

Comparison of Music Education Curricula of Finland and Wales

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Master's Thesis for Teacher Education
and Music Education

Autumn 2020

Department of Teacher Education

Department of Music, Art and Culture
Studies

University of Jyväskylä

JYVÄSKYLÄN YLIOPISTO

Tiedekunta Kasvatustieteiden ja psykologian tiedekunta Humanistis-yhteiskuntatieteellinen tiedekunta	Laitos Opettajankoulutuslaitos Musiikin, taiteen ja kulttuurin tutkimuksen laitos
Tekijä Maija Evans	
Työn nimi Musiikin opetussuunnitelmien vertailu Suomessa ja Walesissa	
Oppiaine Kasvatustiede ja musiikkikasvatus	Työn laji Maisterintutkielma
Aika Marraskuu 2020	Sivumäärä 107, liitteet 4 sivua
Tiivistelmä <p>Tutkimuksen tavoitteena on vertailla musiikin opetusta Suomessa ja Walesissa analysoimalla musiikin perusopetuksen opetussuunnitelmia. Tutkimusongelmina on selvittää nykyisten opetussuunnitelmien malli ja musiikkikasvatusfilosofia sekä tarkastella yhtäläisyyksiä ja eroavaisuuksia. Tutkimusongelmiin kuuluu myös indikatiivinen analyysi Walesin tulevan musiikin opetussuunnitelman mallista ja musiikkikasvatusfilosofiasta.</p> <p>Tutkimusaineistona ovat Suomen ja Walesin nykyiset musiikin perusopetuksen opetussuunnitelmat sekä Walesin tuleva musiikin perusopetuksen opetussuunnitelma. Tutkimus on luonteeltaan laadullinen vertaileva tutkimus ja analyysimenetelmänä on teorialähtöinen sisällönanalyysi. Analyysin teoreettisena viitekehystenä käytetään Kokkidoun (2009) kehittämää analyysimallia, joka määrittää myös analyysiluokat.</p> <p>Tutkimuksen tulokset osoittavat laajoja yhtäläisyyksiä Suomen ja Walesin nykyisten musiikin opetussuunnitelmien mallin ja musiikkikasvatusfilosofian osalta. Eroavaisuuksia on nähtävissä painotuksissa sekä tietyn osa-alueen puuttumisessa. Kummassakin opetussuunnitelmassa on vaikutteita opetussuunnitelmatradition elementeistä ja molemmat opetussuunnitelmat ovat luonteeltaan oppilaslähtöisiä, edeten spiraalimaisesti. Laaja-alainen oppiminen sekä musiikin opetuksen sosiaalinen aspekti ovat tärkeitä molemmissa opetussuunnitelmissa. Musiikillis-kinesteettiset aktiviteetit puuttuvat Walesin nykyisestä musiikin opetussuunnitelmasta melkein kokonaan ja musiikin kuuntelu on suuremmassa asemassa Suomen musiikin opetussuunnitelmaan nähden. Walesin uusi musiikin opetussuunnitelma painottaa vahvasti laaja-alaista oppimista sekä tukee Suomen musiikin opetussuunnitelman tavoin ilmiöopetusta.</p> <p>Suomen ja Walesin musiikin perusopetuksen opetussuunnitelmat ovat yllättävän samankaltaisia malliltaan ja musiikkikasvatusfilosofialtaan. Musiikin opetuksen erojen voi täten olettaa liittyvän musiikin opetuksen laajempaan viitekehykseen sekä opetusjärjestelmää ohjaaviin käytänteisiin.</p>	
Asiasanat – musiikkikasvatus, musiikin opetus, perusopetuksen opetussuunnitelmat, vertaileva sisällönanalyysi	
Säilytyspaikka Jyväskylän yliopisto	
Muita tietoja	

UNIVERSITY OF JYVÄSKYLÄ

Faculty Faculty of Education and Psychology Faculty of Humanities and Social Sciences	Department Department of Teacher Education Department of Music, Art and Culture Studies
Author Maija Evans	
Title Comparison of Music Education Curricula of Finland and Wales	
Subject Education Music Education	Level Master's Thesis
Month and year November 2020	Number of pages 107, appendices 4 pp
Abstract <p>The aim of this research is to compare the music education of Finland and Wales through analysing the compulsory education music curricula. The research questions include evaluating the design and music education philosophy of the current music curricula as well as analysing their similarities and differences. The indicative design and music education philosophy of the new Welsh music curriculum are also analysed.</p> <p>The research material includes the current Finnish and Welsh music curricula as well as the new Welsh music curriculum. The research method is a qualitative comparative research utilising a theory-based content analysis. The framework for analysis was developed by Kokkidou (2009) and provides the categories for analysis.</p> <p>The results demonstrate extensive similarities in the design and music education philosophy of the current music curricula of Finland and Wales. Differences can be seen in the emphasis and absence of elements. Both music curricula have elements of the curriculum theory, are learner-centred and have a spiral structure. Cross-curricular elements and the social aspect of music education are important in both curricula. Musical-kinaesthetic activities are almost absent in the current Welsh music curriculum and listening activities are emphasised compared to the Finnish music curriculum. The new music curriculum of Wales further emphasises cross-curricular learning and similarly to the Finnish music curriculum promotes phenomenon-based learning.</p> <p>Compulsory education music curricula of Finland and Wales are surprisingly similar in their design and music education philosophy. Consequently differences to music education provision are likely to result from differences in the wider educational framework and policies.</p>	
Keywords – music education, teaching music, compulsory education curricula, comparative content analysis	
Depository – University of Jyväskylä	
Additional information	

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1 INTRODUCTION

Education has long been compared internationally and for my thesis I have chosen to complete an international curriculum comparison study. Many consider comparative education beginning from the work of Marc-Antoine Jullien de Paris in 1816-1817 (Epstein, 2017, 317). Cataloguing countries' educational methods as well as understanding the similarities and differences of countries' approaches is at the heart of comparative education (Bereday, 1964, 5). Various international tests such as the PISA test (Programme for International Student Assessment) have also brought international education comparison to the attention of the general public. The results have been used to rank education systems according to their success, motivating countries to find the perfect design for the best education system. PISA 2001 tests made the Finnish education system well-known all over the world due to Finland's high PISA scores whereas the results for the United Kingdom were mediocre. Over time Finland's PISA scores have been in decline whereas the United Kingdom has seen improvements (OECD, 2018).

The statutory educational framework for teaching and learning in each country is presented in the national curriculum. Therefore, I feel the curricula provide a natural starting point for an international education comparison. The curriculum is a pedagogical tool for teachers but also a legal and administrative document to guide teaching (Vitikka, 2009, 53). The curriculum also reflects the values and beliefs of the society. My research interest is to investigate the characteristics of the music education that is being mandated to the schools by the legally binding framework of the national curriculum. The national curriculum of Finland was renewed in 2014 and the devolved nations of the United Kingdom are going through substantial educational reforms at the moment, including the national curricula being renewed. Considering my personal background for my thesis, my knowledge and experiences of the United Kingdom have been based in England and Wales.

England implemented its new curriculum in 2017 whereas Wales has recently published the new curriculum to be implemented in 2022. I feel England and Wales have taken very different directions for their new curricula. Although overarching holistic educational aims are stated in both, the new curriculum in England also has a clear focus on the knowledge and skills to be acquired in each subject and this is also visible with the music curriculum. The school system in England is quite versatile with a strong private school and academy sector. These

schools are not required to follow the national curriculum (the United Kingdom Government, 2020). With regards to the curriculum of Wales, Scandinavian early years education is one of the influences for the Foundation Phase (OECDa, 2018, 16). The school system in Wales is also more uniform compared to England and the vast majority of schools are state maintained following the national curriculum. Therefore, researching the national curriculum of Wales would provide a reliable overall picture of the nation's curriculum, implemented across Wales. Similarities between the curriculum reforms of Finland and Wales are evident as Wales has also modified its curriculum by increasing integration and cross-curricular connections. For the reasons above I have chosen to focus on the music curricula of Finland and Wales. The current music curriculum of Finland is part of the national core curriculum for basic education in Finland titled "Perusopetuksen opetussuunnitelman perusteet 2014" (POPS, 2014). The current Welsh music curriculum is also part of the national curriculum with the document titled "Music in the National Curriculum for Wales" (MNCW, 2008). During my research I will also evaluate the new music curriculum of Wales in the national curriculum, titled "Curriculum for Wales Guidance" (CWG, 2020). My focus will be on the basic education for ages 7-14 and this choice will be further elaborated on in the "Research Design" (chapter 5) section of this thesis.

My research contributes to the field of research of comparative education, following on from the prior research by Kokkidou (2009) and Sepp (2014), who both used the same curriculum research framework to complete their international music education comparisons (see chapter 5.3). In Finland Suomi (2019) has conducted recent research regarding the competence of graduating teachers to implement the music curriculum and Kovanen (2019) has researched the link between music education and market liberal governmentality. In Wales the feasibility of music services in Wales, including assessing the various options of music education delivery in Wales, has been researched recently (the Welsh Government, 2020, 5). Carr (2018) has also researched international models for best practice in music performance education and their links to Welsh Learning Outcomes for music. Carr (2018, 7) sees his research providing synergy with Donaldson's educational views (see chapter 3.2.2).

Music education is important for the holistic education of children and the benefits of music education have been widely researched (see chapter 3.1). Despite these benefits music is continuously having to justify its place in the national curriculum. Having lived in both Finland and in the United Kingdom I have noticed worrying signs for a decline in the appreciation of

music education in both countries. In order to further understand the development of music education and curriculum in both countries I have also reviewed the history of music curriculum in both countries (see chapter 3.2). Both countries have a strong history for school music education contributing to the holistic development of children. Uno Cygnaeus (Pajamo, 2009, 36) built the foundations for the appreciation of music education in Finland and similarly according to Beauchamp (2003), the Welsh foundations for music education were built long before the first national curriculum. Understanding the historical development of music education enables further understanding of the perceived role of music education today.

The reasons for my personal motivation for comparing music education internationally are versatile. In addition to my academic background in music education and primary education, my student exchange experience in the United Kingdom sparked an interest in comparing the British and the Finnish music education for my Master's thesis. My music teaching placements prior to my student exchange were very different to my music teaching placement in the United Kingdom. As all the music lessons I had observed in the United Kingdom had taken place in the main classroom, I wanted to utilise the music room and its instruments instead. However, I was told that no-one used the music room and the reasons soon became apparent. The music room was situated in the furthest corner of the school in the attic and only had a few worn out and broken instruments gathering dust. However, having lived in the United Kingdom for over 10 years it has also become very evident that many schools in the United Kingdom deliver versatile music education provision, producing impressive music productions during general education music lessons. This contradiction further developed my interest in comparing the Finnish and the British music education systems.

I will now discuss the structure of my Master's Thesis report. The introduction has included information regarding the background for this research, my personal motivation for this research and the scope of this research. The next chapters will define key concepts and provide the theoretical framework for my research (chapters 2-4). The research design chapter includes sections regarding the aims and research questions; research material; research strategy; data analysis; ethical matters as well as validity and reliability of this research (chapter 5). In the next section the results of my analysis are presented in detail (chapter 6). Discussion (chapter 7) further discusses the research results and presents conclusions as well as evaluates the research, providing thoughts on potential topics for future research.

2 MUSIC CURRICULUM DESIGN

2.1 Definitions of the curriculum

When conducting an international comparison of music education systems I feel the music curricula are a natural starting point. The society and its community express their wishes and aims for education with the curriculum (Vitikka, 2009, 50). Curriculum content and implementation is affected by cultural and political matters (McKernan, 2008, 5). Goodson (1995, 12) refers to Williams (1974) stating that the curriculum entails relations of dominance, various shifts and interests like any other social reproduction (Williams, 1974, referenced from Goodson, 1995, 12). Curriculum can be seen as a teaching tool (Vitikka, 2009, 50). According to Uusikylä and Atjonen (2005) the skills required for the society are defined in the framework of the curriculum whilst certain elements are left open to enable individual teaching methods and individual learning styles to take place. The aims for the school and for each level, the knowledge content to teach, principles of assessment and views on teaching methods are presented in the curriculum. (Uusikylä & Atjonen, 2005, 50-51.) A curriculum is a predetermined overarching plan regarding the aims of school education or a plan regarding what should be taught in schools (Komiteanmietintö, 1970). Many countries have a national curriculum which is a shared framework amongst the majority of teachers and schools even though there may be local interpretations of the curriculum. The curriculum provides a set of regulations by which schooling can be estimated against and by which financial and resource allocations can be made (Goodson, 1995, 13).

There are many ways to define the different types of curricula (McKernan, 2008; Vitikka, 2009; Uusikylä & Atjonen, 2005; Regelski, 2016). Categorising the curricula into the written, implemented and realised or perceived (“toteutunut tai koettu”) curricula is a widely used categorisation (Uusikylä & Atjonen, 2005, 55). According to Suomi (2019) the written, implemented and realised curricula should be as similar as possible for music education to be delivered successfully. Each curriculum type reflects one another with the written curriculum aiming for the implemented curriculum whilst the implement curriculum reflects the realised curriculum. (Suomi, 2019, 40.) Regelski (2016, 96) states the curriculum categories as the planned curriculum referring to the written curriculum, the instructed curriculum referring to the knowledge and skills actually addressed during lessons, and the action curriculum referring to what is actually learnt by the students. Vitikka (2009, 50-51) categorises the curricula into

pre-planned curriculum, implemented curriculum and curriculum experienced by pupils whilst adding the categorisation into national curriculum, local curriculum, curriculum constructed by teachers and curriculum experienced by pupils. McKernan (2008, 35-36) defines the curriculum types as formal, informal, null, actual and hidden curriculum. The concept of hidden curriculum has been widely researched and discussed in literature (Antikainen, Rinne & Koski, 2013; Uusikylä & Atjonen, 2005; Vitikka, 2009; Kelly, 2004). Hidden curriculum addresses the difference between the aims and the reality where both students and teachers systematically learn content not officially defined as a school educational aim (Antikainen et al., 2013, 218). Kelly (2004, 5) further describes the hidden curriculum involving the content learnt as a result of the learning materials chosen and the way a school is planned and organised. According to Vitikka (2009) the institutional culture and practical teaching arrangements, relationships between students and teachers and relationships amongst students are part of the hidden curriculum. The hidden curriculum may be contrary to the planned curriculum and can include unplanned negative learning experiences gained at school without teacher's guidance. (Vitikka, 2009, 51.)

Despite the varied categorisations they all divide the curriculum types into written curriculum and the implemented curriculum involving teacher's pedagogical actions (Vitikka, 2009, 51). According to Regelski (2016, 96) written music curricula are rarely utilised and often found on dusty shelves. Schwartz (2006) states that the creative, original, thinking-on-your-feet efforts of the teacher lead to the learning experience, often happening away from the curriculum. The written curriculum is often only used as a limited resource of the teacher's work. (Schwartz, 2006, 449-450.) According to Kosunen (1995) teachers may not read or utilise the curriculum and the curriculum can be seen as an external document. This has been proven in international and Finnish research. (Kosunen, 1995, 275.) However, I strongly feel that the music curriculum is the backbone of the music education that takes place in schools even though the teacher's role in its implementation is equally important. Albeit practice may contradict the publicly established written curriculum rules they still hold both 'symbolic' and practical significance (Goodson, 1995, 12). The research results showing that the music curriculum is not utilised also stress the importance of curriculum planning and good curriculum design. The music curriculum should be planned to both reach the chosen educational aims but also to support the teacher implementing the curriculum. In my research I have chosen to focus on the written music curriculum at the national level therefore excluding both the implemented and

the hidden music curriculum from my research. Due to my thesis being an international comparison study I feel it is vital for me to focus on the national written music curricula in order to gain an accurate overall picture of the music education framework in each of the countries.

Throughout history music curricula have been designed around different focal points of the curriculum. The background ideology and the structure of curriculum are linked with the reasons for the chosen curriculum aims and content (Vitikka, 2009, 85). The determining foci are the society, the student and the subject or scientific field (Uusikylä & Atjonen, 2005, 52; Vitikka, 2009, 85; Walker & Soltis; 1997, 53). Depending on the chosen focal point the curriculum design can be very different. Saylor, Alexander and Lewis (1981) divide curriculum designs according to their focal point and corresponding aim. The focal points are subject matter/disciplines, specific competencies/technology, human traits/processes, social functions/activities as well as individual needs and interests/activities. There is also a humanistic education design which is able to permeate all curriculum designs and focuses on the whole child including values, personal qualities and the integrity of persons. (Saylor, Alexander & Lewis, 1981, 206.) McKernan (2008) categorises the curriculum designs in the following manner:

- subject-discipline designs focusing on transferring the discipline including the knowledge and respected methods of inquiry to learners
- interdisciplinary/broad field designs which combine subjects with a close connection into one broad arm of knowledge
- student- or child-centred designs focussing on the child's own needs, interests and curiosity
- core curriculum designs linked to "national curriculum" approach and designed around "core" subject areas that are essential for every child
- integrated designs where knowledge is seen as a seamless robe without subject boundaries
- process designs with emphasis on the procedures required to conduct learning through educational inquiries
- humanistic designs focused on teaching of values, character and personal qualities. (McKernan, 2008, 61-64.)

Whilst elements of these different designs can be found in the basic education curricula of Finland and Wales, they both follow a national curriculum framework for basic education. England and Wales follow the core curriculum design (McKernan, 2008, 64). Similarly, the Finnish national curriculum defines subjects to be taught at each level. Both the current national curriculum of Finland and the new national curriculum of Wales have a strong emphasis on cross-curricular learning involving elements of the integrated curriculum design.

According to Vitikka (2009) understanding the background ideologies affecting curricula and reflecting on the researcher's own premises regarding curricula is of specific importance when analysing the structure of curricula. Regardless of whether it has been consciously recognised, each school actions an ideology/philosophy with their curriculum. (Vitikka, 2009, 76-77.) Therefore, curriculum research and design is intrinsically affected by views referred to as background ideologies, philosophies, orientations or approaches. These ideologies can be categorised into four different categories; the Scholar Academic/Humanist ideology, the Learner Centred ideology, the Social Efficiency ideology and the Social Reconstruction/Meliorist ideology (Kliebard, 2004, 23-24; Schiro, 2013, 1-7; Vitikka, 2009, 76-78). To enable comparison I have collated Schiro's views (2013, 4-7) of these curriculum ideologies in the table (table 1) below. According to Schiro (2013) the definitions of terms, valued scholars and views regarding values and the purpose of education vary between the ideologies. The beliefs regarding assessment, nature of children, teaching methods, the type of knowledge to be taught and the process of learning also vary significantly. (Schiro, 2013, 2.)

TABLE 1. Curriculum ideologies according to Shiro (2013, 4-7)

	Purpose of education	Nature of learning	Role of the teacher	Aim of the curriculum
Scholar Academic Ideology	The extension of the academic disciplines through children learning the accumulated academic knowledge of the culture.	Acquiring the conceptual frameworks, ways of thinking and the content of an academic discipline.	Teachers should be able to present their deep understanding of the discipline to the children accurately and clearly.	Academic disciplines give the curriculum their meaning and are the reason for the existence of the curriculum. The curriculum is seen as the means to transmit the extension of a discipline.
Social Efficiency Ideology	Training children to function as contributing members of the society and therefore meet the needs of the society.	Learners learning to perform the functions required for social productivity. A change in behaviour within a stimulus-response, cause-effect, action-reaction context is viewed as learning.	Teachers manage instruction and must find the most efficient way of helping learners to acquire the prescribed behaviours of the curriculum.	Curriculum prescribes the terminal objectives for education, meeting the needs of the society. Applying the routines of scientific procedure to curriculum making ensures the most efficient way to achieve the terminal objectives of the curriculum.
Learner Centred Ideology	The growth of individuals is the purpose of education. Each child should grow in harmony with their own individual physical, social, emotional and intellectual attributes.	Learners actualising their own capabilities through interacting with their environment to construct meaning and grow. Learning is a function of this interaction.	Teachers create and facilitate environments, contexts and units of work to stimulate pupils to construct meaning in interaction with others.	Pupils' growth goals are the aim of the curriculum and therefore they are the source of curriculum content. Curriculum contains units of work, contexts and environments in which students interact with others to construct meaning.
Social Reconstruction Ideology	Providing satisfaction to society members through constructing and facilitating a new and more just society.	Social experiences shape the meaning in peoples' lives and cultural factors shape human experience. Cultural assumptions are the basis of knowledge and truth.	Teachers develop pupils' understanding of their society to enable them to develop and action a vision for a better society.	Curriculum is viewed from a social perspective. Through developing a better society the process of an unhealthy society destroying itself can be stopped.

According to Vitikka (2009) the categorisations are multifaceted and often overlap with each other. It is very common for multiple differing orientations and ideologies to affect the curriculum and if a curriculum tries to narrowly focus on one or two ideologies, this can often lead to problems. Curriculum design should begin by defining the learning experiences to match the aims of teaching and should then progress to defining the ideologies and design of curriculum. (Vitikka, 2009, 77-79.) Both the Finnish and the Welsh music curricula mainly follow the Learner Centred Ideology, although strong elements of the Social Efficiency Ideology are evident as well. Both education systems have educational purposes and aims relating to pupils becoming contributing members of the society but learning is seen as pupils constructing meaning whilst developing their skills and knowledge.

2.2 Curriculum theory

2.2.1 Curriculum models

The twentieth century saw a substantial increase in curriculum development ideas and can be seen to be the century of curriculum (Tanner & Tanner, 2007, 44). One of the models developed at this time was the Tyler Rationale. The Tyler Rationale can be seen as the most influential set of ideas regarding curriculum making (Walker & Soltis, 1997, 55). According to Tanner and Tanner (2007, 142) it would take a revolution in the curriculum field for the Tyler Rationale not to be the standard model for curriculum planning. Tyler (1949) presents a curriculum planning rationale consisting of four fundamental elements:

1. "What educational purposes should the school seek to attain?
2. What educational experiences can be provided that are likely to attain these purposes?
3. How can these educational experiences be effectively organised?
4. How can we determine whether these purposes are being attained?" (Tyler, 1949, 1.)

The answers to these questions determine 1) the objectives and aims, 2) the experiences or subject matter required to achieve the objectives, 3) how to programme the experiences or subject matter and 4) how to assess the results of the curriculum (Walker & Soltis, 1997, 56). Ornstein and Hunkins (2018) state that the general aims should be derived from gathered data about the society, the learners and the subject matter. Curriculum planners should end up with specific instructional objectives which take into account the psychology of learning and the school's philosophy. (Ornstein & Hunkins, 2018, 212.) For the music curricula the aims and objectives would involve the general aims for music education, the more specific objectives

taking into account the subject-specific factors for music as well as the considerations regarding the learner and the school environment. Knowledge about human development and learning has to be the basis for the selection of learning experiences which also consider the previous experiences and perceptions of learners (Ornstein & Hunkins, 2018, 212). In the music curricula the knowledge of developmental psychology directs choosing the learning experiences that are suitable considering the musical perception skills and experiences of the students. Systematic organisation of experiences is key for a cumulative effect according to the Tyler model (Ornstein & Hunkins, 2018, 212). Links can be seen with the cumulative sequencing of learning experiences and the spiral nature of a curriculum. The last question of the Tyler rationale deals with assessment which Tyler sees vital in evaluating the effectiveness of curricula (Ornstein & Hunkins, 2018, 212). Assessment is a significant element of the curricula also affecting varied aspects of the music curricula of Finland and Wales. Assessment can affect curriculum planning which can lead to the learning focus being on achieving good assessment results instead of the original educational aims of the curriculum.

According to Tyler (1949) the rationale does not outline or describe in detail the steps that a college or a school should take and is therefore not a manual for curriculum construction. It is a tool for viewing, interpreting and analysing the instructional programme and the curriculum of a given education institution. (Tyler, 1949,1.) Many have interpreted and used the Tyler Rationale as a step-by-step model even though Tyler did not intend for that to be the case (Walker & Soltis, 1997, 56). Vogt (2003, 15-16) describes Reimer's (2003) model of total curriculum consisting of the following seven phases: 1) values phase looking at philosophy of music education and reasons for music education, 2) conceptualized phase focussing on content to be taught, 3) systemized phase determining learning sequences, 4) interpreted phase involving professionals looking at methods, 5) operational phase linking professionals and students, 6) experienced phase focussing on what students have learnt and 7) expectational phase determining society's wishes for education (Reimer, 2003, referenced from Vogt, 2003, 15-16).

Elliot and Silverman (2015) approach music curriculum planning through a four-stage process called practical curriculum making. Practical curriculum making is flexible, context-dependant and interactive whilst continuously reflecting on the following overlapping elements: aims, knowledge, learners, teaching-learning process, teacher(s), assessment and

learning context. (Elliot & Silverman, 2015, 406.) This model is summarised in the figure presented below (figure 1).

