the keyboards. With this color chord method, children learn to accompany music songs easily. Annala (2019) has also developed a method based on animal picture notes. In that method, animal stickers are attached to keyboards or under the instrument strings to facilitate learning of pitches or chords. However, these figure or animal picture notes are not mentioned at all in music textbooks used in schools.

At the dawn of the 21st century, music textbooks handle different music genres in a versatile manner. Band instruments have an even bigger role than before in textbooks for grades 3-6, which also emphasize distribution of band material (see e.g. Mali, Puhakka, Rantaruikka & Sainomaa, 2005; Ruodemäki, Ruoho, Räsänen & Salminen, 2008; Ruodemäki, Ruoho & Salminen, 2009; Arola, Honkanen, Huttunen, Jokelainen, Koskela & Marttila, 2011). Textbooks for grades 1-4 give good examples on creative activity, whereas in higher grades creative activity gets less attention. The rise of new stars and bands in the entertainment industry can be considered a special characteristic of this millennium, as well as their increased valuation even on international level. Furthermore, the results from the brain research have elevated the significance of music to areas such as people's welfare and learning. (see e.g. Erickson, Voss, Prakash, Basak, Szabo, Chaddock, Kim, Heo, Alves, White, Wojcicki, Mailey, Vieira, Martin, Pence, Woods, McAuley & Kramer 2011; Kattenstroth, Kalisch, Holt, Tegenthoff & Dinse, 2013).

Music textbooks have one thing in common: their pedagogy is still limited to single example exercises. While they are functional and good, they do miss a unified methodical viewpoint. Examples of guiding the learning focus on the playing technique of melody, harmony and rhythm instruments as well as their demonstration, or they give advice on instrument teaching (e.g. recorder, guitar, bass and drums). While inventing and creative expression are part of the working methods, they are emphasized more in the lower grades, as was the case also in the 2000s.

B. New possibilities brought by music education technology and new rise of singing

As previously stated, there were some experiments on music education technology in the 1980s and 1990s. Music-themed games were part of this development, of which noteworthy is Rock Band, released in 2007. It was only after the 2010s that music teaching started to utilize technology, such as tablets, on a broader scale. This development provides a new dimension to the development of music teaching. For instance, applications designed for independent studying of singing and playing music can be used in teaching. Licenses can be bought to these applications, such as Yousician (e.g. Yousician). Some applications are even interactive: students can get feedback by different means such as sounds, colors or percents when they play correctly. Furthermore, these exercises can progress according to the learner's own development,

i.e. pupils get to move on to the next level when they have achieved a certain level of skills.

One representation of a new kind of learning environment is Myllykoski's Music tower (Musatorni), which enables 4-8 students to play music simultaneously or do independent exercises and recording. New opportunities brought by tablets, as well as combining instruments and singing, can also be utilized. While there are still major differences in the use of music education technology between different educational institutions, it is clearly a trend that is also supported by the current syllabus (Opetushallitus, 2014 [Finnish National Board of Education]).

Singing and voice usage are becoming part of music-playing together, which has also been considered in the syllabus (Opetushallitus, 2014). This development has partly been affected by a new understanding of what is meant by singing. Today, it is understood as any sort of sound or speech combined with different forms of expressions. The so-called pure signing is no longer the only right way to perform a song (Tarvainen, 2018). Furthermore, enthusiasm on making and sharing one's own music for instance in open web communities can also be seen (Myllykoski, 2009). People no longer want to just perform readymade songs. In these areas, too, there can be major differences between different schools and educational institutions.

C. Methodical state in the 21st century

The closer we approach this day, the thinner the methodical content of music textbooks becomes. Music textbooks do offer good example materials and exercises that can be utilized in music lessons, but they demand musical content skills from teachers in order to pedagogically create a clear lesson structure that guides the learning. When textbooks no longer clearly direct teachers to a specific methodical starting point, teachers must choose it themselves. This requires good basic skills in music, so that teachers can pick the most suitable exercises and approaches to their teaching. At the same time, the amount of music teaching in class teacher education programs has decreased significantly. For instance, in 1992-1993 there were 120 hours (6 credits) of contact classes in music teaching in the Jyväskylä University's teacher training department, while in 2007-2009 the amount was only about 60 hours (4 ECTS) (Kasvatustieteiden tiedekunnan opinto-opas, 1992, 143-144; 2007, 166-167 [Faculty of Education's Study Guide]). Therefore, there is less and less time to acquire content skills in pedagogical aspects of music.