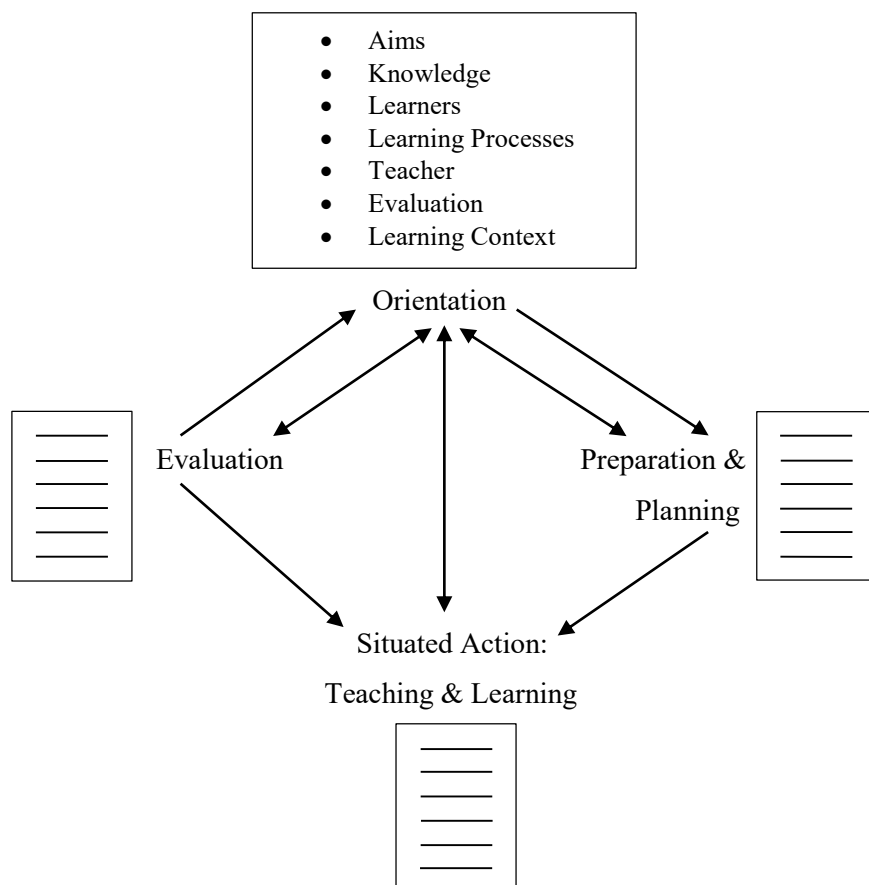


FIGURE 1. A Four-stage view of practical curriculum making (Elliot & Silverman, 2015, 408)

According to Elliot and Silverman (2015) the process consists of the following stages: orientation; preparation and planning; teaching and learning as well as the evaluation stage. They provide the following example questions regarding curriculum commonplaces as a starting point for music educators or music curriculum teams to orient themselves to the music teaching-learning situation during the orientation phase of practical curriculum making:

1. "What are the aims of music education?"
2. What do these aims mean in relation to the knowings that music involves?
3. What is the nature of the knowledge I am trying to teach?
4. What teaching-learning processes are involved in developing this knowledge?
5. How should I think about my role as a music educator?
6. How should I conceive the roles and responsibilities of music students?

7. What means of assessment and evaluation shall I use?
8. What is the most appropriate teaching-learning context for music education?" (Elliot & Silverman, 2015, 408-411.)

Similarities can be seen between these questions and the questions Tyler (1949, 1) poses regarding music curriculum planning. However, Elliot and Silverman (2015) are critical of Tyler's linear and objectives-based approach highlighting teaching as a reflective practice instead. During the orientation phase music teachers or curriculum teams need to reflect on the questions for each commonplace as well their own philosophy of music education. Important elements of the process are the critical thinking of the nature and value of music education as well as the consideration of the music curriculum-in-action to form the teaching-learning context. (Elliot & Silverman, 2015, 396-410.)

According to Elliot and Silverman (2015) the preparation and planning stage involves curriculum makers taking into account their specific teaching situations and orientations whilst reflecting on the commonplaces in order to make concrete teaching and learning decisions. Preparing involves forming mental images of future teaching-learning situations providing a general, nonverbal framework. More formal part of the process is planning, requiring constraint. Elliot and Silverman warn against highly detailed plans preventing the reflective, knowing-in-action nature of teaching. Similar to a jazz improviser's chord changes, the music educator's plans should summarise in moderate detail the essentials surrounding each commonplace. The teaching and learning stage is the most important stage with music curriculum planning as success is demonstrated by a teacher interacting with students in an educationally valid manner. Curriculum, at heart, is something that the teacher and the students experience together in particular teaching-learning situations. The final stage of curriculum making is the evaluation stage. Rather than measuring student achievement, curriculum evaluation should take all the commonplaces into consideration focusing on renewing and improving the teacher-learning process. (Elliot & Silverman, 2015, 409-411.)

Each of these models approaches the music curriculum design process very differently. Suomi (2019, 37-38) summarises that Elliot focuses on teacher's awareness of music education philosophy and learning being related to a context, Reimer uses the cultural values of the society as a starting point and Tyler's model uses the society, the subject and the student as curriculum determinants. Aspects of these models can be seen in the music curricula of Finland and Wales. Differences between the models can also be seen in the evaluation aspect. Elliot and

Silverman (2015, 437) refer to assessing the development of pupils' musical understanding through a varied personal musical process-portfolio over an extended period of time. Suomi (2019, 38) describes Reimer's model (2005, 244) utilising the experienced phase pupils' experiences to assess the curriculum being realised (Reimer, 2005, 244, referenced from Suomi, 2019, 38). Tyler (1949, 1) focuses the assessment on the attainment of educational goals.

2.2.2 Didaktik and curriculum theory

When discussing curriculum theory linked to the music curricula of Finland and Wales, the frameworks of curriculum theory and didaktik need to be addressed as both of them have affected the music curricula in these countries. Comparisons between these frameworks can be challenging due to the lack of shared terminology and differing concepts that cannot be translated (Gundem & Hopmann, 1998, 2). The differing concepts of curriculum and didaktik have been widely discussed in curriculum research literature regarding curriculum planning (Westbury, 1998, 2000; Hopmann & Riquarts, 2000; Autio, 2002, 2017; Reid, 1997; Vitikka, 2009). Whilst curriculum theory and didaktik revolve around similar issues, the questions asked and the answers to those questions differ significantly between these two traditions (Westbury, 2000, 15). One of the reasons for these differences has its background in the surrounding society. According to Westbury (1998) the American curriculum theory and its institutional context for curriculum developed in the era of rapid urban development as a response to the problems mass elementary education brought. German didaktik was developed earlier and predated the effects of urbanisation in Germany as well as the creation of the educational and curricular systems established by the American curriculum theory. Educational administration in Germany was localised to states and each state focused on their Lehrplan. Lehrplan covered a local selection of topics and teachers were licensed to teach those topics. Teaching became a part of the licensed professions in Germany conferring an autonomy for teachers whilst didaktik provided teachers with a language for defending and discussing their interpretations of the Lehrplan. Whereas curriculum theory focused on building systems where an authoritative agency explicitly directed teachers with implementing the curriculum, didaktik tradition viewed the curriculum as an authoritative selection of traditions to be embedded through the self-determined work of teachers. (Westbury, 1998, 47-55.)

Westbury (1998) continues to describe the Tyler Rationale as an icon of the American curriculum theory field, reflecting the various strands of its evolution. These are a managerial

framework in order to evaluate and control educational service delivery, a rationale determining steps for curriculum development and assessment as well as an analysis of the needs of subject traditions, life outside the school and the worlds of students. (Westbury, 1998, 49.) Westbury (2000) also states that the American curriculum theory centres around providing schools a “curriculum-as-manual” to direct day-to-day classroom work with templates for methods and coverage. Consequently, teacher’s role can be seen as implementing the system’s curriculum although each school individually decides how the larger framework of the curriculum applies to each school with its own circumstances. (Westbury, 2000, 16-17). Curriculum theory focuses on the achievement of learning goals and this aim directs the teaching methods and the way the learning is organised (Vitikka, 2009, 73). Westbury (1998) further describes the curriculum theory by stating that all curriculum content including subjects and topics to cover, skills and understanding to be acquired and ways of knowing are seen to be objective and separate from the learner and the teacher. Transmission of this content is achieved through utilising appropriate teaching methods and the curriculum is designed to minimise the risk of individual teachers disrupting the effectiveness of the system. (Westbury, 1998, 62.) According to Vitikka (2009) John Dewey’s ideas of the curriculum are at the foundation of the term curriculum and centre around the holistic development of the child. Designing learning experiences, utilising situations applicable to the lives of the pupils and broad developmental goals are the starting point for the curriculum approach. (Vitikka, 2009, 73-74).

The term didaktik can be described with the didaktik triangle consisting of three elements; the content, the learner and the teacher (Hopmann & Riquarts, 4-5, 2000). The German didaktik tradition gives teachers professional autonomy to develop his or her own approaches to teaching with the state curriculum known as Lehrplan providing the prescribed content (Westbury, 2000, 17). Lehrplan follows a chronological order for content and aims specifying them for each subject and level, progressing with difficulty level at each stage (Vitikka, 2009, 72). A key concept of the didaktik tradition is “bildung”. Formation and being educated describe the term bildung, consisting of forming of the personality to a unity, the product of the formation and the formedness presented by the person (Westbury, 2000, 24). According to Kansanen (2004, 15) bildung can be described as the holistic development of a person becoming a civilised member of the society. According to Westbury (1998) bildung represents the values and concept of education whilst Lehrplan is the authoritative state-mandated curriculum. Models of teacher thinking and the expectations associated with teachers working within these parameters

are the focus of the didaktik tradition. (Westbury, 1998, 48.) The role of the teacher is vital in the realisation of bildung. Each teacher is required to understand the higher values to be acquired for the Lehrplan's prescribed curriculum content in order to support the desired cultural values and curricular topics being embedded within the individuality of each student (Westbury, 1998, 60).

England and Wales have had a joint national curriculum until year 2000 with a few additions to the Welsh curriculum such as the Welsh language studies. Curriculum planning for the national curriculum in England and Wales has been focused on outlining the knowledge content that has to be delivered for the pupils to absorb (Kelly, 2004, 14). Pragmatism has led the curriculum planning in England with neither curriculum theory nor didaktik ever having had a significant influence (Reid, 1997, 667). In the case of Wales, as an overview of what a Welsh national curriculum should entail did not exist, pragmatism has prevailed in curriculum planning throughout history (Jones, 1994, 10). Didaktik tradition has been prevalent in the curricula of Finland although elements of the curriculum tradition can be seen as well.

Didaktik and curriculum type curricula have implications for teacher freedom or the lack of it through enhanced accountability and inspections. In Finland the teacher is a trusted professional whereas in Wales teachers and schools are subjected to a large volume of regulatory paperwork and assessment. Whereas in the German didaktik tradition peers assess teacher's decisions in a system of self-discipline, the American curriculum tradition utilises external testing as a mechanism of symbolic and organisational control (Westbury, 1998, 59). The didaktik tradition guides towards reflection and the intrinsic responsibility that comes with it. Although the curriculum tradition plays a part in the external control being asserted to education institutions in the United Kingdom, the need for accountability is also linked to the financial decisions related to education. The government and local authorities want to ensure that the funds are directed to the schools who need it the most and that financial investment provides a return in the form of good results. I feel that this type of pressure for accountability is intertwined within the British society as a whole and not necessarily a pressure only applied to education institutions.

Although the United Kingdom has a long tradition for accountability in the form of school rankings and holding schools accountable utilising exam results and inspections, accountability measures affect many countries and schools world-wide. In comparison, although assessment

is also part of the Finnish education system with teachers assessing their pupils and with external authorities such as the Finnish Education Evaluation Centre (FINEEC) completing evaluations, they are completed for a very different purpose. At schools evaluation and assessment is done for the purposes of supporting pupil progression and the results are not published. The ethos of education evaluation by FINEEC is to support the education system to achieve their objectives. Although there is an element of support being provided to schools struggling in the United Kingdom as well, there is also an element of ranking schools according to their results. Whereas most pupils in Finland will go to their nearest schools as the majority of schools are seen to be of equal level, in the United Kingdom parents apply to specific schools and even base their property decisions on the proximity of a good school.

Sahlberg (2015) discusses the Global Education Reform Movement (GERM) which has become “a new educational orthodoxy” for education reforms in many countries, such as the United Kingdom and some Scandinavian countries. GERM is a result of globalisation in education and is based on three factors: the new constructive paradigm for learning, the demand for guaranteeing effective learning for all pupils, and the decentralisation of public services leading to the accountability and competition movement. Standardisation, increased focus on core subjects, prescribed curriculum, models transferred from the corporate world and high-stakes accountability policies have been common measures globally and linked with the aim of raising student achievement. (Sahlberg, 2015, 188-191.) Autio (2017, 257) continues that the accountability, privatisation and standardisation associated with GERM are also an indication for the corporatisation of educational provision. Testing and external accountability measures inevitably affect national curriculum planning and the educational goals that are set. Elements of *bildung* provide an alternative to the educational goals linked to the effectiveness of education and the scientist-empirist truth based results that are tested (Autio, 2017, 257). According to Sahlberg (2015, 202) education reform in Finland is very different and is steered from the top, grown from the bottom and supported and pressured from the sides leading to a professional and democratic path to improvement. Although GERM has a stronghold in the education system of the United Kingdom, discussions of different type of testing and accountability measures are taking place as part of the education reform in Wales.

3 MUSIC EDUCATION PHILOSOPHY

When discussing philosophy, one must begin by defining the term philosophy. Elliot (2012, 9) refers to Regelski's (2010, 6) definition stating that philosophy is a "tool for the clarification of meaning...philosophy allows one to understand more clearly and decide important issues" (Regelski, 2010, 6, referenced from Elliot, 2012, 9). The central focus of philosophy is to investigate issues involving ethics and values determining what ought to be educationally and musically (Bowman & Frega, 2012, 4). According to Elliot (2012) a verb and a noun, philosophy consists of executing applied thoughtfulness as well as being a body of inherited wisdom. Teaching compassionately, effectively, ethically and wisely is formed and informed by philosophy whilst a lack of philosophical examination is dangerous as teaching involves the well-being of people. (Elliot, 2012, 8-9.) Continued growth, more effective practice and improved understanding resulting in addressing versatile answers and viewpoints can be seen as the aim of philosophy (Bowman & Frega, 2012, 11).

The curricula portray the underlying values and beliefs the society has instilled upon education. Music education philosophy has its place in discussions justifying why music is such an important part of general education and the national curriculum. These conversations have arisen amongst the educators and media, especially when music and other arts subjects face reductions in budget or teaching hours. Both internal goods, such as values related to self-expression and well-being, and external goods, such as the training of future professionals, have been used to justify the need for music education (Heimonen, 2006, 120). Music education philosophy has presented two differing ways of defining the value and nature of music. Music education has been justified through the Aristotelian concept of music as praxis (Heimonen, 2006, 121). Music's value and nature has been seen as pragmatic and praxial, existing for its ethical and social values and uses (Elliot, 2012, 17). According to Westerlund (2003, 45) the praxial view focuses on music being a matter of action, deriving purpose and forming its shape in a particular cultural context with people being active participants in the process, doing it for themselves. In comparison, Elliot (2012) describes the aesthetic view defining music's value in the music itself and its formal structures. For the aesthetic view cognitive processes guide musical experience and focus solely on musical elements and form. The existence of musical works is based on them being perceived with a distanced attention being paid to the formal

properties of music, leading to intellectual-emotional pleasure being achieved. (Elliot, 2012, 18.)

Music education profession can achieve improved professional practice through utilising philosophical inquiry to interrogate and analyse one's beliefs, practices and habits (Bowman & Frega, 2012, 5). Music education philosophy can therefore be seen as a tool of reflection for music educators, leading to informed and justified decisions and actions. Philosophical understandings guide practical actions such as chosen curricular content, structure, delivery and evaluation (Bowman & Frega, 2012, 11). A broad range of disciplinary areas such as curricular and instructional decisions, sociology of music and psychology of music as well as understanding the nature, functions and qualities of musical activity should be critically analysed and informed by philosophy (Swanwick, 2012, 2).

Music education philosophy has addressed a broad range of varied topics over the years. According to Kokkidou (2009, 2) philosophy of music curricula and music education has focused on investigating music as praxis and the aesthetic dimension, interdisciplinarity, new technologies in music teaching and learning, role of traditional music as well as cross- and multi-culturalism. Elements of music education philosophy will be investigated during the analysis of the music curricula of Finland and Wales.

3.1 Music as a national curriculum subject

The prevalent view of teaching and learning is at the basis of each national curriculum as a whole and is reflected in the music curriculum. Constructivism has had an important role in music education for over twenty years, affecting policymaking at all levels (Shively, 2015, 128). In the case of Finland and Wales the constructivist approach on learning and teaching is visible in both the music curricula and in the national curricula documents as a whole. According to Webster (2011) the following aspects are included in the majority of descriptions of constructivism:

- “Knowledge is formed as part of the learner’s active interaction with the world.
- Knowledge exists less as abstract entities outside the learner that are absorbed by the learner; rather, it is constructed anew through action.
- Meaning is constructed with this knowledge.
- Learning is in large part a social activity.” (Webster, 2011, 36.)

This approach to teaching and learning has extensive implications on the music curricula such as on the content and working methods. The learner is seen as actively constructing meaning and their own learning in social interaction whereas the teacher's role is to enable the learner through providing the necessary learning environments and experiences. This stresses the importance of social aspects and a learner-centred approach, both of which will be analysed in the music curricula of Finland and Wales. Suomi (2019, 43) summarises that learner-centredness and learning linked to the surrounding environment as well as interaction and social aspects as integral parts of learning are some of the constructivist implications for pedagogy.

Garnett (2013) talks about a distinction between the behaviourist and constructivist paradigms affecting music education, using the English music curriculum as an example consisting of a curriculum based on constructivist principles being taught in behaviourist manner. He continues to define the constructivist approach in music education as cognitive development and the behaviourist approach in music education as becoming proficient in musical skills and behaviours. He describes the music education environment in England consisting of two elements: local authority music services and conservatoires with a performance based curriculum of singing or instrumental skill teaching along with schools whose curriculum involves teaching music with cultural, contextual and theoretical knowledge included. (Garnett, 2013, 161.) Elements of this distinction of different institutions providing different types of music education can be seen in Finland and Wales. Schools, local authority music services and conservatoires work closely together in Wales with optional paid instrumental tuition offered at school premises by peripatetic teachers from local authority music services or conservatoires. According to Garnett (2013) the different curricula reflect the differing practices but both curricula can have either behaviourist or constructivist paradigms. He argues that “conceiving the curriculum in terms of musical competencies, and pedagogy in terms of musical understanding, would provide a basis for greater continuity and higher quality in the music education experienced by young people”. (Garnett, 2013, 161-162.) This highlights the difference between curriculum implementation approaches and curriculum content. In this research I am focusing on analysing the curriculum content and the curriculum implementation approach inferred by the curriculum.

Elliot's praxial view of music can be seen influencing music education internationally, including the music curricula of Finland and Wales. Regelski (2016) defines the term “praxis”

in music education through three sets of inextricably related conditions: praxis as a noun, praxis as action and praxial knowledge. Praxis as a noun refers to the notable result that has been produced or accomplished and is created to serve personal or social needs, conditions and circumstances. Praxis as a verb is the action, musicking as an active doing or trying to do in relation to music. Praxial knowledge is the practical and praxial knowledge achieved only through musicking and musical doing. (Regelski, 2016, 85-99.) These different but linked elements of praxis demonstrate the active and social nature of music learning. Their foundations and implications differentiate praxis from practice and critique music education based on the ideology of aesthetic education (Regelski, 2016, 8). Praxial music education infers that action-based learning is seen as the correct and even the only way to learn music and its different aspects.

Both the constructivist paradigm and the praxial view of music education include the social aspect of music teaching as well as the notion that learning happens in social interaction with others. The social aspect of the music curricula of Finland and Wales will be analysed in my thesis. Social interaction is closely intertwined with creativity and music as a national curriculum subject. According to Frith (2012) the definition of creativity used in everyday language derives from 19th century Romantic approach defining creativity as an activity differing from routine rule following and completed by a particular kind of person. Therefore, creativity has traditionally been linked to both an individual who is creative and to the way they are being creative. (Frith, 2012, 62-63.) Clarke (2012) notes that this view inherently includes creativity being something mysterious and radically new, appearing from nowhere. He includes the terms novelty and uniqueness as attributes of creativity. (Clarke, 2012, 20.) In comparison Frith (2012) uses originality, difference and innovation as terms describing creativity. The romantic view implies that creativity is an autonomous, self-directed activity. (Frith, 2012, 63.) However, Cook (2012) has revised this definition as creativity being embodied and embedded in practices of every life, a fundamental attribute of humanity revolving around social interaction and most strongly expressed in performance. Creativity is therefore something you do that is inherently pleasurable and generates social and aesthetic meaning. (Cook, 2012, 451.) This definition of creativity links together the constructivist approach of constructing meaning and Westerlund's (2003, 45) description of praxial view of music forming its shape in action and in a cultural context with people being active in the process.

3.1.1 Aims of music education

The skills creative subjects develop contribute to the aims of holistic education prevalent in the music curricula of Finland and Wales. According to Elliot and Silverman (2015, 412) empathy, ethical maturation, personal meaningfulness, self-knowledge, self-growth, interconnectedness, social capital and flow are the aims of music education. Regelski (2016, 85-96) focuses on music as a praxis being learnt through musical doing with a social element. These views of music education involve supporting the holistic education of children through music teaching and learning.

Music curricula portray the society's wishes and aims for education which often involve economic and instrumental undercurrents. Economic and instrumental aims for music education can be broadened through agency and capability to act together, subjectification, imaginativeness and conduct of life being the conditions of music education (Kovanen, 2019, 152). Fused with music education these elements develop important aims of general education whilst also accomplishing the development of musical skills and knowledge. Action-based music education can help individuals cope with the uncertainties of society through providing meaningful experiences and developing the skills of imagination and co-operation (Kovanen, 2019, 168).

I will now examine the music conditions Kovanen (2019) has stated above in more detail. Agency and working together links with the praxial view of music. According to Elliot and Silverman (2015, 52) musicking and listening in order to empower person's communal and individual flourishing is at the basis of musical agency. According to Regelski (2016, 65) an action undertaken to generate a certain result with the goal of changing things for the better can be defined as agency. Kovanen (2019) highlights that original goals can be exceeded through working together. Providing music educators facilitate working together through the social, temporal and physical space being given and through interaction being encouraged, meaningful, enjoyable and satisfactory joint music making can take place. (Kovanen, 2019, 154-155.) Elliot and Silverman (2015, 238) mention the educative and musical importance of students interpreting both their own and others' the musical products and processes, engaging in the activity in a collaborative and individual manner. Musical agency and the ability to construct meaning is the aim of music education (Kovanen, 2019, 171). According to Regelski (2016) music is an important source of personal and social agency being shaped by and at the same

time being a building block shaping society. He continues to state that “Music as a source of agency also is creative of Self, of personal identity, and of social relationships”. (Regelski, 2016, 65.) Development of self, interaction and ethical functioning can happen in creative cooperation through music as a social praxis (Kovanen, 2019, 171).

According to Custodero (2012) shared experience intensifies the relationship between music and self, contributing to learning and the empowerment of creative action as the conceptual is mirrored in others. The collective group working together resists and supports individual agency whilst creative action develops our sense of belonging. (Custodero, 2012, 372-374.) Our identity is shaped by creative action whilst working together with others but also in connection with the culture we live in. Custodero (2012) notes that music education has a large role in the development of identity and the sense of belonging, therefore contributing to the holistic education of children. Creative belonging and cultural understandings are linked to music. Various cultures, communities and genres understand and value different musical idioms and patterns differently. Experiences of music are shaped by this understanding of what music is. Typical responses, definitive boundaries and musical judgements are founded in cultural understandings, making them crucial for music learning as well as the background for innovation and personal style. Creative activity is defined through the convergence of self and others as well as through the cultural interpretations of music. (Custodero, 2012, 317-373.) A varied repertoire of traditional and multicultural music in music education is vital for the development of pupils’ sense of belonging, development of identity and cultural understanding of music. The use of traditional music and ideas of multiculturalism will be analysed in the music curricula of Finland and Wales.

Kovanen (2019) defines subjectification as the forming of a person as an autonomous subject through the development of one’s self and personality, identity and selfhood. Person’s own motives, interests and results of actions as well as ethics are evaluated and put into perspective through intentional shared musical action. (Kovanen, 2019, 156-157.) Holistic education and constructivism prevalent in the education systems of Finland and Wales support this educational aim. Supporting the holistic development of pupils can be seen as the founding principle of the national curricula affecting the music curricula of Finland and Wales. Learners should be actively composing, making music, performing, listening and appraising in music education whilst reflecting on and gaining meaningful experiences in music (Kovanen, 2019,

157). Learner-centred approach where pupils are at the centre of their own learning and where pupils' own views and abilities are nurtured also supports the holistic development and subjectification of pupils. Students need to be seen as agents of change if music education is seen as creative action (Custodero, 2012, 374).

Imaginativeness involves creative thinking, play, imagination, curiosity and openness (Kovanen, 2019, 158). As stated before, creativity is in everyday language often incorrectly associated with a rare and innate ability of someone creating something mystically out of nowhere. This definition has been challenged to define creativity as a part of everyday life and a fundamental attribute of humanity. According to Frith (2012) creativity is viewed by most musicians as problem-solving; although the task is often pre-determined, the way the problem is solved is creatively individual or original. Creativity being seen as a process of practical experimentation and working on a material until it's seen to have its final form is a view shared across musical world. (Frith, 2012, 70.) Problem-solving, expression, experimentation and variation are all forms of creativity. However, creativity is only possible in social circumstances where the new is valued, there is a sense of selfhood and where activities are expected to be creative involving innovation and individuality (Frith, 2012, 70). Creativity is defined by others as creative so it requires support and encouragement from the surrounding social community. Trevarthen (2012, 273) refers to research by Bjørkvold (1992) which found spontaneous creativity and in particular spontaneous musicality being suppressed by music training being given greater value (Bjørkvold, 1992, referenced from Trevarthen, 2012, 273). According to Alhanen (2016, 128) the demands of mechanical efficiency and certainty as well as demands from religious or political authorities can suppress imagination and free experimentation.

Creativity is closely linked to novel ways of doing, experimentation and trying things out rather than doing something accurately and correctly. Alhanen (2016) discusses the importance of play, which he defines to be closely linked with imagination and consisting of imagining how things are and further developing them through play. Imagination is an integral part of all of our experiences, enabling predictive thinking and making connections between experiences as well as making connections with past and future. Expanding your own field of experiences through imagination is also required for the genuine understanding of others. (Alhanen, 2016, 101-125.) According to Kovanen (2019) the social praxis of music education involves joint music making and working together with others, which requires taking others into account in

relation to your own and others' behaviour whilst also developing the cultivation of moral and ethical functioning. Imagination is a way to practice making ethical choices and seeing their consequences in creative action. Constructing meaning and one's inner representations of the world also requires imagination. Experiencing the world and developing one's perception of the world are some of the most important focal points of art education. Some elements of human experiences are impossible to express in words so art enables children to investigate these experiences and the unconscious mind. (Kovanen, 2019, 160.) Children have a natural interest in exploring the world around them. Viewing music education as a creative process of constructing meaning, collaborative learning, experimentation and problem-solving emphasises students' agency in their own learning whilst opening music education equally to all students through the creative process.

When creative activities in the music curricula are discussed, the focus is often on composition and improvisation. However, creativity and imagination are integral parts of all activities in music lessons such as listening and appraising, musical-kinaesthetic activities and performance. Hargreaves, Hargreaves and North (2012) highlight that composition, improvisation, listening and performance all utilise the same constantly changing mental structures, requiring creativity and imagination. Listening is a creative process and a skill of perception, requiring cognitive construction through people evaluating the new piece on the basis of their historical personal, cultural and musical networks of association. (Hargreaves, Hargreaves & North 2012, 162-167.) Elliot and Silverman (2015, 238) highlight that listening in a specific musical-social context is part of all forms of musicking and musical action. Listening activities are an important element of music education and also an element that will be assessed in the music curricula of Finland and Wales. Trevarthen (2012, 264) highlights that making music is not the only form of musicality as we can all be moved by music and be critical of what we hear without any musical training.

According to Custodero (2012) many musical responses, inventions and efforts to remain engaged go unnoticed in music lessons. Proactively defining and meeting challenges, striving to belong to the musical culture of the classroom, imagining what could be, taking action and embodying musical characteristics are all displays of children responding to the call to create. Inventive transformations and the function of imitation are specifically important to the relationship between creativity and children's music learning. When an activity is first

introduced, imitation helps students understand what is being taught and later on provides a source of creative adaptation helping to sustain interest for skills that have been already mastered. Musical transformations can be divided into three stages: anticipation, expansion and extension. Anticipation is described as predicting teacher's actions either verbally or physically which transforms learning into collaborative learning with the learner becoming the constructing agent. Expansion involves modifying the musical material provided by the teacher, adding to the difficulty level of the task. As this often means students go 'off-task' ending up with a different than expected outcome, expansions are often dismissed by teachers and seen as disruptive rather than as a creative action. Extension takes place outside the teacher-guided activity and often outside the classroom when students continue to work on the musical material in different contexts to further develop their connection with the musical material. (Custodero, 2012, 375-378.) Creativity requires space and encouragement from the teachers to enable students to experiment and do things differently. It also requires a learner-centred approach, which will be investigated in the curricula of Finland and Wales.

3.1.2 Benefits of music education

Music is an important part of our everyday life in the society and societal practices as well as a means for us to self-regulate our feelings, moods and behaviours. Research has found music affecting concentration and learning (Huotilainen, 2019), brain rehabilitation and well-being (Särkämö, Tervaniemi, Laitinen, Forsblom, Soinila, Mikkonen, Autti, Silvennoinen, Erkkilä, Laine, Peretz & Hietanen, 2008) as well as affecting emotional and vitality control (Saarikallio & Erkkilä, 2007). Creative subjects also teach necessary skills for living in a modern day society such as problem-solving skills, self-expression, cognitive skills and creative thinking. Basic education aims to prepare students for a good life teaching them the necessary skills. Kovanen (2019) highlights the importance of not just focusing on the skills required for employment but instead providing versatile meaningful experiences taking into account the tendencies of the students. Further societal discussion is required to shift the focus on art education contributing to holistic education and the general education goals as well as to note the benefits of art education for individuals and societies instead of art education being seen as something fun to do whilst "real" learning happens in other subjects. (Kovanen, 2019, 163-171.)

The benefits of music learning have been widely researched and discussed (Huotilainen, 2019; Hallam, 2010; Schellenberg, 2011; Welch & Ockelford, 2015; Seppänen & Tervaniemi,

2008; Linnavalli, 2019; Hodges, 2018; Kovanen, 2019, Saarikallio & Erkkilä, 2007). Hodges (2018) describes the benefits of music education through primary benefits resulting only from music and secondary benefits gained from music but also from other experiences. He continues to highlight that benefits gained from music may not be better nor worse than other experiences but they are different and experiencing a full range of human experiences is important for students. (Hodges, 2018, 96.)

Hallam (2010) divides the benefits of music to intellectual, personal and social development. She further categorises these benefits as perceptual and language skills, literacy and numeracy skills, intellectual development, general attainment, creativity, social and personal development, physical skills and health benefits. (Hallam, 2010, 2-17.) Perceptual skills link with perceiving musical stimuli and therefore also involve listening skills and elements of music theory. The varied benefits stated above also demonstrate the cross-curricular transfer of skills music education enables. Cross-curricular links and elements of music education such as listening activities and music theory will also be analysed in the music curricula of Finland and Wales. According to Welch and Ockelford (2015) long-term measurable social, cultural, psychological and physical benefits can be generated through active music learning over a sustained period. Music can not only support different aspects of intellectual functioning but also make a powerful and positive difference to health and foster social inclusion and cohesion. (Welch & Ockelford, 2015, 21.) Welch (2011, 248) is urging for music to be included in the core national curriculum subjects in the United Kingdom due to the broad benefits and positive societal effects music education has. Welch and Ockelford (2015, 245) also stress the importance of technology as a tool for learning and creativity as well as a vital part of engagement with humanities and arts such as music. The use of new technologies will also be analysed in the music curricula of Finland and Wales.

Research into music playschool affecting the maturation of children's neural speech-sound discrimination and related behavioural linguistic measures has proven that musical interventions can support children's linguistic development (Linnavalli, 2019, 5-65). Hodges (2018, 96-97) has collated researchers' views describing the effects of music on the different areas of brain function: brain regions for music and language have an anatomical overlap; for precision shared neural resources are placed on a higher demand by music compared to language; physiological measurements and dopamine release correlate strongly with the

intensity of musical chills and successful learning requires emotion; repetition improves efficiency through the increase of myelination and the engagement of necessary networks; focused attention resulting in intense concentration is required for music. According to Huotilainen (2009) physical changes in the brain can be seen with long-term musical activity with the thickening and widening of the areas utilised for musical activity. Exceptionally strong connections between the different areas of the brain have also been found with long-term musical activity. Short-term music exposure can engage the brain and enable the required mental state of focus for learning. (Huotilainen, 2009, 40.)

Huotilainen (2019, 153) describes music as a gym for a person's brains developing perception skills, attention skills and memory. Research has also confirmed positive effects of musical training on cognitive abilities and IQ (Schellenberg, 2011, 190-192). Huotilainen (2019) notes that different forms of music and musical action may even be a necessity for the development of communication skills. According to some researchers, speech has developed after music as the communicative language for humanity to express details whereas music has existed first to express the simple and important issues. (Huotilainen, 2019, 153-179). Seppänen and Tervaniemi (2008) state that research has also shown music training and processing changing both structural and functional elements of the brain. Particularly the processing of music-related complex stimuli and even the processing of speech signals are affected as a result of long-term music training of musicians. (Seppänen & Tervaniemi, 2008, 201.)

Music expresses the feelings of someone else which enables children to distance themselves from the feeling whilst still experiencing the genuine strong feeling (Huotilainen, 2019, 180). Mood and psyche can be controlled with music and through activating the brain music produces hormones generating the feeling of pleasure (Kovanen, 2019, 173). Saarikallio and Erkkilä (2007, 105) researched adolescents' mood regulation with music finding that music provided resources for restoring and increasing well-being as well as being a versatile means for mood regulation and increasing emotional vitality. Music generates feelings and moods as well as providing a means of coping and a platform for the experimentation of negative feelings. All of the research results presented in this chapter speak for the importance of music as a national curriculum subject providing a wide variety of benefits for children's holistic education.

Active from birth or before, receiving of music is a natural creative process of the human mind (Trevarthen, 2012, 276). Children often imitate sounds or people, transform songs and patters as well as move and vocalise spontaneously demonstrating a convergence of self and music along with a sensitivity to the sonic environment (Custodero, 2012, 370). This natural creative process ties in with all aspects of music education and also highlights the importance of musical-kinaesthetic activities in music education and musical expression. Musical-kinaesthetic activities will be analysed in the music curricula of Finland and Wales. Musical materials compel to participate with creative action through their rhythmic vitality, melodic contours, harmonic intensity and phrase structures (Custodero, 2012, 370). Mandatory music education in schools is an opportunity for all students to further develop this connection with music, accessing the benefits of music education and finding their passion and joy for music. A good music curriculum is the starting point for ensuring every child has this opportunity.

In everyday language people often refer to someone being gifted in music simultaneously inferring that music education would only benefit those with the natural gift. This, however, is not the case. Huotilainen (2019, 151) highlights how research has confirmed the effect of singing and instrumental training whereas research hasn't found any proof for the existence of natural giftedness in music. Creativity is for all. Hill (2012) has researched differing cultural values, belief systems and attitudes that liberate, restrict, encourage or inhibit musical creativity. She found widely varying beliefs about the "why", "who" and "how" of musical creativity, making musical creativity straightforward and accessible to all in some music cultures whereas in some it was inaccessible to many and of a mystical nature. (Hill, 2012, 87-103.) Some of the music cultures she looked at presented some of the belief systems applicable to Finland and Wales such as Western classical music culture and Finnish contemporary folk tradition. Hill (2012) continues that in Western classical music culture there is a strong focus on repetition rather than improvisation and people are divided into composers, performers and listeners. This is a hierarchical system where creativity and especially composing is seen as a rare ability that only very few have. (Hill, 2012, 89-90.) This type of a belief system inhibits creativity limiting it to only the ones with an innate ability for it. According to Hill (2012) in Finnish contemporary folk music the belief is that everyone has the right to be creative and everyone is capable of composing and improvising. There is a focus on the folk creative process and expression whilst the traditional creative process is respected, learnt and expressed in one's personal way. (Hill, 2012, 90.)

At the moment Western classical music tradition still has a stronghold in the societies and music education of Finland and Wales. However, research has demonstrated that everyone can truly be creative when they are given the support and encouragement for it in their social and societal environment. Cultural assumptions affecting policy, society, education and especially music curricula are very powerful. Hill (2012, 101) confirms that cultural beliefs are rarely questioned, deeply held and naturalised. Music curricula and music educators have the opportunity to challenge the limiting views of music creativity encouraging participation for all. Children have the right to varied music-making through singing, playing an instrument, making their own music, listening to a varied musical repertoire, finding emotion in music, exploring their sound environment, creating memories and experiences of playing music as well as finding and sharing the joy of music-making (Ruismäki & Juvonen, 2011, 227).

3.1.3 Teachers implementing the music curriculum

Teacher's role in the learning process for music education is determined by a multitude of factors such as the music curriculum design, society's view on education and music education philosophy. The national curriculum is a way for the society to control how education is organised and to determine the aims of education in detail. The different curriculum design approaches were further elaborated on in chapter 2. Aspects of curriculum design and its implication to teacher's role as well as aspects of music education philosophy will also be evaluated in the music curricula of Finland and Wales.

The constructivist approach and the praxial view of music make the teacher an enabler, a facilitator and a guide of the learning process working cooperatively with their students. Constructivist approach should be seen as a lens through which to examine classroom practice when making decisions about learning and teaching rather than a rigid method of teaching (Shively, 2015, 129). Both the constructivist approach and the praxial view involve collaborative learning in social interaction and therefore the teacher's role can be seen as transforming the curriculum content into experiences and opportunities which can lead the learner to construct their own learning. This doesn't mean that the teacher's role is abdicated, instead it resituates the teacher to move in and out of the learning process working side-by-side with learners (Shively, 2015, 130). Creativity in music learning involves reciprocal influence and mutual rewards (Custodero, 2012, 382).

Creating is the way we learn; sustained inquiry leads to increasingly complex skills and knowledge being learnt through the active construction of musical meaning (Custodero, 2012, 371). Erkkilä, Ala-Ruona, Punkanen and Fachner (2012) state that in improvisational music therapy creative improvisation starts without meaning and can be a collection of divergent notes without unity. Through a goal-oriented and committed approach creative action enables problem-solving as the connections between the sound patterns and their symbolic meanings start to form. (Erkkilä, Ala-Ruona, Punkanen & Fachner 2012, 418.) These elements of creative musical action also apply to school music education. Creativity requires a goal-oriented and committed approach as well as practice and experimentation for meaning to be constructed. According to Custodero (2012) the ideal learning situation involves skills enhancing in order to meet new challenges and challenges continuously increasing in difficulty to attract the learning of new skills. This is a process of self-perpetuating dynamic interaction. Learning should be enjoyable and rewarding, a process where progression of ideas and their manifestations flow with ease as each step informs the next one. (Custodero, 2012, 370-371.) Music curricula should be designed to offer the ideal environment for creativity.

The constructivist approach and praxial view of music require the teacher to build a safe and encouraging environment for the students to be able to become agents of their own learning. According to Suomi (2019, 49) an encouraging, open-minded and supportive learning environment is crucial for music learning. Similarities with creating the ideal environment can be found with the improvisational music therapy process. According to Erkkilä et al. (2012) building the basis of a working alliance and safe enough conditions is the starting point for music therapy. Gradual mutual experiments with instruments and empathetic support help build the trust and safety required for creativity to happen. (Erkkilä et al., 2012, 421-422.) Although the music therapy environment is very different to the school environment, the same encouraging environment is required for creativity and for the music curriculum to be implemented effectively. Group teaching presents its own pressures for students and creating an environment where experimentation is celebrated and there are no wrong answers is crucial. Fear of failure or mistakes can prevent creativity and music learning.

Everyday perceptions limiting creativity should be discussed and challenged in music education to remove barriers and self-regulation preventing creativity. Encouraging and enabling creative processes from a young age also prevents self-censorship developing into a

barrier for creating. Older children tend to use words to express themselves as they learn to resist the inclination to express themselves in their bodies which makes it difficult to observe their embodiment of musical ideas (Custodero 2012, 380). Children who feel they ‘cannot sing in tune’ can lose their natural singing voice by the time they start school (Trevvarthen 2012, 274). Music curricula should be designed to incorporate the encouragement of creativity early enough and in accordance with children’s different developmental stages. Music curricula should also have space for learner-driven activity enabling creativity outside the lesson plans. Too much control can prevent creativity. As discussed before, Custodero (2012) speaks about the importance of transforming of musical materials and imitation as precursors for creativity. Education systems with outside review based on standards and indicators of successful learning make musical transformations often unwelcome. Current educational settings favour repetitive imitation over transformation making the encouragement and response to creativity more difficult. (Custodero, 2012, 375-378.) Creativity therefore requires a music education system and a music curriculum that supports the teacher whilst being flexible and therefore enables the teacher to use a learner-centred approach.

The music teacher brings the curriculum alive and works with the curriculum. However, this requires sufficient music teacher training. The current music teacher training systems in Finland and Wales are further discussed in chapter 4. According to Suomi (2019) music teacher’s competence is a combination of factors including pedagogical content knowledge, knowledge of music and personal music skills. She highlights in her research that inadequate teacher training can make music teaching extremely difficult even though the teacher in question would have the formal qualifications to teach music. (Suomi, 2019, 4.) Kovanen (2019, 177) concludes that high quality music education for all pupils in general education can only be ensured through qualified teachers. Therefore, even though the music curriculum sets the framework for all pupils in general education, the aims can only be met through the teachers having the required skills and training to implement the curriculum.

3.2 History of music curriculum

When reviewing the music curricula of today, I feel it is important to know how music curricula and music education have developed over time. According to Westerlund (2009, 6) understanding the problems and solutions developed by our previous generations is vital for understanding the music education of today. Many effects of curriculum history can be seen in the Finnish and Welsh music curricula analysed in my research.

3.2.1 Music curriculum history of Finland

Understanding music's journey into the national curriculum of Finland requires a historical perspective. The beginning of curriculum in Finland involves elementary schools ("kansakoulu"), grammar schools ("oppikoulu") and teacher education institutions ("seminaarilaitos"). According to Pajamo (2009), as the importance of supporting children's mental development and individual abilities in addition to teaching reading and writing skills was understood, teacher education institutions were founded to train teachers. Teacher education institutions have been important for music education in Finland. The first institution was led by its principal Uno Cygnaeus and founded in 1863. (Pajamo, 2009, 36.) The ability to sing and play instruments was required for teachers and singing ability was an entry requirement as Cygnaeus recognised how important music was for children's education (Pajamo, 1976, 71). According to Pajamo (2009) Cygnaeus linked singing with awakening and developing children's aesthetic, moral and religious feelings, highlighting the power of singing for children's upbringing. In general conversation singing became something more than a recreational subject and a medium for reaching the general aims of education. Elementary school teachers were also vital in creating the music scene of rural areas. Singing became a central part of everyday life and celebrations in schools in addition to building a foundation for a life-long relationship with music. (Pajamo, 2009, 40-47.) These elements built the foundation for the appreciation of music education.

According to Pajamo (1976, 13) many legal regulations for education used singing related titles as the subject title for music education although in teacher education music education also included instrumental studies in organ and piano. Vitikka (2009) states that in year 1925 the first curriculum for basic education in Finland was introduced. Up until that point elementary schools used teachers' work plans, which also functioned as work plans for model schools. Herbart's didactics affected teaching in elementary school and the curriculum was consequently

focused on outlining the content for each subject. There was flexibility with regards to teaching methods even though the principles and the content of the curriculum was quite specific. (Vitikka, 2009, 50-58.) The Committee Report “Komiteanmietintö” (1925, 8) included the following curriculum content: reading and writing, “relatively broad course in calculus”, “significant course in religion” and “singing has been the only recreational subject, which has always belonged in children’s first school curriculum”.

According to Suomi (2009) Dewey’s pedagogical views replaced Herbart’s didactics for the 1952 Finnish curriculum. Consequently children’s developmental stages and individual aptitudes became focal elements of teaching. In this curriculum singing still had very clear goals and the music education content revolved around singing. (Suomi, 2009, 71.) The Committee Report (1952) states:

“Music as it is – therefore song, composition, sometimes playing – has to be the starting point for teaching of singing. Learning based on the listening perception is the most fundamental aspect of it”. (Komiteanmietintö, 1952, 183.)

Teaching of singing consisted of the following content areas: “performing repertoire for singing as well as vocal formation and articulation”, ”musical skill and knowledge” and ”listening and composition” (Suomi, 2009, 72-73).

Suomi (2009) states that in the 1960s school music education in Finland experienced an expansion as the discussion regarding music education being important for children’s upbringing intensified. It was felt that practical musical activity and versatile music lessons were essential so that children could build their connection with music. (Suomi, 2009, 73-74.) Tenkku (1996, 46) states that music curriculum started to expand with more versatile methods and functions instead of focusing on singing and consequently in 1963 music replaced singing as the subject title. According to Uusikylä and Atjonen (2005) the Finnish education system changed in 1970 with elementary and grammar schools changing to a comprehensive school (“peruskoulu”). The previous system had led to inequalities for career opportunities and earning potential between students graduating from elementary and grammar schools. (Uusikylä & Atjonen, 2005, 58.) The 1970 curriculum consisted of two sections including content and aims for each subject as well as general aims and principles for the curriculum (Vitikka, 2009, 62). These two sections can also be seen in the music curricula of today. However, in the current curriculum general aims and subject content are linked and are in many ways inclusive of one

another. The Committee Report states that the expansion of music education was visible in the new curriculum through creative elements such as "free and descriptive physical improvisation", "performing stories with musical effects" as well as the playing of instruments being included (Komiteanmietintö, 1970, 274-287). Creative elements, playing instruments and musical-kinaesthetic activities are still an important part the music curricula of today.

After the 1970 music curriculum music education went through a structural change which was evident in the 1985 music curriculum and the music education books of the era (Suomi, 2009, 82). Tenkku (1996, 47) describes the Finnish music curriculum being affected by the international ideas presented by Robert Werner regarding structuring the music curricula around four fundamental elements of music: pitch, duration, volume and tone colour. According to Suomi (2009) the fundamental elements of music are presented as the foundation for the music curriculum content in 1985. Towns were now able to design their curricula and therefore the 1985 music curriculum can be seen as a guidance document for the curriculum planning in local areas. (Suomi, 2009, 82.)

The freedom to plan curricula locally in towns and schools had been increasing since the beginning of comprehensive school system and this is particularly evident in the 1994 music curriculum (Suomi, 2009, 83). According to Juntunen (2007) the responsibility to decide content and methods was given to the teachers and the music curriculum consisted of indicative advice and ideas for music education. Pupils' individual musical interests became more important as a starting point for music education and as a consequence the musical styles used in music education were extended to include popular music. (Juntunen, 2007, 60.) This curriculum was also structured differently as content wasn't presented separately for each grade (Uusikylä & Atjonen, 2005, 60).

The loose curriculum framework which accentuated the freedom of individual schools to plan their curriculum sparked a concern regarding the consequent inequality of music education in Finland (Suomi, 2009, 85). The 2004 curriculum expanded with a great deal of detail (Uusikylä & Atjonen, 2005, 61). Whether the curricula were planned for each school or for each town was up to the local town's decision (Vitikka, 2009, 66). Music education's role for holistic education was emphasised and music making was seen as a content as well as a method for music learning (Juntunen, 2007, 60-61).

The new 2014 music curriculum remains a guidance document with local educators being involved in the local curriculum making. Meaningful learning experiences and students actively constructing their own learning are key in this curriculum, also applying to music education as a whole. There is also a focus on cross-curricular learning and digital competence. This music curriculum will be further analysed in my research.

3.2.2 Music curriculum history of Wales

Before the first music curriculum of Wales was introduced important foundations were built for music education. Wales is often labelled as the “Land of Song” and this title has its roots in the history of Wales. According to Clarke (2018) Europe’s largest festival of competitive music and poetry, National Eisteddfod dates back to the 12th century. The folk traditions of music and poetry provided the means for story-telling from generation to generation and had great significance. (Clarke, 2018.) The tradition of eisteddfod is still a very strong part of Welsh culture and identity, celebrated in Wales and in Welsh communities globally. For schools and education in Wales the eisteddfod is still a big event of the school year. According to Clarke (2018) the huge population increase resulting from the expansion of iron and coal industries and the revival of the Methodist movement of the Anglican church leading to many chapels being built in the 18th century created new communities, laying the foundations for the “Land of Song” title. Congregational singing became very prominent in the new communities of miners. (Clarke, 2018.) Clarke (2018) refers to Professor Williams (2018) describing singing providing sociability and solace in the unfamiliar new surroundings and being the most democratic of instruments, being completely free (Williams, 2018, referenced from Clarke, 2018). This title expresses the intrinsic nature and the importance of music in the Welsh culture and society. To this day it is not uncommon for anyone to sing in public, and amongst the local communities people can spontaneously burst into song anywhere, anytime.

According to Beauchamp (2003) the start of elementary education with primary education as a basis for progressive and continuing education until age 14 was instigated by the Hadow report in 1926. Beauchamp continues to state that W. H. Hadow was also personally committed to music education. (Beauchamp, 2003, 127.) Beauchamp (2003, 127-128) refers to Smith (1948) describing Hadow’s influence on music education as “epitomising his own ‘cultural imperialism’ which would lead to a ‘nationalist revival based upon the absorption of the best of universal experience of “good” music’ ” (Smith, 1948, referenced from Beauchamp, 2003,

127-128). According to Beauchamp (2003) in 1926 Walford Davies published a book titled *the Musical Outlook in Wales* which confidently expressed the view of Welsh people being entitled to a sound music education, potentially planting a seed for the national curriculum in music. It also introduced music's role not just as an end result but also as a medium for education. Beauchamp also refers to Professor Charles Gittins chairing a landmark report titled *Primary Education in Wales* in 1967 which reflected the cultural heritage, including the role and position of music within the curriculum and culture, language, demographic considerations and aspirations of Wales. However, the term curriculum was used at the time for expressing generic expectations regarding the reasons behind and methods for music education. The report by Gittins also advocated the child-centred approach and led to the acknowledgement that the foundations of a successful music education are built in primary school. (Beauchamp, 2003, 127-134.)