The trend in the textbook development seems to be connected to practices carried out in music teaching, which have been implemented in a rather variant manner in the 21st century. In the students' learning diaries, it came up how weak and one-sided music teaching can be in schools. Sometimes pupils might just watch karaoke videos or listen to records they bring from home. The teacher might even leave the class. In some examples in the data, only pupils who can play an instrument get to participate in music-playing. Other pupils maybe get a rhythm instrument or they just sing or listen to the other pupils playing. In some cases, pupils just played *something*. The actual content of the lesson remains superficial and meaningless. The whole music teaching may have been given to anyone who can just play the piano, while pedagogical skills have become a secondary issue. In the saddest cases music lessons have been traumatic

experiences that have crushed the pupil's self-esteem and self-confidence. Even the experience of participation and communality has been limited.

Another aspect rising from the data was that even if students had gained substance skills through a music hobby outside the school, their skills were limited to solo use of a certain instrument. Only students who had studied in music class for several years, or students whose music teacher had been an expert in music teaching, had a solid ground on which to build their pedagogical teachership. There were major differences in this, too, because pedagogical methods were mentioned variedly. Furthermore, students were in the pupil's role at that time, and had maybe not paid attention to pedagogical issues. A more analytic reflection on pedagogical arrangements has therefore not been a learning goal during their school times. This is how understanding of the guidance of learning etc. does not get much attention. It is important to remember that this data only gives a picture of the students' experiences. On the other hand, teachers have also experienced shortcomings in their own knowhow regarding their teaching and ability (Suomi, 2019). Suomi's (2019) research results are similar to those of this study, therefore also supporting the results gained from the students' reflection data.

The content of activities within a class or a learning environment depends highly on the class teacher's musical ability and pedagogical skills. Therefore, also the realization of the pupils' participation and the content yield of the class varied greatly between different classes, depending on the teacher's substance skills and pedagogical knowhow.

Discussion

When discussing the methodical development of music textbooks all the way from the 1860s to 2020, it can be perceived that the methodical starting points of guiding the learning were important in the development of teaching up until the foundation of the Finnish comprehensive school, i.e. the 1970s (see Figure 1). After that, methodical starting points were mixed into different combinations of methods or divided into different manifestations, or completely abandoned. Furthermore, textbooks no longer advised on methodical questions of guiding the learning as consistently as previously. Methodical and content-pedagogical practices therefore depend on the teacher's own expertise and how well they can apply their knowhow in music. In the 1980s, a textbook on music didactics by Linnankivi, Tenkku and Urho (1981) aspired for a methodical consistency, providing detailed guidance to music teaching in comprehensive school. Its content was based on scientific research from versatile sources. Likewise, a book on music didactics was released in the field of early childhood education in the 2010s (e.g. Ruokonen & Koskelin, 2016). The question therefore is why have the problems related to music methods failed to generate the same levels of interest as they did between 1860 and the 1970s. Only methods related to pitch and harmony, developed by some single developers, have spread (e.g. Kaikkonen & Uusitalo, 1999; Annala, 2019). In scholarly discussion the subject is covered, but the discussion is very focused and limited from the methodical point of view. Rather, music's subject-didactic and pedagogic questions are raised from the viewpoint of e.g. single working methods, composing or developing the class teachers' knowhow and skills.

In the development of music textbooks, it can be noted that methods supporting the pupil's functionality and participation and pupil-based working methods persisted and

developed for the longest time. New methodical openings were also seen beside them, such as the method based on scale-triad and patterns, the analytic-synthetic method, Kodály method, Orff method and the discovery method (see Figure 1).