The first national curriculum for Wales was introduced as a result of the Education Reform Act of 1988 (the Welsh Government, 2013, 2). This statutory act mandated the Secretary of State, every local authority and governing body or head teacher of a maintained school to ensure their school curriculum met the requirements of the act (Education Reform Act, 1988, 1). According to a report by the Welsh Government (2013) prior to this there hadn't been a compulsory curriculum for under 14 years old learners. Schools had been entitled to choose the subjects they taught, apart from religious education and physical education being compulsory at every school and Welsh in some parts of Wales also. The standard of education varied greatly across Wales and this was one of the reasons for the national curriculum to be introduced. (the Welsh Government, 2013, 2.)

Music was one the subjects covered by the national curriculum (Education Reform Act, 1988, 2). According to a report by the Welsh Government (2013, 2) constitutionally and in practice England and Wales had been one country for centuries and shared a common education system so originally there was going to be a common national curriculum for both countries. For the majority of subjects, the national curriculum content was the same but for history and geography the programmes of study were different. This was a result of considerable campaigning for a separate curriculum for Wales that could take into account the influences that have shaped the country and reflect the environment, economy, history and culture of Wales. (the Welsh Government, 2013, 2.)

Teachers found the national curriculum and the associated testing arrangements too cumbersome and their complaints resulted in the next curriculum review being initialised (House of Commons, 2009, 11-12). An additional statutory part of the curriculum titled *Developing the Curriculum Cymreig* was published in 1993 and the national curriculum was reviewed in 1995-1996 (the Welsh Government, 2013, 2-3). Unfortunately the 1995 curriculum review was quite damaging for the music curriculum and therefore music education. Teachers' complaints triggered the Dearing review which affected the curricula of 1995 and 2000 (Jones & Roderick, 2003, 212). The Dearing review (1993) summarised the following conclusions and recommendations:

- "reduce the volume of material required by law to be taught
- simplify and clarify the programmes of study
- reduce prescription so as to give more scope for professional judgement
- ensure that the Orders are written in a way which offers maximum support to the classroom teacher". (Dearing, 1993, 7.)

The review by Dearing (1993) suggested that literacy, oracy and numeracy should be the first priority whilst the content for non-core subjects should be extensively reduced. After age 14 only English, mathematics, science, physical education and short courses in technology and a modern foreign language were mandatory. Teachers expressed their concerns regarding the time lost for music, art and physical education but Dearing's views were that there is a free allocation of 20% teaching time that could be utilised for this and that as the slimming down of other foundation subjects including history, geography and technology was so severe, these subjects needed to be guaranteed enough time for the basic knowledge and understanding to be achieved. (Dearing, 1993, 7-34.) Consequently music was cut down quite drastically.

According to Gammon (1999) the music curriculum of Wales was at the time heavily influenced by the National Curriculum Music Working Group report which reflected the best practice of music educators having been developed since the 1970s. Resulting from the report, the Welsh music curriculum was organised under three headings: composing, performing and appraising. (Gammon, 1999.) This structure was still used in the 2008 music curriculum being analysed in this research. However, the music curriculum structure will go through a significant change in the recently published music curriculum to be implemented in 2022. Indicative analysis of the new curriculum will also be conducted in this research.

According to a report by the Welsh Government (2013) the education system in Wales became increasingly independent after the devolution of the United Kingdom in 1999. The national curriculum was originally going to be reviewed every five years, however in addition to the review of 1995-1996, reviews of the curriculum took place in 2000 and 2008. (the Welsh Government, 2013, 3.) Jones and Roderick (2003) note that the effect of the Dearing review could still be seen in the year 2000 curriculum review. Nationally tested core subjects were still the focus and a traditional curriculum pattern of foundation subjects being relegated to the afternoon whilst the emphasis was on English, Welsh and numeracy emerged in schools. (Jones & Roderick, 2003, 212.) The focus on the core subjects is still very evident today.

Following devolution the Welsh Assembly Government published a document titled *The Learning Country: A Comprehensive Education and Lifelong Learning Programme to 2010 in Wales* (Egan, 2017, 3). This landmark document presented a wider vision for the education system in Wales signalling a radical departure from the English vision (Jones & Roderick, 2003, 224-225). According to Egan (2017) the Welsh education system of today was created from the policy development related to this document, including the schools' inspectorate, largely state-provided school system, qualifications body and the role of local education authorities. The values of a bilingual, predominantly state-provided comprehensive school system were also reflected in the document. (Egan, 2017, 3.) The approach of *the Learning country* document was holistic (Andrews, 2011).

According to Egan (2017) the international movement of school improvement and effectiveness started affecting the educational vision upon 2006 evidence suggesting that Welsh students were achieving lower standards than students in other parts of the United Kingdom. This resulted in the development of the School Effectiveness Framework (SEF) involving a balance between pressuring head-teachers, governing bodies and local authorities to be more accountable as well as supporting teachers and schools to raise pupil standards. (Egan, 2017, 3.) Low PISA and the United Kingdom public examination results triggered the Education Minister at the time to strengthen the focus on standards and address the weaknesses to improve results (Andrews, 2011). Consequently the accountability measures were increased, literacy and numeracy had a stronger focus in the curriculum, national testing increased and school categorisation system was introduced (Egan, 2017, 4). These described measures on school

effectiveness echo GERM described by Sahlberg (2015, 188), which is also further discussed in chapter 2.2.2.

The music curriculum published in 2008 is the curriculum being evaluated in this research and still involves a strong focus on core subjects at the expense of music. However, the new curriculum of Wales is aiming to address this balance through holistic, cross-curricular education. In 2012 a large review of the whole education system in Wales commenced with the new curriculum published in 2020 to be implemented in 2022. The new curriculum has been largely based on Graham Donaldson's views presented in his 2015 report titled *Successful Futures*. Donaldson's report stresses the need for a broad and holistic education (Donaldson, 2015, 27). The curriculum is going through a radical reform and music will be a part of the expressive arts area of learning and experience. In my research I will also conduct an indicative evaluation of this new music curriculum titled "Curriculum for Wales Guidance: Expressive Arts" (CWG, 2020).

4 MUSIC EDUCATION FRAMEWORK

In this section I will describe both the basic education and extra-curricular music education frameworks of Finland and Wales. This background information is vital in order to understand the different music education settings and the surrounding context for the basic education music curricula.

4.1 Music education in Finland

Music is one of the subjects taught during compulsory education in Finland. Compulsory education in Finland consists of a year in pre-primary education followed by nine years of basic education. Children start pre-primary education the year they turn six years old. The figure below (figure 2) demonstrates the education system in Finland.

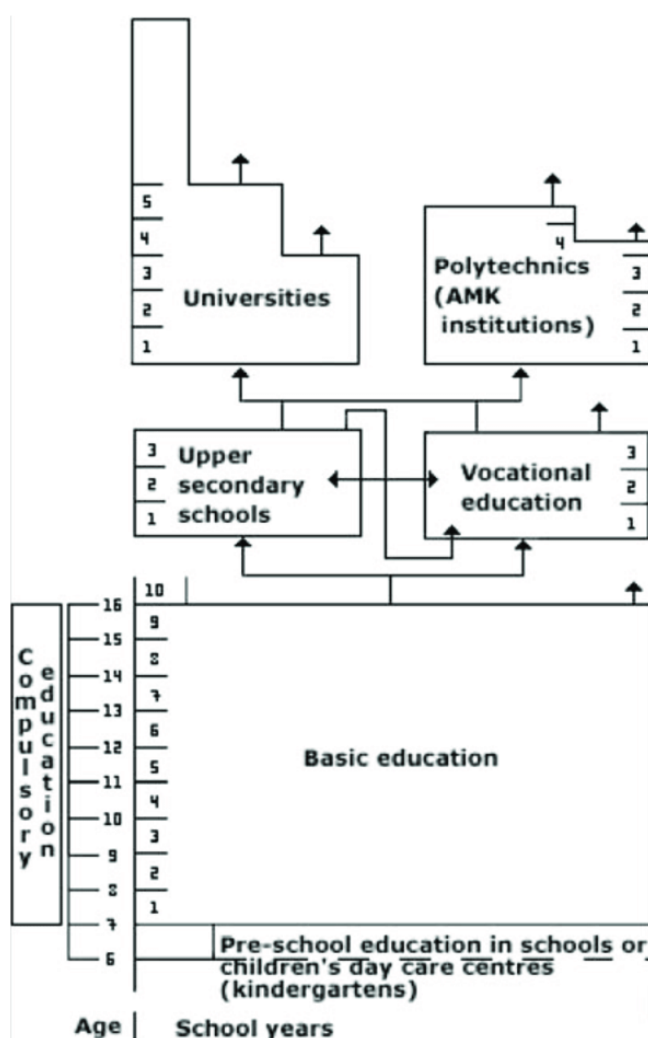


FIGURE 2. Education system in Finland according to Sepp, Ruokonen and Ruismäki (2010, 5)

Minimum weekly lesson hours for each subject are prescribed by legislation (appendix 1) for the national curriculum for basic education. Each weekly lesson hour translates to a total of 38 hours of teaching. Weekly lesson hours given for music are two weekly hours at grades 1-2, four weekly hours for grades 3-6 and two weekly hours for grades 7-9 (see Appendix 1). Music is taught for a total of eight weekly hours minimum at grades 1-9 consisting of a total of 222 hours throughout basic education. Schools in Finland usually complete the statutory music education at grade 7 and music then becomes an optional subject for those wishing to continue music lessons at grades 8-9. The national curriculum provides assessment criteria for awarding a good skills grade in music, grade 8 with the scale being from 4-10, at the end of grade 6 and at the point of completion of statutory music education, which for most students is at grade 7.

All teachers in Finland are required to have a Master's degree in Education. According to Partanen, Juvonen and Ruismäki (2009) music teaching at grades 1-6 is primarily done by classroom teachers with wide-ranging training, whereas subject teachers teach grades 7-9. The curricula of classroom teacher training institutions vary and some institutions may only offer three credits in each subject. (Partanen, Juvonen & Ruismäki, 2009, 19.) However, at grades 1-6 many schools assign skills oriented subjects such as music, physical education and technical/textile work to the teachers who have taken additional specialist studies in the subject. Subject teachers are highly specialised in their subject and have a Master's Degree in Music Education.

Music is also taught in private organisations outside the general education system. These lessons are completely separate to the music education provided by schools and are arranged privately by children's guardians. Music institutions outside the school offer vocal and instrumental tuition, lessons in music theory and ensemble work as well as organising examinations providing a means of structured progression in music. The figure below (figure 3) presents a chart for music education in Finland, including the music education organisations providing private music education outside the general education system.

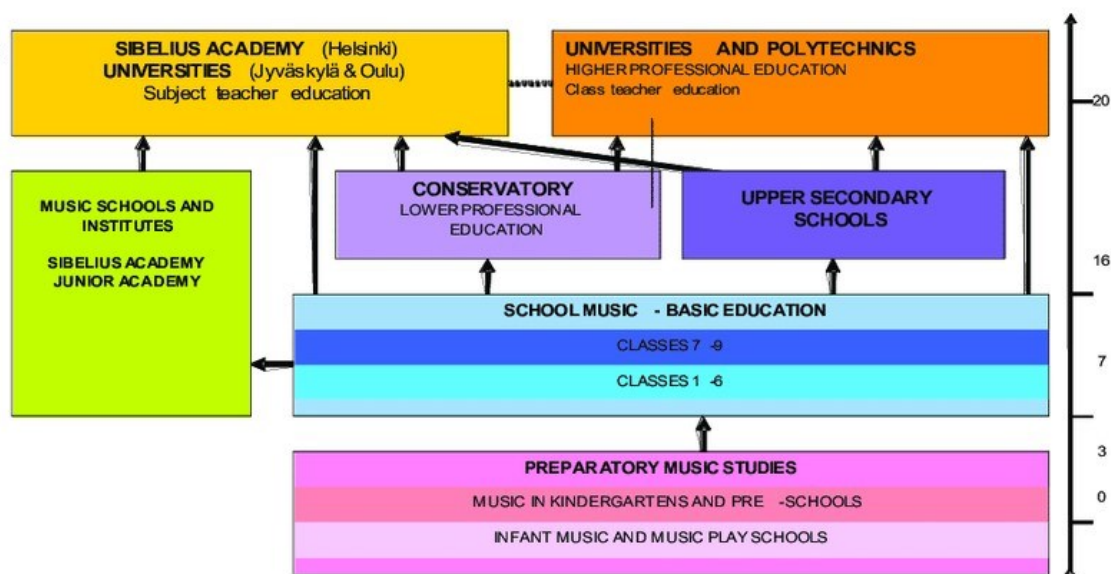


FIGURE 3. Music education system in Finland according to Partanen, Juvonen and Ruismäki (2009, 17)

4.2 Music education in Wales

Music is one of the subjects taught in compulsory education in Wales. Compulsory education in Wales consists of two years of pre-primary education followed by six years of primary education and five years of secondary education. Children start pre-primary education the year they turn three years old. The figure below (figure 4) demonstrates the education system in Wales. General education in Wales is divided into Key Stages as well as being broken into grades. At the end of Key Stage 4 (grade 11) pupils undertake the GCSE (General Certificate of Secondary Education) examinations and at Key Stage 4 (grades 10-11) pupils only study the subjects they have chosen for their GCSE examinations. After Key Stage 4 pupils either continue on to 6th Form education, vocational education, take an access course as a preparatory course for university or start working life. 6th Form education can be seen to be the equivalent to upper secondary school in Finland, however, 6th Form education lasts two years whereas upper secondary school in Finland customarily lasts three years. At the end of 6th Form pupils complete the A-level examinations.

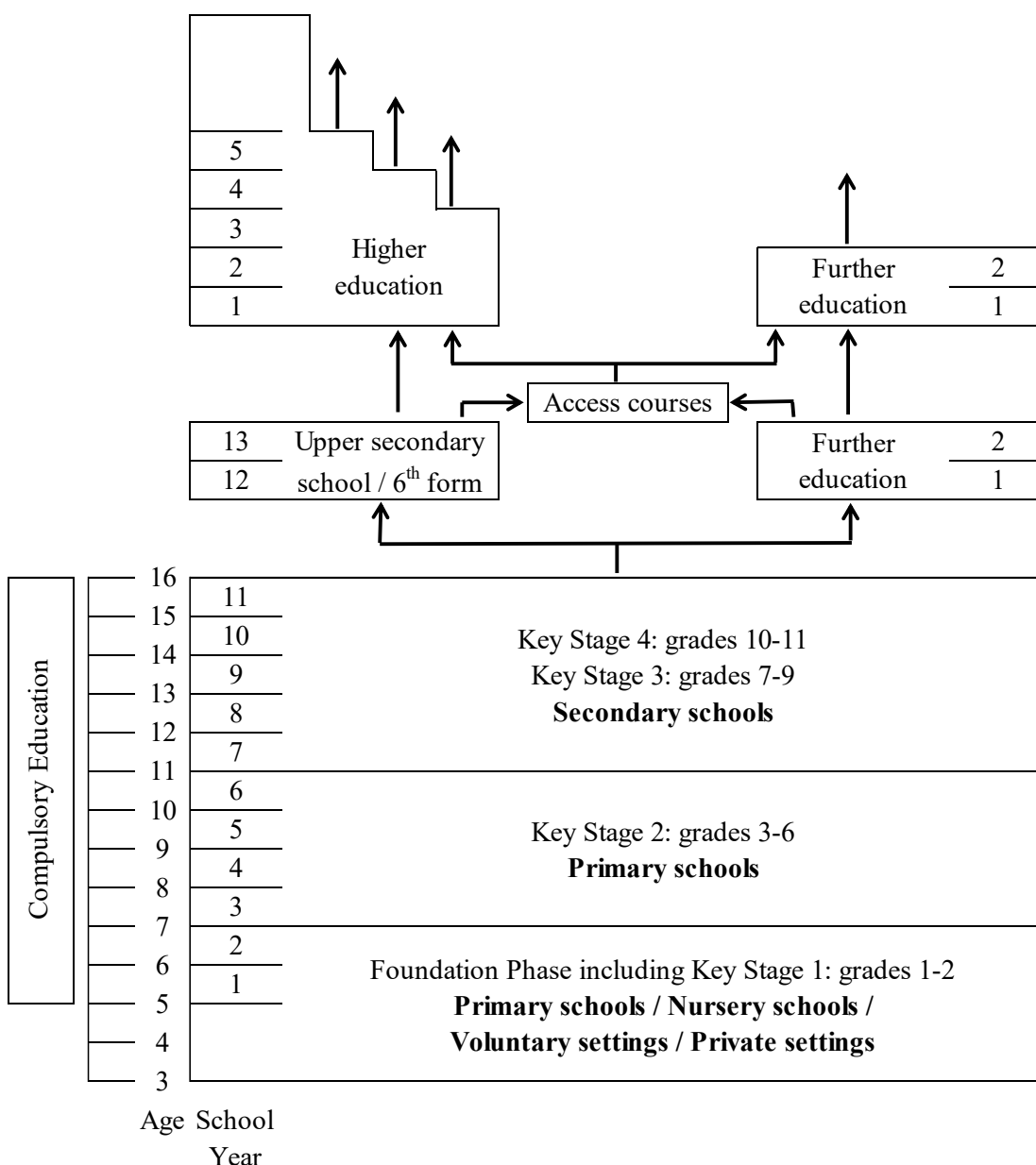


FIGURE 4. General education in Wales

Welsh curriculum does not state the minimum lesson hours for each subject. However, statutory guidance exists for recommended minimum weekly lesson hours. The total weekly recommended lesson hours are 21 hours for ages 5-7, 23.5 hours for ages 8-11 and 25 hours for ages 12-16 (the Welsh Government, 2009, 5). For the combined Foundation phase and Year 1 and 2 curriculum, the skills for the different Areas of Learning are broken down for each study year for the core areas: Language, Literacy and Communication Skills and Mathematical Development. For the other areas such as the area of Creative Development including music, the information covered applies to the whole Foundation Phase.

The way music education is organised varies between the different schools and local authorities. However, schools often work with local music organisations and instrumental teachers to provide instrumental tuition for a fee at school premises during school hours. The pyramid chart below (figure 5) describes the music education provision in Wales, demonstrating the different organisations working together at each level.

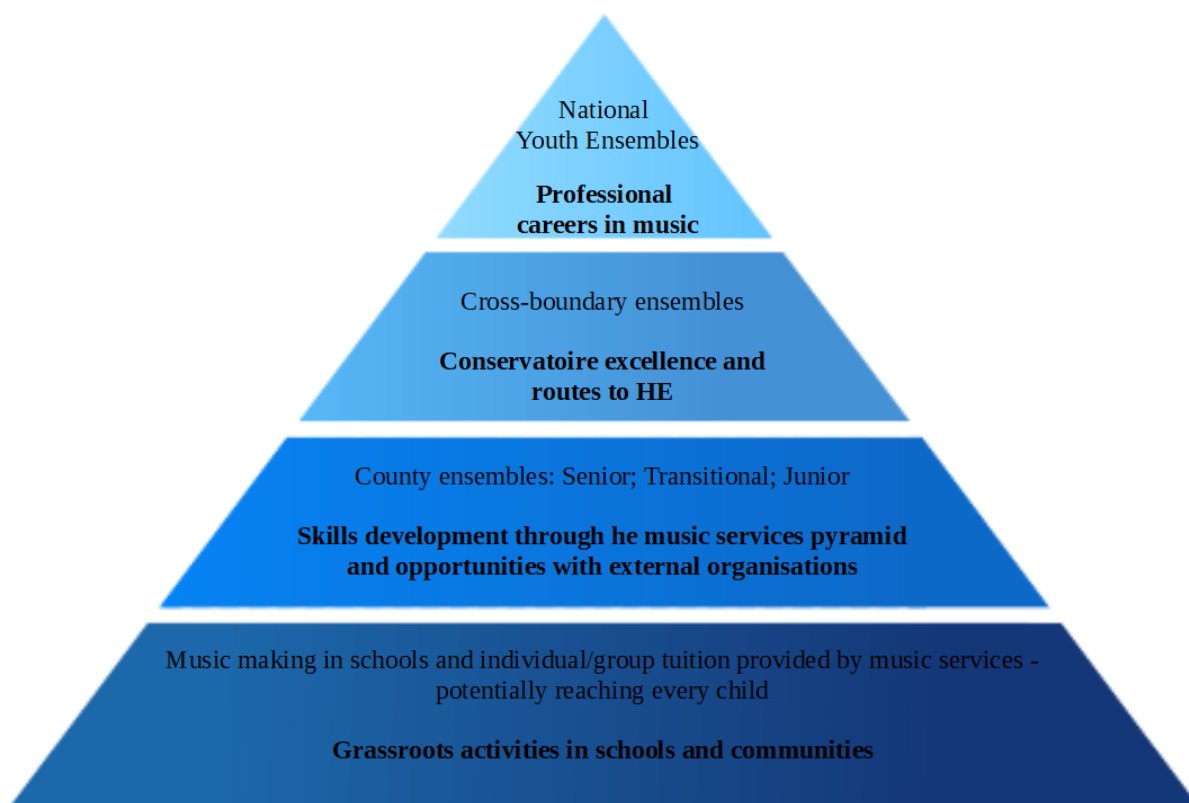


FIGURE 5. Music education in Wales, modified pyramid chart. Original pyramid chart by the Welsh Government (2015, 6).

According to a report by the Welsh Government (2015) opportunities to develop singing and learn a wide range of instruments as well as opportunities to perform in ensembles, other groups and choirs are provided by music services supporting and enhancing the teaching of music in schools. These opportunities are offered in the wider community and on school premises at regional and national level. Peripatetic staff provide vocal and instrumental tuition as an extra-curricular activity during school hours but outside normal lessons. These grassroots level opportunities provide progression routes for talented young musicians in addition to supporting skills development and providing performance opportunities locally. There is great

diversity of provision throughout Wales as models of delivery have evolved to reflect local needs and music education is the responsibility of local authorities in Wales. Access to instruments, charging policies and the opportunities available to learners vary significantly. (the Welsh Government, 2015, 3.) The music curriculum ties music education together providing an overall framework for all schools to follow.

Education in Wales is going through big changes at the moment and the review of music education was a part of this change. Not only is the curriculum changing but the Welsh Government have recently put in place initiatives for further support for music education. According to a report by the National Assembly for Wales (2018) £10000 was awarded to each local authority to purchase musical instruments as well as the National Endowment for Music and the Musical Instrument Amnesty being established. The National Assembly for Wales committee has compiled a report calling for a National Action Plan for Music to address issues and improve consistency across Wales. (National Assembly for Wales, 2018, 6). Recently the Welsh Government has also conducted a study regarding the feasibility of music services in Wales, including assessing the various options for music education delivery in Wales and considering alternative models, identifying best practice and considering the feasibility of the available options (the Welsh Government, 2020, 5).

The qualifications of teachers teaching music in schools vary and this is partially why additional music services are being used to supplement school music teaching. Generalist class teachers teach music in primary schools and specialised subject teachers teach music in secondary schools. However, in Wales teachers can gain a Qualified Teacher Status (QTS) in one of two ways: either by undertaking a three-year Bachelor's degree with QTS or by completing a degree and then taking a 1-year Postgraduate Certificate in Education (PGCE) course. Alternatively, those who have already completed a degree can undertake a Graduate Teacher Programme (GTTP) where a school employs a trainee teacher and organises an individual training programme for the individual. As secondary teachers need to be specialised in their subject, it is expected that their degree is relevant and at least 50% of their degree is dedicated to covering the subject knowledge they require.

5 RESEARCH DESIGN

5.1 Aims and research questions

The aim of this study is to compare the basic education music curricula of Finland and Wales to determine similarities and differences. During the analysis the design and structure of the curricula along with the philosophical orientations and the content will be examined. For my research I have chosen to focus on the official national written music curricula from age 7 to age 14. Statutory music education in both countries commonly finishes at age 14 and after this music becomes an optional subject. To further illustrate this choice I have compiled the table below (table 2) to demonstrate the corresponding education levels for Finland and Wales, along with stating the pupils' ages at each stage. This table covers the compulsory basic education in both of the countries and the colours demonstrate the transitional stages for each education system.

TABLE 2. Compulsory basic education in Finland and Wales

FINLAND	Pupils' age	WALES	
Grade		Grade	Key Stage (KS)
9	15-16	11	KS4
8	14-15	10	
7	13-14	9	KS3
6	12-13	8	
5	11-12	7	
4	10-11	6	KS2
3	9-10	5	
2	8-9	4	
1	7-8	3	
Pre-school	6-7	2	Foundation Phase including KS1
	5-6	1	
	4-5		
	3-4		

As the Foundation phase music curriculum in Wales applies to all of the Foundation phase starting at age 3, I felt it would have been unjustified to compare this curriculum to the statutory pre-school music curriculum of Finland, starting at age 6. In order to accomplish a valid comparison between the countries I felt it was important to only look at the written official national curricula as they apply to the vast majority of schools in the chosen countries. The written official national curricula legislate the statutory framework for music education and would therefore provide the most accurate overall picture of compulsory school music education in each of these countries.

The research questions were defined as follows:

1. How have the current compulsory school music curricula of Finland and Wales been designed?
2. Which elements of music education philosophy are evident in the current compulsory school music curricula of Finland and Wales?
3. What kind of similarities and differences exist between the compulsory school music curricula of Finland and Wales?
4. What indications of general design and music education philosophy can be seen in the new music curriculum of Wales?

5.2 Research material

In my research I have chosen to compare the written national music curricula for compulsory education in Finland and Wales. Similarly to Kokkidou (2009, 8), as every chosen country includes something of potential interest to the researcher, this presents an element of arbitrariness to the selection. As discussed in the introduction, the current music curriculum of Finland is part of the national core curriculum for basic education in Finland “Perusopetuksen opetussuunnitelman perusteet 2014” (POPS, 2014). The current Welsh music curriculum is also part of the national curriculum and the music curriculum document is titled “Music in the National Curriculum for Wales” (MNCW, 2008). Time limits when selecting the chosen data are very important (Kokkidou, 2009, 9). I have chosen to focus on the current music curricula being used in schools as I feel this choice would best facilitate the comparison of the current state of music education in the chosen countries.

The new music curriculum for Wales (CWG, 2020) was published very recently, in January 2020. This document has been labelled as an early document enabling schools to start designing their curriculum and should not be seen as a ready-made curriculum (CWG, 2020, 5-6). Consequently even though this document provides the statutory framework for all schools

to follow, the music curriculum will be further designed and defined locally. Due to this it wouldn't have been feasible to conduct an in-depth analysis of the new Welsh music curriculum at this stage. However, as this document is so current, I felt it was important to include it in my research in order to further understand the future direction of music education and music curriculum of Wales. Similarities can be seen in the approaches utilised in the current music curriculum of Finland (POPS, 2014) and the new music curriculum of Wales (MNCW, 2020).

As discussed in the introduction, the choice of comparing Finland and Wales in particular was influenced by a few factors. According to Bereday (1964) the starting point for comparative education should be acquiring a thorough understanding of an education system of one cultural area. This should entail residing in the area, acquiring a knowledge of the culture's language and a continuous consideration of one's own personal and cultural biases. (Bereday, 1964, 10.) I feel I meet these requirements with Finland and Wales which further solidifies my choice to focus on these countries and strengthens my research. I have gained a thorough understanding of the education systems, beginning with the Finnish system before moving onto the Welsh system through both studying and working within these education systems. I am also proficient in both of the languages and have lived in both of the cultural areas for a considerable time. These aspects provide me with further insight unavailable to a researcher not meeting these parameters. However, as Bereday states, it is extremely important that I continuously monitor the effect of any cultural or personal biases affecting my research.

5.3 Research strategy

The chosen research approach is a qualitative comparative research and the analysis is conducted through a qualitative content analysis. Qualitative research aims to describe real life (Hirsjärvi, 2009, 160). The aim is to understand the intention and the meanings of the phenomena (Tuomi & Sarajärvi, 2009, 28). Developing theory from empirical data as well as understanding and describing phenomena are the foci of qualitative research (Anttila, 1996). In addition to these qualitative aspects my research also has elements of the hermeneutic tradition. According to Bernard (2013) hermeneutics involve the notion that texts contain underlying meanings and these meanings, potentially different over time and different to various subgroups of society, should be discovered through research. Continual interpretation and reinterpretation of texts is the basis of hermeneutics and this method can be applied to all kinds of texts.

(Bernard, 2013, 20-21.) Utilising written documents as qualitative data involves capturing excerpts from the documents whilst preserving and recording the context (Patton, 2002, 4).

According to Bereday (1964) comparative education began with "borrowing" where comparison was conducted on collated descriptive education data so that the best practices of a country could be transplanted to other countries. At the next phase the intricate connection between education and society was taken into consideration by a preparatory process being introduced prior to a transplantation. Comparative study was aimed at predicting whether a system of education in one country could be successful based on similar experiences and precedents being observed in other countries. The next stage had its foundations in creating world unity and shared international understanding through utilising comparative education. The focus was therefore with formulating comparative procedures and devices, evolving theory and methods through analysis, resulting in exposing the wide panorama of practices in education. (Bereday, 1964, 7-9.) All these stages in the history of comparative education still demonstrate some of the important aspects to be gained from international comparative research today.

According to Kemp and Lopherd (1992) the Brussels conference organised by UNESCO in 1953 started the modern era of research in international and comparative music education. The conference brought together a group of music education people with varied international, national and musical circumstances as well as produced the first structured analysis of research in international music education. International Society of Music Education (ISME) was established as a result of this conference, providing a coordinated approach and promoting the exchange of ideas. (Kemp & Lopherd, 1992, 773-774.) The field of comparative music research is often neglected as other areas are seen as more urgent (Kertz-Welzel, 2008, 439). Kemp and Lopherd (1992, 775) categorise music education research into three categories: a) studies designed to be global in their context and aiming for philosophical global statements; b) single national studies or comparative studies of two or more nations relating to systemic, formal provisions of music education, providing either an overview or focusing on a thematic study of provisions; c) monocultural or cross-cultural comparative studies where the cultural basis is of an ethnic origin, relating to cultural transmission in a non-systematic manner. This research would fall under the category of a comparative study of two nations and relates to systemic, formal provisions of music education.

According to Kertz-Welzel (2008) problems regarding standards, comprehensive and performance-based music education, multicultural music education and classroom management are common amongst music educators. Comparative music education can help make music education more effective. (Kertz-Welzel, 2008, 440.) I feel that reflection is a key part of every music educator's professionalism and the desire for finding best practices is almost innate for educators in general. Comparative music education provides a platform for sharing ideas and thoughts as well as providing frameworks and practices for comparison, enabling music educators worldwide to rethink, reflect and improve upon their teaching practices. Throughout history researchers have been developing methodological frameworks for comparative education research. Next I will discuss the frameworks particularly relevant to the comparison framework used in this research.

Bereday (1964) has developed a systematic framework for undertaking comparative research. The first stage is to systematically gather information and describe the pedagogical data of each area in question. The next stage is to interpret each system independently taking into account historical, political, economical and social factors. The process then continues with the juxtaposition phase where similarities and differences can be established. The last stage is to compare the education systems simultaneously in order to complete the analysis. (Bereday, 1964, 21-28.) Holmes (1981) describes six areas for classification that can be used to analyse a national system of education. These areas are aims, administration, finance, structure and organisation, curricula and teacher education. (Holmes, 1981, 95-108.) The classification paradigm investigates the following parameters: institutional, normative, national environmental and patterns for mental states including beliefs about the nature of man, society and knowledge (Holmes, 1984, 591-594). Holmes' (1981) problem approach in comparative education progresses through the following stages:

- 1) "Problem analysis or intellectualisation
- 2) Hypothesis or policy solution formulation
- 3) The specification of initial conditions or the contexts
- 4) The logical prediction from adopted hypothesis of likely outcomes
- 5) The comparison of logical predicted outcomes with observable events". (Holmes, 1981, 76.)

According to the problem approach by Holmes (1965) successful prediction rather than the discovery of antecedent causes is the way to understand social and educational processes. Historical evidence shouldn't imply cause-effect relationships but should instead illuminate

present problems. Phases of reflective thinking are essential in adopting the problem approach and its methodological implications. (Holmes, 1965, 34.)

Kokkidou (2009) has completed a comparative curriculum study comparing the music curricula of the following seven countries/regions in Europe: Greece, Austria, Berlin, Bulgaria, Catalonia, Russia and Sweden. Anu Sepp (2014) has continued this field by comparing the music curricula of Estonia and Finland. She utilised Kokkidou's framework in her research for the comparative qualitative content analysis of the curricula. However, her research involved analysing the 2004 music curriculum for Finland. Kokkidou (2009) states that as most curriculum evaluation models used previously have focused either on the implementation of the curricula or were of a philosophical nature, she decided to develop a model for comparing the design of music curricula and their structural factors and philosophy. Kokkidou's model of comparing music curricula is a synthesis of two models of curriculum research including the models of Bereday (1964) and Holmes (1981, 1984). The model is further enriched by elements discussed by other researchers such as Eisner (1982, 2002), Walker (see Flouris, 1983), Swanwick (2003), the International Society of Music Education "ISME" (see Colwell, 1991), Broadfoot (2002) and Stenhouse (1979). (Kokkidou, 2009, 8-11.) As the curriculum comparison models of Bereday and Holmes are at the centre of Kokkidou's music curriculum comparison framework, I further elaborated on these models in the previous paragraphs.

Through the use of Kokkidou's model of comparison my research will continue on from these studies by adding the current Finnish and Welsh music curricula to the comparison. Indicative elements of general design and music education philosophy will also be analysed for the new music curriculum of Wales. It should be noted that both Kokkidou and Sepp also included qualitative interview data for their doctoral theses. As my research is at Master's level I have chosen to focus on the curricula only. Through this choice I also want to make a distinctive decision to only look at the curricula, excluding teacher interviews that could potentially unconsciously skew my analysis of the curricula.

Relevant and recent research into the music education of Finland and Wales has also taken place. In Finland Suomi (2019) conducted recent research regarding the competence of graduating teachers to implement the music curriculum and Kovanen (2019) has researched the link between music education and market liberal governmentality. In Wales the Welsh Government has recently conducted a study regarding the feasibility of music services in Wales,

including assessing the various options of music education delivery in Wales (the Welsh Government, 2020, 5). Carr (2018) also conducted a study investigating international models for best practice in music performance education and their links to Welsh Learning Outcomes. Carr (2018, 7) sees his research providing synergy with Donaldson's educational views (see chapter 3.2.2).

5.4 Data analysis

According to Tuomi and Sarajärvi (2009) content analysis is considered to be one of the founding analysis methods used in both qualitative and quantitative research. Not only can content analysis be seen as a method but also as a loose theoretical framework that can be utilised with varied data sets. Content analysis is conducted in stages. The first stage involves defining and confining the phenomenon to be researched/examined. During the second stage the data is further examined to compile the relevant data regarding the phenomenon whilst also excluding the irrelevant data from the research. The third stage consists of analysing the relevant data using a specific analysis method such as arranging the content into categories or using a matrix. The final stage of content analysis involves compiling a synopsis. (Tuomi & Sarajärvi, 2009, 91-93.)

Content analysis can be divided into different approaches. According to Hsieh and Shannon (2005) content analysis can be conventional, directed or summative. When coding categories are derived directly from the textual data the approach can be defined as conventional. If the initial codes are derived from a theory or prior research findings the approach is seen as directed. Using the summative approach entails interpreting the underlying context, resulting from the comparison and counting of keywords and content. (Hsieh & Shannon, 2005, 1277.) Similarly, Tuomi and Sarajärvi (2009) categorise the various approaches to content analysis as data-based, theory-guided and theory-based content analysis. In data-based approach the coding categories are derived from the data and not set prior to the data being examined. However, this approach has been criticised as prior knowledge and perceptions can affect the researcher examining the data and it is believed that purely objective observations do not exist. With theory-guided content analysis theoretical links guide and assist the analysis but the analysis is not directly based on a theoretical framework that would be tested with the analysis. Theory-based content analysis is based on a theoretical framework or a model and has been traditionally used in natural sciences. This approach starts by introducing the theoretical

framework being used and the concepts of the research are defined according to the theoretical framework. The basis of theory-based content analysis is to test a previously known theoretical model in a new context. (Tuomi & Sarajärvi, 2009, 95-100.) In my research I am using the theory-based and directed approach for analysing the music curricula. I have presented an example of using theory-based content analysis by modifying a table (table 3) by Tuomi and Sarajärvi (2018, 97). My analysis categories are based on the model developed by Kokkidou, introduced earlier in the chapter. The table presents some of the excerpts utilised in the analysis of the first two categories. The category of “General design” included the structure and content of the curriculum as well as the theoretic model of the curriculum, which is presented in the table. The category of “Open and closed dimension” included analysing the openness of the curriculum framework. This involved evaluating whether the curriculum could be adapted to suit local needs and the needs of the pupils. This also included evaluating whether the teacher is able to choose methods and content when implementing the curriculum.

TABLE 3. An example of utilising theory-based content analysis. Table modified from Tuomi and Sarajärvi (2018, 97)

Category	Original text	Simplified text	Subcategory
General design	Finnish music curriculum: "Teacher chooses the methods of working in interaction with the students and guides pupils in particular with using new methods, strengthening pupils' self-direction." "Each teacher is responsible for their teaching group's actions, learning and well-being. Teacher influences these factors with their pedagogical solutions and guidance. " "Teaching focuses on understanding the basic concepts of pitch, duration, volume and tone colour. As learning progresses the concepts are broadened with the inclusion of rhythm, melody, dynamics, timbre, harmony and form. "	Teacher chooses their methods and guides pupils to evaluate and plan their learning. Teachers are responsible for pupils' holistic education, make pedagogical decisions and guide students. Curriculum describes the subject specific content to be taught.	↘ Didaktik tradition with elements of Lehrplan ↗ Curriculum tradition →
	Welsh music curriculum: "Composing activities should involve the exploration and use of a wide range of sound sources, e.g. pupils' voices and bodies, sounds from the environment, instruments and music technology." "For Key Stages 2 and 3, attainment targets set out the expected standards of pupils' performance. At Key Stage 4, external qualifications are the main means of assessing attainment in the national curriculum."	Curriculum describes the subject specific content to be taught. External and standardised testing is utilised in the curriculum tradition.	→ Curriculum tradition and pragmatism → Curriculum tradition
	Finnish music curriculum: "Local education provider is responsible for creating and developing a local curriculum" "Teacher chooses the methods of working in interaction with the students" "The content is chosen to enable students to familiarise themselves with a broad variety of music cultures and styles"	Local educators have freedom to develop and create curricula. Teachers choose their methods and specific educational content.	↘ Open curriculum ↗
Open or closed dimension	Welsh music curriculum: "Schools should plan across the curriculum to develop the knowledge and understanding, skills, values and attitudes that will enable learners to participate in our multi-ethnic society." "Schools should choose material that will provide a meaningful, relevant and motivating curriculum for their learners as well as meet the specific needs of their learners and further their all-round development." "For Key Stages 2 and 3, attainment targets set out the expected standards of pupils' performance. At Key Stage 4, external qualifications are the main means of assessing attainment in the national curriculum."	Local educators have freedom to develop and plan within the curriculum. Schools and teachers have freedom to choose educational content. External and standardised testing is likely to affect educational content.	↘ Partially closed → ↗

The theory-based content analysis proceeded in stages as described by Tuomi and Sarajärvi (2009, 91-93). At the beginning it was necessary for me to define my research questions and the scope of my research in order to define and confine the phenomena to be evaluated. Upon defining my research questions I began researching prior comparative studies in education and came across various frameworks previously utilised for comparative research. I first considered utilising the framework by Bereday (1964) but after coming across Kokkidou's (2009) framework I felt it was more suitable for my research questions and very apt for comparing the music education curricula in particular. Upon deciding the approach for my research the next stage of the process was to acquire a thorough understanding of the chosen framework. The analysis framework allows the researcher to include the relevant data as well as exclude the irrelevant data from research (Tuomi & Sarajärvi, 2018, 95). Resulting from my choice of framework the analysis categories for my research had been set by Kokkidou (2009) and previously utilised by Sepp (2019). The table below (table 4) presents the categories for analysis. These analysis categories evaluate the design and philosophical orientations of the music curricula, enabling comparison to establish the similarities and differences between the curricula.

TABLE 4. Categories for analysis based on Kokkidou's (2009) framework

	Research question	
	<i>Curriculum design</i>	<i>Music education philosophy</i>
Category for analysis	General design	Cross-curricular connections
		Social aspects of music education
	Open or closed dimension	Using new technologies
		Ideas of multiculturalism
	Spiral or linear structure	Role of traditional music
		Musical-kinaesthetic activities
	Learner-centredness, thematically centredness or problem-centredness	Role of music theory
		Listening to music

The first stage of the analysis process also involved defining the key concepts and further examining the categories provided by the framework. Hsieh and Shannon (2005) state that in the beginning coding categories are determined through key concepts and variables being defined. The analysis then proceeds by utilising the theory in determining the operational definitions for each category. (Hsieh & Shannon, 2005, 1281.)

The next stage was the coding of the material. According to Hsieh and Shannon (2005), when identifying and categorising all instances of a particular phenomenon is the goal of the research, it is advisable to read the material highlighting all text that on first impression appears to represent the phenomenon in question. All highlighted sections can then be further coded using the predetermined codes. (Hsieh & Shannon, 2005, 1281.) This was my approach during this research. I began the coding by choosing a category at a time to collate the data and highlighted on first impression all the occurrences relevant to that category. I proceeded category by category until all the categories had been assessed. I then coded each section to ensure the categorised data did indeed meet the predetermined codes. I repeated the coding process three times to ensure I was confident with my coding choices. However, it was important for me to take a significant break in between each coding round to ensure I could read the text with fresh eyes each time and be critical in choosing the data relevant to my predetermined categories.

The final stage of the analysis was compiling and reporting the results of the analysis. The approach of this research has been qualitative and the aim has been to describe the phenomena instead of quantifying the phenomena by counting occurrences. Objective and systematic analysis of a written document of any kind is the aim of content analysis with the goal being to reach a general and summarised description of the phenomena in question (Tuomi & Sarajärvi, 2018, 87).

5.4 Validity, reliability and ethical nature of research

According to Tuomi and Sarajärvi (2018), in order to define whether a piece of research is good, two criteria can be looked at in detail. Firstly, research should have internal coherence which can be demonstrated throughout the report with the use of appropriate references in a correct manner. Secondly the research should exhibit ethical sustainability by demonstrating quality throughout the chosen research setting and a genuine commitment to ethical issues throughout the research. (Tuomi & Sarajärvi, 2018, 111.) Patton (2002) presents the following traditional scientific research criteria for judging the credibility and quality of qualitative research:

- “Objectivity of the inquirer (attempts to minimise bias)
- Validity of the data
- Systematic rigor of fieldwork procedures
- Triangulation (consistency of findings across methods and data sources)
- Reliability of codings and pattern analyses

- Correspondence of findings to reality
- Generalisability (external validity)
- Strength of evidence supporting causal hypotheses
- Contributions to theory". (Patton, 2002, 544.)

Patton (2002) continues to state that explaining and describing phenomena as completely and accurately as possible with explanations and descriptions corresponding with the real phenomena is the aim of qualitative content analysis. Therefore some or all of these elements can apply to qualitative content analysis. (Patton, 2002, 545-546.) According to Tuomi and Sarajärvi (2018) credibility through adhering to the rules of responsible conduct of research and the ethical choices a researcher makes are inseparable. This involves taking certain steps such as appropriately acknowledging and valuing the research completed by others; complete and adequate referencing; truthful and careful reporting of results and methods; disclosing and storing results in full as well as never publishing old results as new. (Tuomi & Sarajärvi, 2018, 111-112.) I believe many of the characteristics Patton (2002, 544) presents are applicable and have been realised in my research. I have also adhered to the guidance by Tuomi and Sarajärvi (2018, 111-112) discussed in this paragraph, taking the necessary steps and following the rules of responsible conduct of research throughout.

The concepts of validity and reliability are important factors to consider when assessing the dependability of any piece of research. According to Anttila (1996) validity in qualitative research can be evaluated through 1) the analysis material representing the phenomena and the method of analysis, 2) the description of phenomena featuring the true characteristics of the phenomena and accurately perceiving the main features, 3) the accuracy of the interpretation and its theoretical reconstruction, and through 4) the validity of the aims of research. Reliability in qualitative research involves the reliable processing and analysing of the research material. (Anttila, 1996.) According to Tuomi and Sarajärvi (2018, 120) validity entails that the research undertaken has indeed been researching what it set out to research and reliability means that if the research was to be repeated, the same results would be achieved. These aspects can be slightly problematic for qualitative research as these definitions have originated from quantitative research, being more suited to measurable, quantifiable parameters. According to Tuomi and Sarajärvi (2018), the dependability of qualitative research can be assessed through the internal coherence of the following parameters:

- 1) Why and how have the topic and aim of the research been chosen
- 2) What is the researcher's own commitment to the research

- 3) How the data collection has been undertaken
- 4) How the participant(s) of the research were chosen and treated during research
- 5) Whether the participant-researcher relationship affected the result of the research
- 6) Whether the researcher had sufficient time to complete the research
- 7) How the data was analysed
- 8) Whether the research is ethically sound and the report of good quality
- 9) How the data has been gathered and analysed as well as the way the report has been written. (Tuomi & Sarajärvi, 2018, 122-124.)

Throughout my research I have aimed for internal coherence of the above factors and followed guidance from methodology literature to enhance the dependability of this piece of research. To enhance the dependability of my research Eskola and Suoranta (1998) advise that upon the categories for analysis being defined, the categorisation process should take place at least twice. To ensure the longevity of the categorisation criteria and to keep momentum, the first analysis should be completed from start to finish. (Eskola & Suoranta, 1998, 121.) Therefore my first analysis was completed continuously from start to finish and the analysis to categorise the data was completed three times. After this I critically investigated my categorisation to ensure it was accurate and coherent. According to Kiviniemi (2018) every interpretation has an alternative interpretation and can be questioned. It can also be impossible to demonstrate the true nature of the interpretations and definitions included in the research. By reporting one's interpretations and the basis for them as coherently as possible, the reader can evaluate whether the researcher's perception of the phenomena being researched is credible. (Kiviniemi, 2018, 72-73.) Consequently I have reported everything in detail and aimed for full transparency by also including direct quotes to show the basis for my interpretation as well as further justify my analysis and categorisation. This allows the reader to evaluate the credibility of my research for themselves and therefore enhances the dependability of my research.

Acknowledging that a researcher is an important instrument of their own research and being openly subjective is the starting point in qualitative research (Eskola & Suoranta, 1998, 152). According to Bereday (1964, 10) a continuous consideration of one's own personal and cultural biases is one of the key starting points for comparative education research. I have been continuously aware and critical of my potential bias by analysing each finding and categorisation critically. In addition to this, transparency in the reporting of this research contributes to the mitigation of potential bias as the reader is able to see the reasoning behind my thought process.

6 RESULTS

6.1 Design of the current music curricula of Finland and Wales

In this section I will present my results for the design of the current music curricula of Finland and Wales, paying particular attention to the design, structure, content and objectives of the music curricula. This includes evaluating the general design, open or closed dimension, spiral or linear structure and the focus of the curriculum, such as the learner-centredness, thematically centredness or problem-centredness of the curriculum. The summarised analysis results for these categories have been collated in Appendix 2.

6.1.1 General design

The music curriculum for basic education in Finland (POPS, 2014) was developed in 2014 and implemented in stages. In 2016 the curriculum was introduced for grades 1-6 and for grade 7 it was stipulated that the new curriculum must be introduced in 2017, at the latest. For grade 8 the curriculum had to be implemented no later than 2018 and for grade 9 no later than 2019. (POPS, 2014.) The statutory music education for basic education is usually completed during grades 1-7 with music studies at grades 8-9 consisting of optional courses. The Finnish government legally sets the minimum lesson hours for each subject and grade (Tuntijako, 2012). This framework can be seen in Appendix 1 of this document. The national core curriculum for basic education begins by setting the framework of basic education for Finland before describing the curriculum content for each stage and each subject (POPS, 2014).

Teachers are trusted professionals and teacher autonomy is a very important element of the education culture in Finland. At the centre of the didaktik tradition is an autonomous teacher developing their own approaches to teaching, interpreting and bringing the prescribed content of Lehrplan to life whilst utilising the freedom the Lehrplan framework provides (Westbury, 2000, 17). Statutory guidance for minimum lesson hours for each subject and teachers being seen as trusted professionals reflect the didaktik tradition, however the Finnish curriculum is more of the curriculum type. A curriculum following the curriculum tradition guides the day-to-day classroom work with templates for coverage and methods, providing an organisational framework (Westbury, 2000, 17). There is more freedom with regards to selecting content and with the practical implementation of the framework with a curriculum type curriculum (Sepp

et al., 2010, 13). The music curriculum of Finland also has a strong emphasis on focusing on pupils' development (POPS, 2014). This focus is also an element of the curriculum tradition. Aspects of didaktik and the curriculum tradition are further discussed in chapter 2.2.2.

The current music curriculum of Wales (MNCW, 2008) was developed in 2008 and implemented in stages. The curriculum was implemented for grades 3-8 in 2008 and for grades 6-9 in 2009. The legal requirements set out in the music curriculum must be followed by all maintained schools in Wales. (MNCW, 2008.) Vast majority of schools in Wales are maintained and therefore this curriculum applies to the vast majority of schools in Wales. Music is a part of the national curriculum (MNCW, 2008) at Foundation Stage, including Key Stage 1 covering grades 1-2, and at Key Stages 2 and 3 covering grades 3-9. The statutory compulsory education for music is completed at grade 9. The national curriculum for Key Stage 4 includes only a limited amount of subjects: English, Welsh, mathematics, science and physical education. (MNCW, 2008.) Local authorities in Wales are required to develop one or more local curricula for Key Stage 4 and subject provision therefore varies between schools. In some schools music is not offered at this level or if it is offered, charges may apply. The GCSE examination at the end of Key Stage 4 has a great significance to the subject content and aims at Key Stage 4.