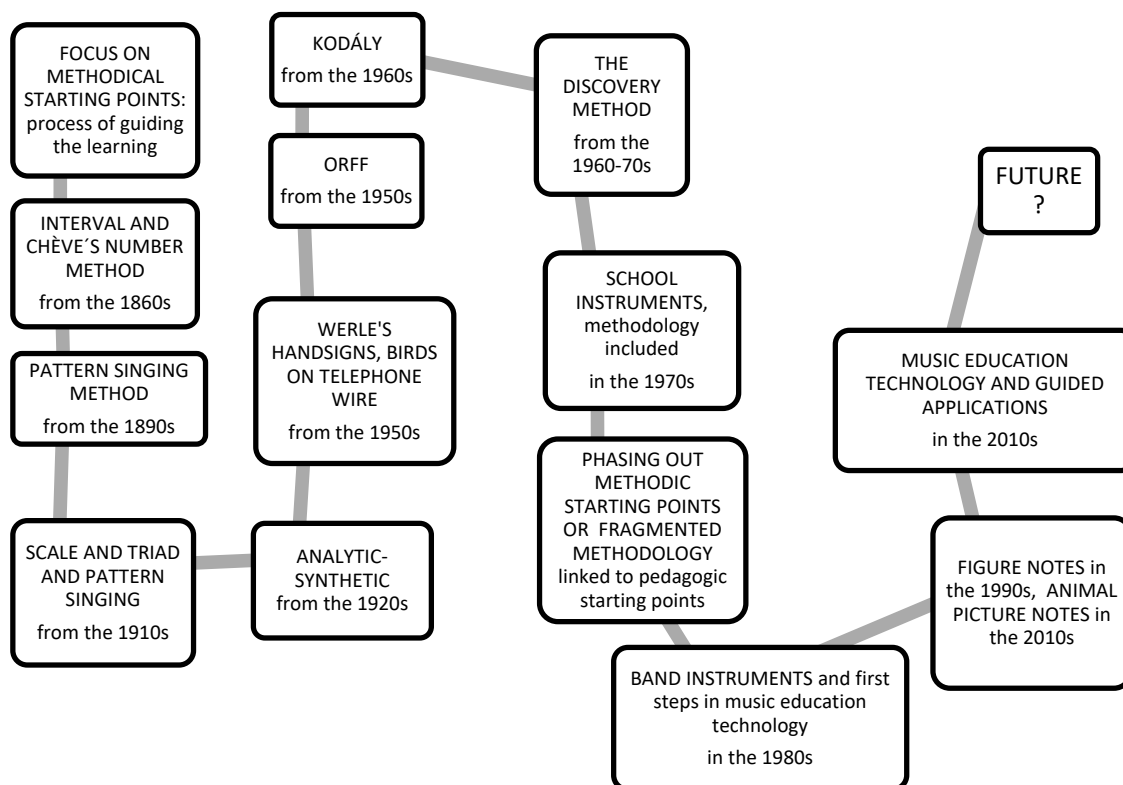


Figure 1. Development lines of music teaching methods in Finland 1860-2020

Methodical disunity or lack of methods can also be seen in the data collected from class teacher students. It looks like in the 2000s, the process of guiding the learning is carried out with rather different pedagogic starting points in music teaching of lower grades. Content yield of teaching varies greatly according to the teacher's competence. It seems that pedagogical and methodical development of music teaching and its scholarly examination are rather fragmented today and highly dependent on each pedagogue's own starting points.

Familiarity with the historical development lines of music teaching methods (see Figure 1) helps students and teachers to better understand the significance of music teaching methods, where cultural starting points and music education phenomena of each era are connected to the development of methods. Moreover, it leads to consider the content and use of different methods, and with its continuum, helps to develop them further and seek new methodical practices to music teaching at schools. With textbooks with no methods, teacher struggle to make their teaching pedagogically coherent in the 21st century. Providers of education must pay special attention to this in order to ensure that students are sufficiently prepared to construct methods as well as use and develop them.

It remains to be seen which guidelines will be emphasized in the future. Openings on music education technology in the 2010s provide some indication on what's to come: pupils produce more of their own music by e.g. composing and improvising. Likewise, new possibilities are offered by different interactive applications designed for teaching singing and playing, which enable independent practicing. In music textbooks, these opportunities provided by technology have not yet been introduced. Today, it also remains to be seen what kind of method would combine pedagogic thinking and its implementation, but also enable teachers to freely apply the implementation of goals defined in the syllabus.

Conclusion

1. The study of the development of methods in Finland's music teaching (1860-2020) can be divided into two parts. The first period covers the first 120 years, during which time methods were emphasized. The second turn in the method development is at the turn of the 1970s and 1980s, when methodical starting points are gradually phased out or mixed. The focus shifts to playing songs, for which different notations facilitating the playing are developed. Music education technology is introduced.
2. The most long-lasting methods in the schools' music teaching were methods that emphasized the children's functionality, participation and development, were elaborately and consistently constructed, and utilized different working methods.
3. Today, there is a void of methods where clear and consistent instructions for the didactic-pedagogic practices of guiding the learning are needed, as well as for increasing musical knowhow and skills. This need becomes evident from the class teacher students' experiences in their own elementary school' music teaching.
4. During the past decades, the amount of learning materials for music teaching has increased. Teachers are free to choose the most suitable material for their use. Textbooks no longer direct to a certain method, which is why methodical starting points are no longer emphasized. It seems that teachers work and build the music teaching from the starting points they have achieved and act within these resources. The content spectrum of music lessons is therefore enormous, and methodical solutions also vary greatly.

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