Although lesson hours for each subject haven't been legislated, the total weekly recommended lesson hours are set by the Welsh Government (see chapter 4.2). In addition to the national curriculum, the Welsh Government (2010) has produced a non-statutory guidance document for Music at Key Stages 2 and 3. This document contains guidance for planning teaching and learning in music, such as profiles of learners' work illustrating the use of level descriptions for best-fit judgements at the end of Key Stage 3 as well as examples of the level description standards. (the Welsh Government, 2010.) As this is a non-statutory guidance document, it will not be analysed in this research.

The design of the music curriculum and the framework of the whole education system in Wales can be seen to have strong influences from the Anglo-American curriculum tradition. As described above with regards to the Finnish music curriculum, the Welsh music curriculum can similarly be seen as an organisational framework guiding the day-to-day classroom work. It is therefore of the curriculum type, directing the classroom work with templates for methods and coverage (Westbury, 2000, 16-17). As discussed, there is also a non-statutory guidance document for music which provides examples of tasks and repertoire. An element of control is

very evident in the education system of Wales through the utilisation of standardised testing and external evaluations of schools, teachers and pupils. External testing is a means for symbolic and organisational control in the American curriculum tradition (Westbury, 1998, 59). This aspect of the Welsh education system therefore echoes the curriculum tradition. The accountability measures and standardised testing link to the aim of guaranteeing effective learning for all pupils and the GERM movement discussed by Sahlberg (2015, 188-191). Although elements of the curriculum tradition can be seen in the music curriculum, as discussed in chapter 2.2.2, pragmatism including outlining the content for teachers to deliver and pupils to absorb has led curriculum planning throughout history in Wales. Apart from the spiral nature of the curriculum, the didaktik tradition is not evident in the music curriculum of Wales.

6.1.2 Open or closed dimension

The Finnish National Board of Education designs the national curriculum for music (POPS, 2014) which has to be followed by every school delivering compulsory basic education. Whilst the national curriculum for music provides a framework, education providers locally draw up and implement a local music curriculum which adheres to the national curriculum stipulations. Teachers independently organise their own work and have the freedom and responsibility for choosing and designing the classroom repertoire and activities, making pedagogical decisions and conducting assessment. (POPS, 2014.) The curriculum doesn't limit or suggest the repertoire of songs or works to be utilised. Due to these elements the national curriculum in Finland can be classed as an open curriculum. Kokkidou (2009, 34) states that an open curriculum better facilitates the aims of child-centred education as it allows for the teaching and learning to be adapted according to the personal needs and potentialities of each learner.

The current music curriculum of Wales can be categorised as a partially closed curriculum. There is a strong accountability system for education in Wales through standardised testing, inspections and performance evaluation for teachers, students and schools. These accountability measures influence the curriculum content and the education system in general. The emphasis on assessment has an effect on the curriculum content especially at Key Stage 4 as only the subjects being assessed are studied at this level. The national curriculum for music sets out the legal requirements and regulations to be followed by every school (MNCW, 2008). In addition to this, a non-statutory guidance document sets out the more specific opportunities learners are expected to be given in the form of skills to be developed as well as presenting the

range of opportunities and contexts for each stage (the Welsh Government, 2010). However, teachers have the freedom to plan their teaching within these frameworks and the curriculum text does not specify statutory repertoire or teaching methodology. Although teachers have the freedom to plan their teaching, there is an expectation for an accountability trail. Teachers are expected to provide written lesson plans which can be submitted for external inspections to demonstrate good teaching and can be used to evaluate performance linked to performance-related salary appraisals. Consequently the accountability system has a significant impact on teaching and curriculum implementation in Wales.

6.1.3 Spiral or linear structure

The music curriculum of Finland (POPS, 2014) is broken into three stages: grades 1-2, 3-6 and 7-9. The music curriculum begins by defining the purpose of music education and the overall aims for each stage. The specific aims for music education for all stages of basic education have been broken down under the following categories:

- “involvement” (“osallisuus”)
- “musical knowledge, skills and creative expression” (“musiikilliset tiedot ja taidot sekä luova tuottaminen”) with this being stated as “making music and creative expression” (“musisointi ja luova tuottaminen”) for grades 1-2
- “cultural understanding and multiliteracy” (“kulttuurinen ymmärrys ja monilukutaito”)
- “well-being and safety within music” (“hyvinvointi ja turvallisuus musiikissa”)
- “learning-to-learn within music” (“oppimaan oppiminen musiikissa”). (POPS, 2014.)

In the music curriculum (POPS, 2014) the more specific aims stated under these categories have been linked to four broad content areas for music, with the relevant overarching cross-curricular skills being stated for each specific aim. The broad content areas are: “how to take part in making music activities”, “which components music consists of”, “music in one’s life, community and society” and “repertoire” (stated as “repertoire of music teaching for grades 1-2”). The generic content information is the same for all stages specifying that learning musical knowledge and skills should happen through making music. Making music should entail “singing, playing instruments, listening, moving, improvising and composing” through the use of technology and through different art forms working collectively. Chosen content and repertoire should support the aims utilising student experiences and local opportunities as well as a broad variety of music styles and cultures. The music curriculum also relates the aims to the methods and learning environments to be utilised as well as describing the necessary

guidance, differentiation and support measures. The music curriculum ends with assessment guidance. For grades 1-2 there is generic guidance but for grades 3-6 and 7-9 more specific learning goals have been stated for each of the aims stated in the curriculum. Consequently the goals for awarding a grade 8, defined as a good level of learning, have been stated at the end of grade 6 and at the end of compulsory music education. (POPS, 2014.) This is usually at the end of grade 7.

The music curriculum structure and learning goals are the same at each phase but they are further developed and progressed in at each stage (POPS, 2014). Therefore the structure of the music curriculum can be defined as spiral. The spiral structure is also evident in the assessment criteria. According to Vitikka (2009, 72) a spiral progression in a curriculum is also an element of the Lehrplan type curriculum. An example of the spiral progression in the music curriculum (POPS, 2014) is further demonstrated in the sections below describing a specific curriculum aim at different levels:

- Grades 1-2: "guide student to use their natural voice as well as to sing and play as a member of a group"
- Grades 3-6: "guide student to use their natural voice and sing as well as develop the playing of body, rhythm, melody and chord instruments as a member of a group making music"
- Grades 7-9: "guide student to maintain their vocal and singing skills as well as further develop them as a member of a group making music" and "encourage student to further develop their skills for playing instruments and joint music making utilising body, rhythm, melody and chord instruments." (POPS, 2014.)

As the curriculum documents are separate for each subject in Wales, the current Welsh music curriculum (MNCW, 2008) begins with two sections applying to all subjects. These are 1) a foreword describing the subjects taught at each level, providing general assessment information for assessing attainment in music and 2) a section focusing on inclusion of all learners and differentiation as well as describing the learner entitlement for all students. The music curriculum then progresses to describe the cross-curricular skills for the national curriculum, explaining how they should be implemented for music in particular. Throughout the curriculum, the cross-curricular skills applying to specific sections of the curriculum are referred to with their assigned symbols. The next section contains progression in music, describing the overall music development for each stage from the Foundation phase through to Key Stage 3. After this the programmes of study are described for Key Stages 2 and 3. (MNCW, 2008.)

In the Welsh music curriculum (MNCW, 2008) the programmes of study for Key Stages 2 and 3 start with general aims. General aims are the same for Key Stages 2 and 3, apart from individual music making being added at Key Stage 3. Each programme of study then specifies the skills and range to be developed for performing, appraising and composing activities. For each of these categories the skills section defines the opportunities pupils should be given and the actions they should demonstrate during these opportunities. As an example for Key Stage 2 performing skills the opportunities to be provided have been defined as:

1. "sing with increasing control of breathing, posture, diction, dynamics, phrasing, pitch and duration"
2. "play instruments, using appropriate playing techniques and with increasing dexterity and control of sound"
3. "practise and evaluate their performing in order to improve."

During these opportunities pupils should:

4. "maintain a part as a member of a group in a part song"
5. "maintain an individual instrumental part in a group piece"
6. "imitate, memorise, internalise (hear in their heads) and recall musical patterns and songs"
7. "communicate with others when performing"
8. "plan and make decisions about which music to perform and how to perform it."
(MNCW, 2008, 12-15.)

In the music curriculum for Wales (MNCW, 2008) the range section for performing, composing and appraising describes the type of repertoire that should be used rather than specifying specific works or pieces of music. Each stage of the music curriculum builds on the skills, knowledge and understanding acquired at the previous stage. (MNCW, 2008.) Consequently the curriculum structure can be defined as spiral. An example of the spiral structure can be seen in the music curriculum (MNCW, 2008) sections below describing the development of a skill at different stages:

- Key Stage 2: "play instruments, using appropriate playing techniques and with increasing dexterity and control of sound"
- Key Stage 3: "play instruments, with increasingly sophisticated technique and with control of subtle changes within the musical elements". (MNCW, 2008, 12-15.)

The music curriculum of Wales (MNCW, 2008) ends with describing the attainment targets, providing level descriptions from 1-8 after which there is a level for exceptional performance. The guidance states that at the end of Key Stage 2 the majority of pupils should be within levels 2-5 and by the end of Key Stage 3 within levels 3-7. (MNCW, 2008, 16-17.)

The progression being presented with the joint level descriptions for Key Stages 2 and 3 also demonstrates the spiral progression of learning in the curriculum. After these attainment levels the curriculum describes the non-statutory attainment levels of pupils working below level 1 (MNCW, 2008, 18-19). According to Kokkidou (2009, 35) the spiral structure offers the best opportunities for child-centred models of instruction and can be seen as the most democratic way of handling content.

6.1.4 Learner-centredness, thematically centredness or problem-centredness

The music curriculum of Finland can be defined as a learner-centred curriculum and this focus is evident throughout the curriculum. The following phrases in the music curriculum of Finland (POPS, 2014) demonstrate this element: "reinforcing the development of pupils' musical skills and understanding by incorporating the pupils' musical interests", "teaching and learning of music allow the pupils to realise and experience", "the pupils' creative thinking and aesthetic and musical understanding are promoted by providing them with opportunities to compose and perform musical ideas". Music teaching also "takes into consideration learner's differing needs, prerequisites and interests" as well as "listening to learner's views". (POPS, 2014.)

The current music curriculum of Wales can also be categorised as a learner-centred curriculum. This is evident in the following example phrases of the current music curriculum of Wales (MNCW, 2008): "schools should use the needs of the learner as a starting point and adapt the programmes of study accordingly", "music activities should enable learners to build on the skills, knowledge and understanding acquired during the Foundation Phase", "music education enables learners to engage with and enjoy making music", "learners should improve their performing, composing and appraising by developing and applying their thinking and communication skills" and "each pupil should gain experiences of playing a wide range of tuned and untuned instruments". (MNCW, 2008.) Learners are seen as active and music teaching is seen as enabling learners by providing them with opportunities to develop their skills and knowledge.

The learner-centredness of the current Finnish and Welsh music curricula ties in with the constructivist paradigm of education, demonstrating the view of learning the curricula entail. As Webster (2011, 36) has described, learner-centredness and learning being a social activity are features of the constructivist paradigm of learning. However, as Garnett (2013, 161) states to be the case with the national curriculum of England, behaviourist elements can also exist in

the curriculum content and practice even though the curriculum foundations would be constructivist. In the music curriculum of Wales (MNCW, 2008) the constructivist paradigm of learners actively constructing their own learning is evident in the following sentences:

“Music education enables learners to engage with and enjoy making music. Through active involvement in performing, composing and appraising learners will develop their sensitivity to and understanding of music.” (MNCW, 2008, 10.)

Similarly in the Finnish music curriculum learners actively construct their own learning and “the joy of learning, an environment that encourages creativity and positive music experiences inspire learners and engage them to develop their own music competence” (POPS, 2014, 424).

6.2 Music education philosophy of the current music curricula of Finland and Wales

In this section I will present my results for the music education philosophy of the current music curricula of Finland and Wales. This involves evaluating educational approaches such as cross-curricular connections, social aspects, using new technologies and ideas of multiculturalism. I will also discuss the results for the following elements of the music curriculum: role of traditional music, musical-kinaesthetic activities, role of music theory and listening to music. The summarised analysis results for these categories have been collated in Appendix 3.

6.2.1 Cross-curricular connections

Cross-curricular connections are built into the current music curricula of Finland and Wales very prominently. Cross-curricular links also demonstrate how music education content and skills contribute towards developing skills across the curriculum, also contributing to the holistic education of children (see chapter 3.1). According to Manouchehri (2017, 25) music can be seen as a cross-curricular teaching device.

The Finnish national core curriculum for basic education (POPS, 2014) states the following seven areas of transversal competence: 1) “thinking and learning to learn”, 2) “cultural competence, interaction and self-expression”, 3) “taking care of oneself and managing daily life”, 4) “multi-literacy”, 5) “ICT competence”, 6) “working life competence and entrepreneurship” and 7) “participation, influencing and building a sustainable future”. These skills are interwoven into the music subject curriculum with the skills of “cultural competence, interaction and self-expression”; “thinking and learning to learn” and “multi-literacy”

mentioned the most in the music curriculum. Each aim is clearly linked to the corresponding transversal skills to be developed through music education. The following national goals of education are also clearly supported with the music curriculum: “growth as a human being and membership in society”; “acquiring of necessary knowledge and skills”; “education, equality and lifelong learning”. The cross-curricular connections of the music curriculum are evident in the following phrases: “action-based music teaching and learning advances the development of learners’ musical skills and understanding, holistic growth and the ability to function together with others”, “views regarding consumption and sustainable well-being are vital in music”, “teaching builds connections with music and other subjects as well as varied societal phenomena”. The following cross-curricular phrases relate to the aims of music education: “guide learners to recognise how music affects feelings and well-being”, “guide the learner to develop their musical competence through practising and setting goals for their musical learning, and through evaluating their progress against their goals”, “develop learners’ critical multiliteracy of music cultures by guiding learners to analyse and evaluate how music is utilised for communication and influencing”. (POPS, 2014.)

Cross-curricular skills across the curriculum are included in the current music curriculum of Wales (MNCW, 2008) very clearly. The skills across the curriculum have been defined as developing 1) “thinking”, 2) “communication”, 3) “ICT” and 4) “number”. Learning across the curriculum includes “Curriculum Cymreig/Wales Europe and the World”; “personal and social education” as well as “careers and the world of work”. Each of these cross-curricular areas have been assigned a symbol and these symbols are used in the subject curriculum whenever they are specifically important to consider. Although links to music have been prescribed for each cross-curricular element at the cross-curricular section of the document, only some of these elements have been explicitly referred to with their symbol outside the section introducing cross-curricular skills. These elements are: “developing thinking”, “developing communication” and “developing ICT” as well as “Curriculum Cymreig/Wales, Europe and the World”. Interestingly the links to music have not been verbalised for “developing number” skill in the cross-curricular section. “Developing thinking” and “developing communication” has been linked to all of the music activities and this has been indicated with the symbols as well as being evident in the curriculum text at various points of the music curriculum. In the overall aims for the curriculum it is also stated that schools should “plan across the curriculum...to enable learners to participate in the multi-ethnic society in Wales”. Cross-

curricular aims of the music curriculum are evident in the following phrases: “in music, learners plan, develop and reflect, both over time and during live music-making”, “learners choose suitable resources for performing and composing, create and develop musical ideas, evaluate their own and others’ music and reflect on their methods of working”, “music develops learners’ self-esteem and confidence, resilience and perseverance, spiritual and emotional development, and promotes awareness and valuing of their own and other cultures”, and in performing “pupils should be given opportunities to practise and evaluate their performing in order to improve”. (MNCW, 2008.)

6.2.2 Social aspects of music education

According to Cook (2012, 451) social interaction is a fundamental element of creativity. In the music curriculum of Finland social aspects are a significant element of music education. The curriculum (POPS, 2014) has numerous references to the social aspect such as “working with others”, “developing a sense of belonging within their group”, “learners learn to be open and respectful towards the experiences of others”, “learners take into account the other members of the group when making music together” as well as “music making draws attention to acting as a member of a group and the building of positive team spirit”. Similarly the aims of music education are to “encourage the learner towards constructive action as a member of a group or musical community making music” and “offer learners experiences about the importance of setting goals and rehearsing together”. In the assessment for grades 1-2 particular emphasis is given to the development of cooperation skills. Social skills are further developed throughout the higher grades and one of the assessment criteria for achieving good skills at grade 6 is taking others into consideration during joint music making. The assessment criteria at the end of basic education also entail social aspects of music education. (POPS, 2014.)

In the current music curriculum of Wales the social aspect is an essential part of music education in all music activities and especially with performing and appraising. As an example of this, the music curriculum (MNCW, 2008) states that at Key Stage 2 pupils should within performance activities "maintain a part as a member of a group in a part song" and "maintain an individual instrument part in a group piece". At higher level more individual activities are added, however group activities and communicating with others within music activities is still important. This is evident through phrases such as during performing opportunities students should “communicate with other performers” and “rehearse and direct others and respond to a

conductor”. Appraising activities also include the music of others at all stages. Working with others and maintaining a part in group pieces are included in the attainment targets and at higher attainment levels working with others also includes "demonstrating empathy with other performers in ensemble music". (MNCW, 2008.)

6.2.3 Using new technologies

The music curriculum of Finland makes numerous mentions to using new technologies in music education. The music curriculum (POPS, 2014) links some of the aims with the transversal skill of ICT competence. It also specifically mentions utilising music technology as well as using ICT and technological expression during composing or performing activities. The music curriculum also states that “opportunities for using information and communication technology in music making are provided”. As part of an assessment level describing good skills at the end of grade 6 pupils should be able to utilise the opportunities of music technology when necessary and with guidance during activities which involve improvising as well as when planning and implementing multidisciplinary art productions or compositions. This is further developed and expanded upon at higher grades with the following phrase:

“When using information and communication technology pupils familiarise themselves with the varied possibilities of utilising music and digital media along with copyright laws and the potential associated ethical issues”.

Pupils are also guided towards recording music and utilising information and communication technology in creative expression. (POPS, 2014.)

In the current music curriculum of Wales (MNCW, 2008) “developing ICT” is one of the cross-curricular skills developed across the curriculum. This is further defined as follows “in music, learners develop and apply their ICT skills by using music technology to explore, create, develop and realise musical ideas”. Music technology is also mentioned in the music programme of study relating to composing at Key Stages 2 and 3 as well as with performing activities at Key Stage 3. However, using new technologies is not mentioned within the assessment criteria. (MNCW, 2008.)

6.2.4 Ideas of multiculturalism

The music curriculum of Finland has multiple references to ideas of multiculturalism. The curriculum (POPS, 2014) states multiculturalism as one of the main tasks of music as a subject by stating that the teaching and learning of music guides pupils to appreciate music and cultural diversity. Developing the understanding of pupils' own cultural heritage and the cultural and historic diversity of music is included as an aim for the curriculum. The repertoire for music is chosen so that pupils familiarise themselves with a broad range of music cultures and genres. This understanding is further developed and expanded as the pupils progress through the years. The multicultural elements are demonstrated through the following phrases in the music curriculum: “music education builds an appraising and a curious attitude towards music and cultural diversity”, “repertoire planning takes into consideration the learners’ own cultures, treasuring cultural heritage and broadening cultural understanding”, “music teaching guides students to interpret the varied meanings of music in different cultures and in the actions of individuals and communities”. The aims of music education include “to also develop learners’ critical multiliteracy of different music cultures” and “to understand how music is used for communication and influencing in different cultures”. (POPS, 2014.)

In the current music curriculum of Wales ideas of multiculturalism are not particularly prominent. The music curriculum (MNCW, 2008) mentions other traditions and cultures as well as valuing and promoting awareness of pupils' own and other cultures in the cross-curricular aims of the music curriculum. The overall aims also state that “schools should plan across the curriculum to develop the knowledge and understanding, skills, values and attitudes that will enable learners to participate in our multi-ethnic society”. However, outside these mentions, multicultural elements are only mentioned briefly in the performing and appraising repertoire. As an example:

“the repertoire for listening should include live and recorded music, including pupils’ own compositions and performances and the music of others, of varied genres and styles, from different periods and cultures, composed for different media and for various purposes”. (MNCW, 2008.)

Ideas of multiculturalism and elements of traditional music contribute to the holistic education of children as well as developing their identity and sense of belonging (see chapter 3.1).

6.2.5 Role of traditional music

In the music curriculum of Finland (POPS, 2014) the use of traditional music is mentioned a number of times. The repertoire choices need to consider the ‘pupils’ own cultures and the appreciation of cultural heritage” as well as “a broad selection of music from different cultures and eras from folk music to art music taking into account current musical phenomena”. With the year 1-2 music curriculum it is stated that the aim of music education is to “encourage learner to familiarise themselves with their own musical heritage through play, song, and movement and enjoy the aesthetic, cultural and historic diversity of music”. With the music curriculum for years 3-6 and 7-9, traditional folk music is also specifically mentioned as a part of the repertoire to be covered. (POPS, 2014.) However, even though traditional music is mentioned as a part of the repertoire in the curriculum, it does not hold a specific importance in the music curriculum of Finland.

In the current music curriculum of Wales (MNCW, 2008) music of Wales is mentioned as part of the cross-curricular learning across the curriculum. This involves “learners perform and listen to music of Wales” including “music from classical tradition, folk and popular music as well as other traditions and cultures, which represent the communities of Wales”. Composing can be based on extra-musical stimuli of Wales. However, when looking at the actual programme of study text, music of Wales is only briefly mentioned as part of the performing and appraising repertoire. (MNCW, 2008.) Therefore, traditional music of Wales does not have a significant role in the music curriculum although having one of the cross-curricular entities revolving around Wales and other cultures does add to its prominence. Performing and appraising repertoire also mentions “the European ‘classical’ tradition, folk and popular music” and “other musical traditions and cultures” as well as referring to music from different times (MNCW, 2008).

6.2.6 Musical-kinaesthetic activities

In the music curriculum of Finland musical-kinaesthetic activities are evident. In the music curriculum (POPS, 2014) moving to music is an element that is included at all stages of the curriculum. Music teaching supports the development of kinaesthetic perception skills and moving to music is one of the ways pupils learn musical concepts and expression. Moving to music and expressing yourself through movement is a skill that is further developed throughout the curriculum. “Learner moves with music and uses their body for musical expression” is one

of the assessment criteria for good skills at grade 6 and at the end of basic education “learner demonstrates perceiving the pulse of music with movement and fits their expressive movement to the music they hear”. There are multiple references to musical-kinaesthetic activities in the music curriculum such as “music education supports the development of kinaesthetic and auditive perception skills” as well as “singing, movement and body, rhythm, melody and chord instrument techniques are rehearsed during joint music making”. Some of the aims of music education are “to encourage the learner to experience and perceive the sound environment, sound, music and musical terminology through movement and listening” and “to guide pupils to plan and implement small scale compositions or other entities through vocal, physical, pictorial, technological or other ways of expression”. (POPS, 2014.)

In the current music curriculum of Wales musical-kinaesthetic activities are not evident and are in fact not mentioned at all at for Key Stages 2 and 3 programmes of study. Musical-kinaesthetic activities only appear in the non-statutory guidance regarding the attainment levels for each phase of the curriculum. In this section the description for the lowest level titled “outcome 1” for the Foundation Phase includes responding to music and routines by “joining in or moving to the music, broadly imitating actions, sounds and words” (MNCW, 2008).

6.2.7 Role of music theory

It is clear to see that the historical international influences of Robert Werner (see chapter 3.2.1) have influenced the music theory element of both the Finnish and the current Welsh music curricula. In the music curriculum of Finland (POPS, 2014) music theory is approached through musical activities and the knowledge is built up throughout the curriculum. Musical concepts such as duration, volume, tone colour and pitch are the starting point. The knowledge is then extended to include melody, rhythm, dynamics, form, harmony and timbre. At the next stage, this understanding is deepened when either self-created or established symbols are used to describe musical phenomena. As part of the assessment of good skills at grade 6, one of the criteria is that "the pupil masters the studied musical notations and is able to use them when making music together". At higher grades musical concepts are used during discussions regarding music and the terminology is further enhanced and developed during musical activities. At the end of basic education the assessment criteria for good skills includes "the pupil is able to use the basic concepts, notations and terms in musical activity". (POPS, 2014.)

In the current music curriculum of Wales (MNCW) it is stated that during all musical activities pupils should focus their listening on the musical elements including texture, duration, silence, structure, pitch, dynamics, timbre and pace. Within performance activities, pupils should be able to “recall musical patterns” and within appraising activities pupils should "make distinctions within the musical elements" and "recognise and describe musical characteristics". These skills are further developed at higher grades. The attainment targets also include the development of music theory knowledge and skills. At lower attainment levels pupils respond to and recognise elements such as pace, duration, timbre and dynamics. This is then further developed through composition activities and through making distinctions within music elements as well as through having discussions of their use. At the highest level pupils perform a repertoire with “challenging technical and musical demands”, the compositions demonstrate "coherent development of musical ideas" and pupils are able to "make detailed aural analyses and subtle critical appraisals of a variety of music". (MNCW, 2008.)

6.2.8 Listening to music

In the music curriculum of Finland (POPS, 2014) listening to music is one of the stated activities through which musical knowledge and skills are learnt. Being able to “concentrate on listening to music and expressing views regarding it” is included in the grade 6 assessment of good skills in music. At higher grades one of the teaching aims is to "offer the pupil opportunities to experience the sound environment and music through listening and making observations and to guide the pupil to discuss what he or she has heard". A specific mention is made that the listening repertoire at higher grades should include a versatile mixture of music from varied cultures, periods and styles. Similarly to the assessment criteria at grade 6, listening to music and discussing the observations related to it is also included in the assessment criteria at the end of basic education. (POPS, 2014.) Although there are only a few explicit references to listening to music, it is an evident part of the curriculum.

The current music curriculum of Wales (MNCW, 2008) divides music education activities into three main categories and listening to and appraising music is one of them. Therefore listening to music is an integral part of the music curriculum and evident in phrases such as “pupils should be given opportunities to listen to and appraise music with perception and attention to detail”. Listening to music during all musical activities is strongly linked to elements of music theory and the learning of varied musical elements and characteristics.

Listening activities also involve discussing and evaluating music. The listening repertoire is required to be varied, including pupils' own musical works, classroom compositions and performances, varied genres and styles, live and recorded music as well as music from different periods and cultures. Listening skills are developed throughout the grades with more detail and more distinctive musical characteristics added. (MNCW, 2008.) As discussed in chapter 3.1, listening is a creative process and a skill or perception that requires to be developed in school music education.

6.3 Similarities and differences between the music curricula of Finland and Wales

During my analysis I found that the current music curricula have many similarities in the design and music education philosophy of the curricula. Both curricula are learner-centred and progress in a spiral fashion. Both curricula also have elements of the curriculum type and they both have a focus on the holistic development of children. However, there are also significant differences in how the curricula are designed. Finland provides teachers with more autonomy whereas in Wales various authorities monitor schools and teachers closely which has implications on curriculum design and implementation. There are also differences with music education provision, especially for 14-16 year olds. As external qualifications greatly affect curriculum design in Wales, music education may not be offered at all as an option for 14-16 old students in some schools whereas in Finnish schools students would have this choice. Although basic education provision usually finishes at age 14, all students have the choice to continue music education with optional courses.

Cross-curricular connections are important in both of the current music curricula (see POPS, 2014; MNCW, 2008) and are specifically prominent in the Finnish curriculum, being evident throughout. However, this is also an area of heavy focus for the new music curriculum of Wales as the new curriculum will consist of all subjects being divided into six new areas of learning and development (CWG, 2020). The current music curricula of both countries link using new technologies with cross-curricular skills and music technology is utilised in music education (see POPS, 2014; MNCW, 2008). A larger focus on digital competence was one of the key changes for the current Finnish curriculum (see POPS, 2014) and the new Welsh curriculum (see CWG, 2020) shares this emphasis.

In both of the current music curricula (see POPS, 2014; MNCW, 2008) social aspects of music education are an integral part of music education, with the Finnish curriculum having a particular focus on the social aspects. Learners are seen as active learners and develop their musical skills both individually and through joint music making in both curricula. The development of social skills through music education is focused on and also features in the assessment criteria. (see POPS, 2014; MNCW, 2008.)

The role of traditional music does not hold a specific significance in either of the current music curricula (see POPS, 2014; MNCW, 2008) and both curricula include an aspect of multiculturalism. Both traditional music and multiculturalism are vital elements within music education repertoire choices in both countries. Music theory is important in both of the current music curricula and the music theory knowledge is developed with musical activities. Listening to music is an integral part of both of the current music curricula, with the Welsh curriculum having a slightly bigger emphasis on listening activities. In the current music curriculum of Wales musical activities and educational aims are categorised under the categories of performing, composing and appraising, which is based on listening activities. This makes listening to music a more prominent feature of the current Welsh music curriculum in comparison to the current Finnish music curriculum. (see POPS, 2014; MNCW, 2008.)

When comparing the current music curricula of Finland and Wales (see POPS, 2014; MNCW, 2008) one of the notable differences was found in the analysis of musical-kinaesthetic activities. Whilst these activities were included throughout the music curriculum of Finland, the current music curriculum of Wales lacked mentions of these activities almost completely. The only reference to musical-kinaesthetic activities was within the non-statutory learning outcomes for recognising the attainment of pupil working below level 1 of the national curriculum attainment targets. (see POPS, 2014; MNCW, 2008.)

The cross-curricular entity Cymreig (between the ages of 7-14) and Wales, Europe and the World (between the ages of 14-19) is a very distinct element of the current music curriculum of Wales and there isn't anything comparable in the music curriculum of Finland (see POPS, 2014; MNCW, 2008). The cultural, economic, environmental, historical and linguistic characteristics of Wales are therefore given a specific focus as an area of learning across the current Welsh curriculum (MNCW, 2008). As the United Kingdom is divided into devolved nations it may have been decided that that learners should be particularly familiar with their

local heritage. In the British society the devolved nations are keen to be seen as their own separate nations with their own identities and communities instead of the United Kingdom being seen as one uniform country.

The assessment approaches are quite different between the current music curricula of Finland and Wales (see POPS, 2014; MNCW, 2008). The Finnish music curriculum (POPS, 2014) states the assessment elements to consider for ages 7-8 (grades 1-2) and both at age 12 (grade 6) and at the end of basic education a description for good skills is given for each educational aim. (POPS, 2014.) Therefore the assessment is very broad assessing a wide variety of musical skills and knowledge. As an example for assessing the Finnish curriculum aim “to encourage learner to take part in joint music making and to build a positive team spirit in their community” at age 12 the description for good skills is “learner takes other members of the group into consideration during joint music making” (POPS, 2014). The current Welsh music curriculum (MNCW, 2008) provides a continuum of level descriptions from one to eight as well as an additional level for exceptional performance. The curriculum states that at Key Stage 2 (ages 7-10) the majority of students should be performing within levels from two to five and at Key Stage 3 (ages 11-14) within the levels from three to seven. As an example, the attainment target for level two is stated as follows:

“Pupils sing songs comprising of a limited range of notes, keeping broadly in tune. They play a simple pattern on a percussion instrument in time to a steady beat. They choose and organise sounds in response to a given stimulus and create short melodic patterns, showing some control of musical elements. They make broad distinctions within musical elements and use simple terms to describe how they are used for expressive purposes.”

Demonstrating the range of attainment in the Welsh music curriculum for learners at Key Stage 2, the attainment target for level 5 is stated as follows:

“Pupils demonstrate fluency in singing and playing a broad repertoire. They maintain a part as a member of a group in a part song and maintain an individual instrument part in a group piece. Working with others, they develop and organise material within appropriate musical structures and they evaluate and refine their compositions. They discriminate within musical elements and recognise the main characteristics of, and evaluate, a variety of music.” (MNCW, 2008.)

In the current Welsh music curriculum there are also non-statutory outcome descriptions for pupils working below level one (MNCW, 2008). In addition to this type of assessment, there is a standardised national test at the end of Key Stage 4 (age 16). However, pupils will take the test only for their chosen subjects that they have focused on at Key Stage 4 (ages 14-16). In

both of the current music curricula there is a focus on assessing mostly musical, thinking, communication and social skills even though the assessment criteria are presented in a different manner.

A notable differing statement in the Finnish music curriculum (POPS, 2014) demonstrates the link between music and addressing limiting societal stereotypes. According to the music curriculum potential gender assumptions regarding music practices within music cultures and music teaching should be changed through attention being paid to the choice of working methods. (POPS, 2014, 424.) Challenging societal issues is not explicitly stated in the current Welsh music curriculum (see MNCW, 2008). However, the new Welsh expressive arts curriculum states that “learners can also explore how the expressive arts can be used to question and challenge viewpoints and be a force for personal and societal change” (CWG, 2020, 55). The current Welsh curriculum was developed in 2008, the current Finnish curriculum in 2014 and the new Welsh curriculum has been published recently. These statements may therefore reflect an educational and societal change affecting the music curricula.

6.4 Indications of general design and music education philosophy of the new Welsh music curriculum

As the curriculum will be further designed and defined at local level, it was not feasible to conduct an in-depth analysis or a side-by side comparison at this stage. However, as the new document is the statutory framework for all schools to follow and therefore the new national curriculum representing the music education of Wales, I felt it was important to include an indicative analysis in my research regarding the general design and music education philosophy of the new curriculum. The new Welsh curriculum (CWG, 2020) design is built around six areas of learning and experience with music being part of the expressive arts area of learning and experience. This area of learning and experience combines the following disciplines: film and digital media; music; art; dance and drama. These disciplines share the creative process although each of them have their own discrete body of skills and knowledge. As discussed in chapter 3.2.2 the statutory curriculum guidance was published in January 2020 as a part of a complete overhaul of the education system. The curriculum will be implemented in September 2022 for learners up to year 7 followed by secondary schools implementing the curriculum on a year-by-year basis with year 8 in 2023 and year 11 in 2026. The published curriculum document states:

“the proposed curriculum requirements set out in legislation for all learners aged 3 to 16, to ensure all schools cover the same core learning and to secure a consistency of approach for learners across Wales”.

As a result of the published guidance schools are required to design their curriculum and the supporting assessment arrangements in time for implementation. The local curriculum should be revised responsively resulting from implementation and schools are advised to take this into consideration with their curriculum planning. (CWG, 2020.) These elements demonstrate that the new music curriculum is very open with local authorities and teachers having the responsibility of further designing the curriculum and its assessment arrangements.

The approach for the new music curriculum of Wales (CWG, 2020) is completely different to the previous curriculum. The new curriculum differs in its design by three main elements: 1) strong, meaningful links between disciplines with an integrated approach to teaching and learning; 2) a requirement for schools to design their own curriculum and assessment arrangements and 3) the statements of what matters at the basis of learner progression, an emphasis of the new curriculum. It is stated that for expressive arts the creative process and authentic experiences are at the heart of the statements of what matters. The statements of what matters for expressive arts and therefore the music curriculum are:

- 1) “Exploring the expressive arts is essential to developing artistic skills and knowledge and it enables learners to become curious and creative individuals”
- 2) “Responding and reflecting, both as artist and audience, is a fundamental part of learning in the expressive arts”
- 3) “Creating combines skills and knowledge, drawing on the senses, inspiration and imagination.”

These statements work towards the four core purposes of the curriculum, enabling learners to develop as:

- 1) “ambitious, capable learners, ready to learn throughout their lives”
- 2) “enterprising, creative contributors, ready to play a full part in life and work”
- 3) “ethical, informed citizens of Wales and the world”
- 4) “healthy, confident individuals, ready to lead fulfilling lives as valued members of society.” (CWG, 2020.)

The core four purposes of the music curriculum illustrate the learner-centred nature of the curriculum, also demonstrating the new music curriculum of Wales has chosen to focus on the holistic development of the learner instead of prescribing the knowledge and content for teaching and learning. Elements of a Social Efficiency Ideology through meeting the needs of

the society can also be seen as the overall aim of the new curriculum is the acquisition of experiences, skills and knowledge needed for active citizenship, employment and lifelong learning. This overarching aim is evident in the curriculum content, such as “engagement with the expressive arts can enhance learners’ employability as they are encouraged to manage their time and resources to achieve meaningful work and meet deadlines” (CWG, 2020).

The new Welsh music curriculum is less detailed and prescriptive compared to the previous curriculum. The new music curriculum could be categorised as a curriculum type curriculum, directing the day-to-day work of the classroom with templates for content and methods. As discussed in the paragraph above, there is also a strong focus on pupils’ development, consistent with the curriculum tradition (see chapter 2.2.2). In the new music curriculum of Wales (CWG, 2020) progression in the curriculum is described through general principles of progression, organised under the same titles for all areas for learning experience and with specific progression descriptions for expressive arts. The shared titles for the general principles of progression are: “increasing breadth and depth of knowledge”, “deepening understanding of the ideas and disciplines”, “refinement and growing sophistication in the use and application of skills”, “making connections and transferring learning into new contexts” and “increasing effectiveness as a learner”. The general progression information under these categories is tailored for each area of learning and experience. The specific progression descriptions for expressive arts describe the progression steps from one to five for each statement of what matters. As an example, one of the progression markers for the statement “creating combines skills and knowledge, drawing on the senses, inspiration and imagination” is defined at progression step one as “I am beginning to design my own creative work” and at progression step five as “I can design creative outcomes to professional and industry-standard with sophistication, clear purpose and intent”. (CWG, 2020.) The progression descriptions present a very clear link to learning life skills and expressive arts as a profession. A fundamental change to the current Welsh music curriculum can be seen in the descriptions of progression: instead of describing how progression takes place for different musical skills, the progression is described for the creative process and the adjoining skills and knowledge. It is very evident from the progression descriptions that similarly to the current Finnish and Welsh music curricula, the progression with the new Welsh music curriculum also happens in a spiral manner.

With regards to music education philosophy, the most prominent feature of the new curriculum of Wales is the cross-curricular aspect of it, running through the whole curriculum. The new music curriculum of Wales (CWG, 2020) describes in detail how both cross-curricular skills and integral skills should be incorporated into the curriculum content. The cross-curricular skills are stated as “literacy”, “numeracy” and “digital confidence” whereas integral skills are “creativity and innovation”; “critical thinking and problem-solving”; “personal effectiveness” and “planning and organising”. (CWG, 2020.) The integral skills demonstrate the learning of life skills as well as address the demands of a market-driven society by including elements such as personal effectiveness. This shift of approach differs greatly from the approach of the current Finnish and Welsh music curricula and this new approach covers the whole education cycle for students in Wales. The curriculum requirements are legally set for all learners aged 3-16 (CWG, 2020).

Increasing the cross-curricular aspect, the new music curriculum (CWG, 2020) also describes key links to other areas of learning and experience, helping schools to design their cross-curricular approach. As an example the link between “Science and Technology” and “Expressive Arts” is defined as follows:

“These Areas have close links, both relying on similar methods which include a process of discovery and divergent thinking and the generation of ideas which can lead to creative output and innovation. Design thinking and design processes in science and technology complement the approach to design and investigation in the expressive arts, and also involve the exploration of different media through which design and creativity can be communicated to others. In both Areas creative approaches are applied to explore concepts and materials, as well as the development of learners' manual dexterity, accuracy, precision and craftsmanship supporting production. Knowledge of the nature and development of materials is important for their selection in design and production and even understanding the science of waves can support an appreciation of and development in music.” (CWG, 2020.)

In the new music curriculum of Wales (CWG, 2020) discipline-specific considerations are presented for each discipline included in the expressive arts area of learning and experience. It is stated that the progression steps include the skills, knowledge and experiences inherent to each discipline and for music should include but not be limited to:

- 1) “Performing, improvising and composing, listening and appreciation with the following considerations”:
 - a. “pitch, melody, dynamics, texture, tempo, timbre, rhythm, metre, form and structure, tonality, musical devices (e.g. repetition, ostinato, sequence), harmony, intonation”

- b. “binary, ternary, rondo, round, minuet and trio, strophic, theme and variation, through-composed, sonata”
- c. “performing (including vocal, instrumental, technology e.g. DJ-ing), improvising and composing (including vocal, instrumental, acoustic, electric and digital, editing/production), listening (including analysing, evaluating, and appreciating a range of musical forms and styles across genres and periods of time).” (CWG, 2020.)

The section above is the only paragraph dedicated to music specific curriculum content in the whole curriculum guidance document. This is another big change compared to the current music curricula of Finland and Wales, where discipline-specific skills and knowledge for music are presented in more detail.

As the paragraph above is the only music-specific content prescribed in the new Welsh curriculum, the approaches to music education philosophy are likely to vary between the different local school curricula. Establishing the overall music education philosophy for Wales will therefore not be possible for this new curriculum. However, the paragraph above demonstrates already that the new music curriculum of Wales (CWG, 2020) will entail music theory, listening to music and using new technologies. It wouldn't be possible to comment on the role of traditional music, however ideas of multiculturalism can be seen across the expressive arts curriculum in phrases such as “whether as creators or as audience, through engaging with the expressive arts, learners can gain an understanding and an appreciation of cultures and societies in Wales and in the world”. It would appear that the expressive arts are more focused on the individuals developing their skills and there appears to be less mention of the social aspect related to expressive arts. As an example, the progression statements all start with either “I am” or “I can” and there are very few explicit mentions of working together to accomplish shared goals. As dance is included in the area of expressive arts, it would be fair to assume that moving to music and musical-kinaesthetic activities would feature in the local music education curricula. (CWG, 2020.)

7. DISCUSSION

7.1 Discussion around results

The current music curricula of Finland and Wales had many similarities in their general design; they both structured the curriculum in blocks of 2-3 years, had elements of the curriculum theory, were learner-centred and progressed in a spiral fashion. Basic music education is also completed by age 14 in both countries. However, influences of the Lehrplan model could be seen in the Finnish music curriculum and where the Finnish music curriculum could be categorised as being open, the current Welsh music curriculum was partially closed.

These elements reflect one of the main differences of the Finnish and Welsh education systems. In Finland teachers are trusted professionals whereas in Wales significant accountability measures affect all aspects of the education system. External school inspections take place and a colour coded system publically ranks the schools for their effectiveness and results, detailing how their performance needs to be improved. Lesson planning isn't necessarily done for the purposes of pupil attainment but is often completed as evidence for a written accountability trail, functioning mainly as a procedural exercise (NASUWT, 2016, 5). The testing of pupils is another vital element directly affecting the current curriculum of Wales. There are a multitude of statutory assessments built into the Welsh education system and these assessments can affect teaching as well as curriculum design and implementation. The pressure of these assessments may gear the teaching towards the assessments, therefore affecting the focus given to each subject. The Finnish education system does not utilise standardised testing. External assessment of schools is also conducted in Finland but it is completed as a supportive measure without the results for individual schools being published for public review (see chapter 2.2.2). School effectiveness measures link to the GERM movement described by Sahlberg (2015) and further discussed in chapter 2.2.2.

For my first research question regarding curriculum design Kokkidou (2009) and Sepp (2014) had some similar results in their studys. Both Kokkidou (2009, 34) and Sepp (2014, 43; 2010, 12-13) found variance in the way content was structured across the school years and in the open/closed dimension of the curricula, although none of the curricula evaluated were completely closed. However, the majority of the music curricula Kokkidou investigated were learner-centred and all of them structured their content in a spiral manner (Kokkidou, 2009,

34). Sepp (2014, 43-44) found both the curricula she evaluated were learner-centred and also progressed in a spiral structure.

The current music curricula of Finland and Wales also had many similarities with the music education philosophy of the music curricula. In both of the music curricula social aspects of music education and cross-curricular elements were important. Although multiculturalism was stated as one of the main aims of music education in Finland, neither multiculturalism nor traditional music were particularly prominent in either of the curricula. Music theory was learnt through musical activities in both the curricula and listening to music was utilised whilst having a specific prominence in the current Welsh music curriculum. Both of the music curricula also referred to using new technologies but there was a notable difference with musical-kinaesthetic activities. Musical-kinaesthetic activities are part of the Finnish music curriculum but are missing almost completely from the current Welsh music curriculum.

Kokkidou (2009) and Sepp (2014) had similar results. Ideas of multiculturalism and traditional music had a medium to low emphasis and in most of the music curricula new technologies did not have a particularly strong focus. Listening to music was an important element in all of the music curricula but although music theory was a part of music education, it didn't hold a particularly strong importance in the music curricula. Some of the music curricula had an emphasis on social aspects and musical-kinaesthetic activities were presented in all the music curricula they evaluated. (Kokkidou, 2009, 35; Sepp, 2014, 43.) This element is probably the most significant difference to my results with the current Welsh music curriculum missing musical-kinaesthetic activities almost completely. Music and movement are intrinsically linked together and the embodiment of musical ideas can be observed in children from a very young age (see chapter 3.1). Sievers, Polansky, Casey, and Wheatley (2013, 70) have researched the link between music and movement. In their research they found that a shared dynamic structure of music and movement is evident across cultures and is integral in supporting universal expressions of emotions. (Sievers, Polansky, Casey & Wheatley, 2013, 70.) These research results further support the importance of musical-kinaesthetic activities in music education.

The music curricula Kokkidou (2009, 35) analysed had cross-curricular elements at medium to high prominence whereas Sepp (2014, 44) found cross-curricular elements prominent in the Estonian curriculum but mentioned only once in the 2004 Finnish music

curriculum. This is interesting to note as this would indicate that cross-curricular elements have been further emphasised in the current Finnish music curriculum. This trend can be seen in the Welsh music curriculum as well with the new Welsh music curriculum having a very strong emphasis on cross-curricular learning. The new Welsh expressive arts curriculum revolves around the creative process and emphasises how the creative process of expressive arts can develop similar skills across the disciplines. It is notable to mention that even the order of the curriculum content of the new music curriculum of Wales emphasises the cross-curricular creative process and expressive arts as a whole. The traditional music-specific skills, knowledge and experiences are towards the end of the expressive arts curriculum and are stated within one paragraph. As a researcher and a music educator I couldn't help but wonder whether the creative process is prioritised at the expense of discipline-specific skills. Barnes (2009) highlights the importance of cross-curricular learning also involving the development of music-specific content and skills, therefore fulfilling the musically important purpose of music education.

Cross-curricular learning with music has been widely discussed and researched (Rogers, 2016; May, 2012; Fautley & Savage, 2011; Barnes, 2009, 2012; Manouchehri, 2017). Rogers (2016) presents the links with music and science through describing the ancient concept of the universe being arranged to be consistent with music harmony, organised in a logical and orderly manner. This cross-curricular concept is titled "the Music of the Spheres" and represented the prevalent mode of thought amongst well-known historical scientists and thinkers. (Rogers, 2016, 41.) Cross-curricular links have therefore been acknowledged for a very long time. According to May (2012) increased student engagement in music classes can be achieved through cross-curricular learning. Integrated projects are not only memorable but also increase the depth and breadth of topics being taught. (May, 2012, 6). Cross-curricular learning overlaps and links with phenomenon-based learning which is also evident in the current Finnish and the new Welsh music curriculum. Differing from the new Welsh music curriculum, the division between subjects still exists in Finland although cross-curricular and phenomenon-based learning is largely utilised as well. Phenomenon-based learning equips pupils to work together in multidisciplinary teams, breaking down communication barriers whilst enabling students to accept diverse viewpoints and manage moments of uncertainty (Drew, 2020). Tissington (2019) notes that phenomenon-based learning helps students make connections across subjects and apply knowledge in a holistic way, sparking curiosity and connecting learning with the real world. However, phenomenon-based learning should be one element of a larger curriculum

design as it can be problematic to implement for all subjects. (Tissington, 2019, 7.) Drew (2020) shares this view adding that difficulties can also be experienced with the suitable scope being defined for the phenomenon. In order to facilitate a multidisciplinary approach, the phenomenon needs to be large enough but to also facilitate exploration it also needs to be manageable enough in size. (Drew, 2020).

Overall I feel these aspects can be seen as a positive and a negative when considering individual subjects such as music. On one hand a cross-curricular curriculum very clearly demonstrates how important expressive arts are and presents the benefits these subjects bring to learners' life skills and well-being, therefore elevating the importance of these subjects. On the other hand, in the new music curriculum of Wales music can now be seen competing for time and resources with four other disciplines within the expressive arts area of learning and experience. Clearer subject division can safeguard music-specific content and there is a danger that a heavily cross-curricular approach can result in less opportunities for students to develop their music-specific skills, knowledge and experiences. Whilst cross-curricular, phenomenon-based entities can work very well they can also result in time being lost from the development of music-specific content. Cross-curricular and phenomenon-based learning may also not suit all students as some students may require a more methodical approach, starting with the specific content and proceeding with its application.

The curricula researched varied with their open or closed dimension. The Finnish music curriculum was open, the current Welsh music curriculum is partially closed and the new Welsh music curriculum appears to be more open in comparison to both of the current curricula. An open curriculum framework results in schools and local authorities having a bigger responsibility for designing their curriculum and in the case of the new Welsh music curriculum, also their assessment arrangements. Greater openness in curriculum design and no guidance on lesson hours per subject can result in inequality across schools in subject provision and even assessment. It can also lead to the dominance of core subjects at the expense of subjects that are not deemed as core subjects, such as music. However, increased openness also provides schools with the opportunity to design their curriculum according to the local variations and needs of their own learners. The Finnish curriculum is open and therefore adaptable at local level but the Finnish statutory legislation sets the minimum lesson hours for each subject. The hours given to the arts have fluctuated with curriculum reforms in Finland,

however, the minimum hours safeguard the minimum provision for music education in every school. Without guidance on lesson hours for each subject, the lessons that music could have had may be utilised for other subjects instead. Kovanen (2019) highlights the discussion in Finland regarding the changes in lesson hours affecting music provision. Even though the government had stated strengthening skill and art subjects as one of the aims of curriculum reform, the changes in the lesson hours and the increased decision making at local level have had the opposite effect especially at secondary school level. (Kovanen, 2019, 78-130.) These changes demonstrate the risk of lesson hour changes weakening music education provision in Finland. Even though the new Welsh curriculum would at initial glance appear to strengthen the arts, this may not become a reality unless lesson hours for each discipline are set.

A strong market-driven and society-centred focus can be seen in the new music curriculum of Wales. Life skills are a focus in the music curriculum of Finland as well, however I feel the new Welsh music curriculum has an even greater emphasis on life skills for employment. Both of these curricula also have an emphasis on learners being active and the development of digital competence as well as an assessment focus on utilising assessment as guidance for learner progression. Personal effectiveness as one of the principles of progression reflects the pressures the society asserts on education, highlighting employment skills as being vital for learners. As the curriculum guidance covers a broad range of ages from 3-16 I wondered how this will show in the curriculum for younger students. Effectiveness is important but it is equally important to provide children with sufficient time and space for creative thinking. In Finland children start pre-school at 6 years old and there is an undertone in the Finnish culture of letting children be children and learning through play. It wasn't evident in the new Welsh music curriculum whether this was also the case for the younger children in Wales but I believe this may also reflect a societal difference between Finland and Wales.

Overall the similarity of the current music curricula of Finland and Wales was quite surprising. However, based on my knowledge and experiences of both cultures I feel that the music education happening in schools is quite different. This leads me to think that the differences would most likely result from other factors than the music curricula. There are many practical differences in the societies and educational frameworks of Finland and Wales, affecting curriculum design and implementation. To name a few, in Finland coursebooks are utilised to support teaching whereas in Wales coursebooks are rarely utilised. In Finland

teachers are trusted professionals whereas in Wales teachers are expected to keep a written accountability trail. In Wales local authority independent music services and peripatetic teachers work in cooperation with school music teaching, providing instrumental tuition for a charge whereas in Finland private organisations are very separate to the school music education. All of these elements affect the practicalities of music education provision in schools. Different curriculum levels, such as the written, implemented, perceived and hidden curriculum also affect how the national curriculum is realised in music education (see chapter 2.1).

The other significant difference between music education in Finland and Wales are the qualifications of teachers. All teachers in Finland have a Master's degree in Education whereas in Wales the required teaching qualifications can be reached in a few different ways. Qualified teacher status can be reached either through a Bachelor's degree in any subject with a Postgraduate Certificate in Education, through a three-year Bachelor's degree with QTS or through first completing a degree and then enrolling in a GTTP at a school (see chapter 4.2). Music is often taught by generalist class teachers in primary schools in Finland and Wales but for secondary schools music teachers are required to be specialised in their subject in both countries. Consequently, there is a difference in the teacher qualifications between Finland and Wales. There is also a difference in the students undertaking teaching degrees. In Finland teacher's profession remains popular, making the entry requirements for teaching degrees rigorous whereas in Wales there are frequent campaigns to attract students to consider teaching as a career. Effective music education requires a specific set of skills and knowledge. Suomi (2019) researched the musical competence of primary teaching graduates to deliver the national curriculum goals for basic education and the results were concerning. The musical competences of the graduates were inadequate unless they had pursued music as an extracurricular hobby and of the graduates 60 percent felt poorly or only adequately competent to teach music whilst only 20 percent deemed themselves competent or fairly competent. (Suomi, 2019, 232.) As perceptions regarding the importance of music education have deteriorated over time, the teacher education has been affected as a result. When general educational aims and core subjects are prioritised the subject-specific knowledge and skills often suffer.

The strong historical foundations for music education in Finland and Wales have weakened over time, resulting in the depreciation of music education for the benefit of core subjects driven by an economically focused society. Kovanen (2019) highlights the ways

participatory music education content can support the development and growth of pupils. Creative participatory music education develops important elements of children's growth such as strengthening their perception of self, personality, agency, sense of belonging to a community as well as providing children with meaningful experiences. These aspects can enrich and broaden the economically reduced views the societies hold regarding school education. (Kovanen, 2019, 167-171.)

Although the national curricula guide both countries towards a uniform approach to music education, local budget restraints as well as the assigned importance for music at each school or local area affects music provision greatly. Partanen, Juvonen and Ruismäki (2009, 18) state that Finnish comprehensive and upper secondary schools commonly have a fairly wide variety of musical instruments such as drum sets, guitars, computers, keyboard and percussion instruments. However, I feel that in Wales the situation is more varied. Many schools have a very limited repertoire of instruments and therefore rely on partnerships with private organisations to provide instrumental tuition for a fee for the pupils who choose it. Consequently there may be less opportunity for students to explore different instruments in Wales but verifying this would require further research. The Welsh Government is addressing this concern with initiatives to support music education whilst providing local authorities with further funding to purchase instruments (see chapter 4.2). Lack of instruments would drastically change the way the national music curriculum is implemented.

7.2 Evaluation of the research and future research topics

Validity, reliability and ethical issues of research have been discussed in chapter 5.4. However, in this section I will further evaluate the research as well as look at potential topics for future research. Tuomi and Sarajärvi (2018, 122-124) discuss the difficulty of measuring validity and reliability in qualitative research but suggest internal coherence as a measure of dependability of qualitative research (see chapter 5.4). In my research I have aimed to meet the dependability criteria through the internal coherence of the factors they have suggested. Measures to increase the dependability at all stages of this research have also involved ensuring the robustness of the theoretical framework, the relevance of the research questions as well as the transparent and thorough nature of data analysis and the discussion of results. The choice of utilising first hand research material available for everyone to examine also increases the dependability of this research.

Eskola and Suoranta (1998) suggest using the terms of credibility, transferability, dependability and confirmability to replace validity and reliability in qualitative research. Credibility refers to whether the participants' views are reflected in the researcher's impressions. (Eskola & Suoranta, 1998, 152.) Credibility is therefore not directly applicable to this research. However, credibility could be linked to the validity of my results through my results being justified. Transferability involves the research results being applicable for generalisation (Eskola & Suoranta, 1998, 152). I feel that as the national curriculum is applicable to all the schools in Finland and the vast majority of schools in Wales, the transferability of the respective results across Finland and Wales is quite good. Dependability refers to whether other research looking at corresponding phenomena have received similar results (Eskola & Suoranta, 1998, 152). As my research continues on from prior research undertaken by Kokkidou (2009) and Sepp (2014) who have had similar results with corresponding phenomena, I can state that the dependability of my research is quite good. It is important to note, however, that researcher's interpretations are always subjective and can therefore affect the dependability of qualitative research. Confirmability involves taking into account any predispositions or factors which could unpredictably affect the research (Eskola & Suoranta, 1998, 152). To mitigate this risk I have been transparent in describing my preconceptions and experiences as well as presented a corresponding, substantive theoretical framework regarding the surrounding conditions of the curricula to enable the reader to further assess the confirmability of this research.

I feel that I have been successful in answering the research questions I set out to answer. My first research question regarding the design of the music curricula required linking the curriculum content to its educational framework and the theoretical background of this research. The curriculum history section of this thesis enabled further understanding of the curriculum design and structure. My second research question involved the music education philosophy and in particular certain teaching approaches and elements of the curriculum. I feel that the theoretical framework developed by Kokkidou (2009) was sufficient in categorising the curriculum content whilst providing a broad overall view of the music curriculum philosophy of the curriculum. My third research question was focused on the comparative element of this research, allowing me to evaluate the similarities and differences of the music curricula of Finland and Wales. In my opinion I was able to sufficiently compare the music curricula of Finland and Wales and establish similarities and differences. My fourth question related to the

indicative general design and music education philosophy of the new music curriculum of Wales. The current music curricula of Finland and Wales were developed at different times and to mitigate any differences in the results due to the timing of curriculum design I chose to also investigate the new Welsh music curriculum. I feel I was able to describe the chosen elements of the new Welsh music curriculum and therefore gain insight into the future of music education in Wales.

Despite the differences in the curricula timings I feel the comparison of the music curricula produced meaningful results. I also feel that this timing issue is also often inevitable in international curriculum comparison as it would be quite rare for the curricula being compared to have been developed exactly at the same time. I feel the basis for me choosing to compare the music curricula of these countries in particular was valid and justified. I also feel that as the statutory national framework for the new music curriculum of Wales had been published, it was necessary for me to include the document for my thesis even though a side-by-side comparison wasn't feasible at this stage. To deepen my understanding of the music curricula I also researched the music curriculum history in both countries.

In my opinion comparative research using qualitative theory-based content analysis was an appropriate choice for this research as the aim was to understand the phenomena and describe them as accurately as possible. I utilised the approach for theory-based content analysis according to Tuomi and Sarajärvi (2009, 95-100), utilising the framework by Kokkidou (2009). The analysis categories had been previously defined by Kokkidou who developed her framework as a synthesis of other models as a suitable framework for comparing the design and philosophical orientations of music curricula didn't exist. I feel Kokkidou's framework was the most suitable for my research. I also chose Kokkidou's framework to continue on from her research and the research by Sepp (2014). I feel I contributed to the field of research and in a way extended the work of these prior researchers by adding the countries of my research into the comparison. The use of pre-existing theoretical framework and analysis categories also enhanced the dependability of this research.

Eskola and Suoranta (1998, 152) speak about the importance of being openly subjective and Bereday (1964, 10) highlights the consideration of one's cultural and personal biases (see chapter 5.4). I feel that this is particularly relevant to content analysis which inevitable involves researchers' interpretations. Throughout my research I have taken to steps to mitigate the

subjective nature of qualitative research and consider my biases. Having a personal connection with both countries as well as having lived in both countries has enabled me to have the necessary understanding to evaluate the curricula in their respective educational settings as well as assessing them comparatively. Having gone through the Finnish music education system it would be natural for me to have a bias towards it. Therefore I have continuously considered and monitored the objectivity of my decisions and analysis. I have also been completely transparent throughout my research, providing direct quotes for my analysis and detailing every stage of my research to enable the reader to assess the objectivity and credibility of the research themselves (see chapter 5.4). My choice of researching the written content of the curricula and excluding teacher views from my research was also based on minimising subjective views on music education affecting my results. Although my analysis will always have a subjective element, I feel this choice minimises some of the potential bias and provides the best overall view of the music education in each country.

As this research looked at the music curricula of Finland and Wales in particular, it would be beneficial for future researchers to expand this research by also looking at other aspects of music education, such as the implementation of the music curricula. Similarly to Kokkidou (2009) and Sepp (2014) it would therefore be beneficial to add interviews and classroom observations to the curriculum analysis to achieve an overall perspective of music education in each country. Linked to curriculum implementation it would also be beneficial to conduct a survey into the instruments available for schools across Finland and Wales to decipher how equal the opportunities for implementing a varied music curriculum are. Research would also be needed to assess the different levels of curricula such as assessing the effects of the hidden curricula of music education. Considering the field of research, replicating this study with other countries not yet researched or when curriculum reforms take place would add to the international comparability of the results. International comparison enables music educators to learn from best practice as well as reflect on the strengths and weaknesses of their own work. It would also be interesting to conduct similar research within culturally connected areas such as comparing the different nations of the United Kingdom. Alternatively adding a historical perspective by also comparing the previous music curricula of the countries being internationally compared would produce insight into the curriculum development process. This framework would also be suitable for modification if need be and could therefore be used to

analyse elements of the music curriculum even more widely or through concentrating on more specific themes.

Qualitative content analysis has its limitations due to the subjectivity of the results. Future research could mitigate these limitations through the triangulation of methods or researchers. This could involve the addition of quantitative research elements or the analysis being conducted by multiple researchers. Despite its limitations the possibilities for international curriculum comparison and content analysis are endless. Choosing a different element to evaluate, such as the background ideology of learning that the music curriculum presents would further develop our understanding of the music curricula. The more aligned the different levels of music education are, the more successful music education will be. Achieving an overall picture of music education is essential for the future development and safeguarding of music education in the national curriculum.

7.3 Closing remarks

The national curriculum for music is an influential document guiding music education in Finland and Wales. The curriculum sets out society's wishes for education whilst demonstrating which educational goals and content are deemed important for children's growth and development. Finland and Wales have both undergone curriculum reforms recently and this research has shed light into the music education the music curricula instigate.

Music curriculum design and music education philosophy is therefore extremely important. Music curriculum should entail the right amount of flexibility to enable educators and local authorities to tailor the curriculum according to their pupils' needs. However, too much flexibility can result in inequality in music provision. New approaches to teaching such as utilising cross-curricular connections and phenomenon-based learning can lead to great results but they may not suit all pupils. It would also be important to consider whether society's needs for education also ensure children's holistic growth and whether the focus on the core subjects is deteriorating the overall education children receive.

The benefits of music education are widely researched and documented. In order for music education to reach its benefits, the enabling framework has to be in place. This includes robust curriculum design, competent teachers with the necessary skills and an educational framework with policies ensuring the necessary resources such as the required lesson hours and

instruments. Without a supportive framework in place music education often suffers due to the pressure placed on delivering results in core subjects. The effect of both international and national assessments on core subjects cannot be underestimated. Assessment results affect policy making and budget decisions having the potential to narrow the scope for music education even further. The Finnish education system has been praised for its success globally. These results have been achieved without the need for extensive testing, measuring and control (Kovanen, 2019, 173). In Finland teachers are given responsibility whereas the Welsh system is based on accountability. However, accountability and measuring effectiveness is an integral part of the Welsh society so it isn't surprising it is also affecting education so heavily. For the time being responsibility is still the corner stone of the Finnish education system and I personally hope that remains the case.

This Master's thesis has spoken about the importance of music education for the holistic growth and development of children. Ensuring and safeguarding the benefits of music education starts with a good national curriculum for music. International comparison is key for disseminating best practice and finding the best solutions for effective and equal music education provision for all. Every child deserves the benefits music education can offer.

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APPENDICES

Appendix 1. Finnish government's statute (set 28.6.2012) regarding minimum lesson hours per subject. Music lesson hours can be seen in the row titled "Musiikki".

Aine	Vuosiluokka	1	2	3	4	5	6	7	8	9	Yht.
Äidinkieli ja kirjallisuus		14				18			10		42
A1-kieli		-----				9			7		16
B1-kieli		-----					2		4		6
Matematiikka		6				15			11		32
Ympäristöoppi		4				10					
Biologia ja maantieto ¹									7		
Fysiikka ja kemia ¹									7		
Terveystieto ¹									3		
<i>Ympäristö- ja luonnontietoaineet yhteensä</i>						14			17		31
Uskonto/Elämänkatsomustieto		2				5			3		10
Historia ja yhteiskuntaoppi ²		-----				5			7		12
Musiikki		2				4			2		8
Kuvataide		2				5			2		9
Käsityö		4				5			2		11
Liikunta		4				9			7		20
Kotitalous		-----							3		3
Taide- ja taitoaineiden valinnaiset					6				5		11
<i>Taide- ja taitoaineet yhteensä</i>											62
Oppilaanohjaus		-----							2		2
Valinnaiset aineet						9					9
Vähimmäistuntimäärä yhteensä											222
(Vapaaehtoinen A2-kieli) ³		-----							(12)		(12)
(Vapaaehtoinen B2-kieli) ³		-----							(4)		(4)
-- = Oppiainetta voidaan opettaa asianomaisilla vuosiluokilla, jos opetussuunnitelmassa niin määrätään											
¹ Ainetta opetetaan osana ympäristöopin opetusta integroidusti vuosiluokilla 1–6.											
² Yhteiskuntaoppia opetetaan vuosiluokilla 4–6 vähintään 2 vuosiviikkotunti ja vuosiluokilla 7–9 vähintään 3 vuosiviikkotuntia.											
³ Oppilas voi kielestä riippuen opiskella vapaaehtoista A2-kieltä joko valinnaisena aineena tai B1-kielen sijasta opettavana yhteisenä aineena. Oppilas voi opiskella B2-kieltä valinnaisena aineena. Vaihtoehtoisesti vapaaehtoiset A2- ja B2-kielet voidaan järjestää perusopetuksen tuntijaon vähimmäistuntimäärän ylittävänä opetuksena, jolloin niiden opetusta ei voida järjestää käyttäen tässä pykälässä määriteltyjä valinnaisten aineiden tai B1-kielen kaikille yhteistä vähimmäistuntimäärää. Kielestä riippuen oppilaalle opetetaan tällöin B1-kieltä tai sen sijasta valittavia valinnaisia aineita. Vähimmäistuntimäärän ylittävänä opetuksena A2-kieltä opiskelevan oppilaan kokonaistuntimäärä olisi yhteensä vähintään 234 vuosiviikkotuntia ja B2-kielen valinneen oppilaan yhteensä vähintään 226 vuosiviikkotuntia. Vähimmäistuntimäärän ylittävänä opetuksena sekä A2- että B2-kieltä opiskelevan kokonaistuntimäärä perusopetuksen aikana olisi yhteensä vähintään 238 vuosiviikkotuntia .											

Appendix 2. Analysis results for research question 1 regarding curriculum design

Aspect of comparison	Country	
	Finland	Wales
General design	The curriculum includes elements of the Lehrplan model such as statutory guidance regarding lesson hours and teacher autonomy regarding teaching methods. However, the curriculum focuses more on pupils' development and is more of the curriculum type.	The education system in Wales can be seen to have influences from the "curriculum-as-a-manual" Anglo-American curriculum thinking. This is apparent in the curriculum content and the aspect of control the Welsh education system entails. Whilst the curriculum is more of the curriculum type, pragmatism has prevailed in the curriculum making of Wales throughout history.
Open or closed dimension	The national curriculum of Finland can be categorised as an open curriculum. The national curriculum provides a statutory framework, however education providers draw up and implement a local curriculum adhering to the national curriculum stipulations. Teachers can make their own choices regarding the repertoire to be used and the classroom pedagogy. The national curriculum of Finland includes statutory guidance regarding lesson hours per subject for each grade.	The national curriculum of Wales can be categorised as a partially closed curriculum. The national curriculum sets out the legal requirements and regulations to be followed by every school. In addition to this, a guidance document sets out the more specific opportunities learners should be given in the form of skills to be developed and the range of opportunities and contexts for each stage. However, teachers have the freedom to plan their teaching within these frameworks provided. Standardised tests and assessments influence the teaching content.
Spiral or linear structure	The music curriculum develops in a spiral form. The music curriculum structure and learning goals are the same at each level but they are further developed and progressed in at each stage.	The music curriculum progresses in a spiral form and each stage builds on the skills, knowledge and understanding acquired at the previous stage. The curriculum is built around developing performing, composing and appraising skills.
Learner-centredness, thematically centredness or problem-centredness	The music curriculum can be defined as a learner-centred curriculum. This is evident in the following example phrases: "reinforcing the development of pupils' musical skills and understanding by incorporating the pupils' musical interests", "teaching and learning of music allow the pupils to realise and experience", "the pupils' creative thinking and aesthetic and musical understanding are promoted by providing them with opportunities to compose and perform musical ideas".	The music curriculum can be categorised as a learner-centred curriculum. This is demonstrated through the following example phrases: "schools should use the needs of the learner as a starting point and adapt the programmes of study accordingly", "music education enables learners to engage with and enjoy making music" and "each pupil should gain experience of playing a wide range of tuned and untuned instruments".

Appendix 3. Analysis results for research question 2 regarding music education philosophy

Aspect of comparison	Country	
	Finland	Wales
Cross-curricular connections	Cross-curricular connections are built into the curriculum very prominently. There are seven areas of transversal competence with “cultural competence”; “interaction and self-expression”; “thinking and learning to learn” and “multi-literacy” being focused on the most in the music curriculum. Each music aim is linked with the corresponding transversal skills. The national goals of education, such as “growth as a human being and membership in society”; “acquiring of necessary knowledge and skills”; “education, equality and lifelong learning” are also clearly supported with the music curriculum.	Cross-curricular skills across the curriculum are included in the curriculum very clearly. Although links to music have been described for each cross-curricular element at the cross-curricular section of the document, only “developing thinking”, “developing communication” and “developing ICT” as well as “Curriculum Cymreig/Wales, Europe and the World” have been explicitly referred to outside the section introducing cross-curricular skills. “Developing thinking” and “developing communication” has been linked to all music activities, indicated with the symbols and evident in the music curriculum text.
Social aspects of music education	The social aspect of music education is a significant part of the music curriculum in Finland. The curriculum has numerous references to the social aspect such as “working with others” and “learners learn to be open and respectful towards the experiences of others”. The assessment criteria for grades 1-2 and at the end of grade 6 also include social aspects of music education.	Group activities are an essential part of music education in all music activities, especially with performing and appraising. As an example, at Key Stage 2 pupils should within performance activities “maintain a part as a member of a group in a part song”. At higher level more individual activities are added, however group activities and communicating with others are still important. Attainment targets also include social aspects.
Using new technologies	Using new technologies is evident through linking some of the aims with the transversal skill of ICT competence as well as specific mentions being made to utilising music technology and using ICT and technological expression. Using new technologies is also mentioned with assessment: at the end of grade 6, pupils should be able to utilise the opportunities of music technology when necessary and with guidance, and at the end of basic education pupils should be able to utilise the opportunities music technology provides for individual and group expression.	Developing ICT is one of the cross-curricular skills of the curriculum. For music this is further defined as follows “learners develop and apply their ICT skills by using music technology to explore, create, develop and realise musical ideas”. Music technology is mentioned in the subject curriculum with composing at Key Stages 2 and 3 and also with performing activities at Key Stage 3. However, it is not mentioned with the assessment criteria.
Ideas of multi-culturalism	The curriculum includes multiculturalism as one of the main aims of music education through guiding pupils to appreciate music and cultural diversity, developing the understanding of pupils' own cultural heritage as well as the cultural and historic diversity of music. These skills are further developed throughout the curriculum. Music repertoire is also chosen to incorporate a broad range of music cultures and genres.	Promoting awareness and valuing pupils' own and other cultures is mentioned in the cross-curricular aims of the music curriculum. Preparing students for life “in the multi-ethnic society in Wales” is mentioned as a responsibility for schools. However, within the subject curriculum multicultural elements are only mentioned briefly in the performing and appraising repertoire.
Traditional music	Traditional music is referred to in connection with music as a subject encouraging pupils to explore his or her own musical heritage through	Performing and listening to music of Wales including music from classical tradition, folk and popular music as well as other traditions and cultures

	<p>play, song and movement. In the same section the enjoyment of cultural and historical diversity of music is mentioned. The repertoire choices need to consider the pupils' own cultures and the appreciation of cultural heritage. In years 3-6 and 7-9, traditional folk music is also specifically mentioned as a part of the repertoire to be covered. Although traditional music is mentioned in the music curriculum, it does not hold a specific importance.</p>	<p>represented in the communities in Wales is a part of the cross-curricular learning across the curriculum. Composing can be based on extra-musical stimuli of Wales. However, in the programme of study text, music of Wales is only briefly mentioned as part of the performing and appraising repertoire. Music repertoire also mentions “the European 'classical' tradition, folk and popular music” and “other musical traditions and cultures” as well as referring to music from different times.</p>
Musical-kinaesthetic activities	<p>Moving to music is an element that is included and further developed at all stages of the curriculum with multiple mentions throughout. Music teaching supports the development of kinaesthetic perception skills and moving to music is one of the ways pupils learn musical concepts and expression. Moving to music is also one of the assessment criteria for good skills at grade 6 and at the end of basic education.</p>	<p>Musical-kinaesthetic activities are not mentioned at all at Key Stages 2 and 3. The only mention of these activities is in the non-statutory guidance regarding the attainment levels for each phase of the curriculum. The description for the lowest “outcome 1” for the Foundation Phase includes responding to music and routines by “joining in or moving to the music, broadly imitating actions, sounds and words”.</p>
Role of music theory	<p>Music theory is learnt through musical activities and the knowledge is built up throughout the curriculum. At the start musical concepts such as pitch, tone colour, duration and volume are used. With progression timbre, harmony, rhythm, melody, dynamics and form are added. This understanding is deepened with symbols used to describe musical phenomena. At higher grades musical concepts are used during discussions regarding music and the terminology is further developed during musical activities. Music theory is also a part of the assessment at the end of grade 6 and at the end of basic education.</p>	<p>During all musical activities pupils are guided to focus their listening on the musical elements, including pitch, duration, pace, timbre, texture, dynamics, structure and silence. Within performance activities, pupils should be able to recall musical patterns and within appraising pupils should "make distinctions within the musical elements" and "recognise and describe musical characteristics". These skills are further developed at higher grades. The attainment targets also include the development of music theory knowledge and skills.</p>
Listening to music	<p>Listening to music is one of the listed activities through which musical knowledge and skills are learnt. At higher grades this skill is further developed through activities involving listening to music as well as making observations and having discussions regarding what was heard. Listening repertoire at higher grades should include a versatile mixture of music from varied cultures, periods and styles. Assessment criteria related to listening to music are included at the end of grade 6 and at the end of basic education.</p>	<p>The music curriculum divides music activities into three main categories and listening to and appraising music is one of them, making listening to music an integral part of the music curriculum. Listening to music is linked to elements of music theory and the learning of musical elements and characteristics. With progression more detail and more distinctive musical characteristics are added. Listening activities also involve discussing and evaluating music. Listening repertoire is varied with musical works by pupils as well as varied genres and styles from different times and cultures.</p>
Additional findings	<p>The Finnish music curriculum emphasises the social aspects of music education and cross-curricular connections are also very important. The assessment criteria are very versatile and detailed. A statement in the Finnish music curriculum links music education with addressing societal issues by challenging potential gender assumptions.</p>	<p>Musical-kinaesthetic activities are almost completely absent and listening to music has an important role. Curriculum Cymreig (between the ages of 7-14) and Wales, Europe and the World (between the ages of 14-19) is a distinct element of the current Welsh music curriculum giving specific focus to the cultural, economic, environmental, historical and linguistic characteristics of Wales.</p>