

**STUDYING *VAPAA SÄESTYS* THROUGH ENGLISH  
IN A CLIL TEACHING EXPERIMENT:  
content and language learning experiences of JAMK music students**

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Ville Jaakkonen

University of Jyväskylä  
Department of Languages  
English  
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<p>Sisällön ja vieraan kielen oppimisen integroivaa CLIL-opetusta tarjotaan Suomessa erityisesti peruskouluissa, mutta korkea-asteen koulutuksessa sen tarjonta on kuitenkin yhä vähäistä ja tutkimusta sen käytöstä on vähän. Tämän tutkimuksen tarkoituksena oli tarkastella ja kuvata opiskelijakokemuksia CLIL-opetuksessa sekä sisällön että vieraan kielen oppimisen osalta. Englanninkielinen CLIL-opetuskokeilu, jossa oppisisältönä oli pianon vapaan säestyksen opintojakso, toteutettiin lukuvuonna 2011–2012 Jyväskylän ammattikorkeakoulun (JAMK) musiikin koulutusohjelmassa. Vastausta haettiin seuraaviin pääkysymyksiin: 1) Millaisia kokemuksia opiskelijoilla oli sisällön eli vapaan säestyksen oppimisesta CLIL-opetuksessa? 2) Millaisia kokemuksia opiskelijoilla oli vieraan kielen eli englannin kielen oppimisesta CLIL-opetuksessa? Pääkysymykset jaettiin seuraaviin alakysymyksiin: I) Mitä opittiin ja miksi? II) Mitkä tekijät vaikuttivat oppimiseen ja miten?</p> <p>Tutkimus on laadullinen tapaustutkimus, jossa tutkimusaineistona olivat opiskelijoiden pitämät ohjatut oppimislokit. Tutkittavina toimi viisi JAMK:n musiikin koulutusohjelman opiskelijaa, joista neljä oli miehiä ja yksi nainen. Lisäksi kahden muun miesopiskelijan aineistoa hyödynnettiin. Aineiston analyysi toteutettiin laadullisen sisällönanalyysin avulla.</p> <p>Tutkimuksen tulokset osoittavat, että opiskelijat kokivat sisällön oppimisen mielekkäänä ja oppivat sisältöalueita monipuolisesti, joskin eri painoituksin johtuen oppijoiden heterogeenisuudesta. Englannin kieli ei juurikaan haitannut sisällön oppimista, vaan oli jopa motivoiva ja oppimista edistävä tekijä. Englannin kielen oppimista tapahtui varsinkin suomalaisilla opiskelijoilla erityisesti puheen sujuvuuden lisääntymisenä ja sanaston oppimisena ja kertaamisena sekä hieman myös kuullun ymmärtämisen alueella. Sanaston oppimista tuki myös eksplisiittinen itseopiskelu sanastojen avulla. CLIL-opetuskokeilu näytti osaltaan tukevan ammattikorkeakouluopiskelijoiden kielitaitotavoitteiden saavuttamista.</p> <p>Tulosten perusteella vapaan säestyksen englanninkielinen CLIL-opetus voi olla toimiva vaihtoehto siitä kiinnostuneille opiskelijoille myös tulevaisuudessa. CLIL-opetusta voisi harkita jatkossa kokeiltavan ja tutkittavan muillakin opintojaksoilla ja sitten mahdollisesti laajennettavan musiikin koulutusohjelmassa.</p>	
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## 1 INTRODUCTION

English-medium instruction in higher education has become more and more common also in Finland in recent years, as, in today's internationalized world, sufficient foreign language skills are increasingly considered an integral, basic part of an individual's professional competence. Developing students' international competence, referring among other things to providing teaching in foreign languages (in practice most often in English) is emphasized as part of the national aim of internationalization stated in the Strategy for the Internationalisation of Higher Education Institutions in Finland 2009–2015.

Consequently, also Finnish universities of applied sciences (UAS) face the objective of offering content learning possibilities in English. This is challenging considering that the general content learning aims of UASs should be the primary goal to be obtained. The aim of UASs is to provide high-level practically oriented higher education based on students' individual needs and the requirements of the dynamic world of work and the needs society (UAS in Finland: 3; Studies at UAS). During their studies students should become professionals of their field equipped with many sufficient competences for working life. In addition to versatile content mastery, also foreign language skills should be developed. While both content learning and language learning require a substantial time and effort to occur, the target time for acquiring these necessary skills, i.e. for completing a bachelor's degree of 270 ETCS credits, is 4.5 years, for example in the degree programme in music at the JAMK University of Applied Sciences (JAMK) (Degree programme in music).

In this challenging educational situation where efficient learning is required regarding both content and language an educational approach known as Content and language integrated learning (CLIL) has been seen and is being promoted as a feasible attempt providing a two-in-one solution. Can content be successfully taught and learned in a foreign language? Can a foreign language be learned while learning content? According to CLIL proponents, the answer to both these questions is affirmative. While the CLIL phenomenon is still relatively new, there seems to be already some general evidence that this could be the case at least at primary and secondary levels, also from Finland. At tertiary level, VAMK University of Applied Sciences has cleared the way for UAS

CLIL, having researched the possibilities of foreign-language-medium instruction in tertiary education in Finland among a given group of UAS students with encouraging results (Rauto and Saarikoski 2008). However, as the contexts where CLIL takes place vary considerably, the evidence obtained in a given context may not be directly applicable to another one. This is why studies on CLIL and CLIL teaching experiments in various contexts have been mushrooming in the past two decades or so. However, in the UAS context not much CLIL research or teaching has been done.

Intrigued by the CLIL scenario and the above-mentioned questions, I, first, as a future teacher in both music education and the English language and, second, as the teacher of a content course in the degree programme in music at JAMK was willing to join the researching CLIL practitioners also to develop professionally: I carried out an English-medium CLIL teaching experiment in the afore-mentioned context during the academic year 2011–2012 with the content being the study unit of *vapaa säestys*. While studies on CLIL in various contexts have been carried out in Finland, the learning of both content and language in the context of VS CLIL teaching as experienced by UAS music students was an unresearched terrain. I set out to explore this area with the general research question being: What kind of content learning experiences and language learning experiences do JAMK music students have? This main question contained two sub-questions: 1) What did they learn? 2) What factors influenced their learning and how?

In the first two chapters I will provide the framework for the present study. In the second chapter, the CLIL phenomenon will be looked at, and in the third chapter the mainly Finnish concept of *vapaa säestys* will be treated. In the fourth chapter, some background information for the present study will be provided and the present study will be outlined. In the fourth chapter, the findings of the present study will be presented. These will be discussed in the sixth chapter, and finally in the seventh chapter conclusions will be drawn and the study will be assessed.

## **2 CONTENT AND LANGUAGE INTEGRATED LEARNING (CLIL)**

In this chapter, I will discuss CLIL from various perspectives. I will start off by painting a general introductory picture of CLIL, after which I will continue in a more detailed

manner. I will provide some definitions of CLIL and consider CLIL in relation to some other related terms, after which I will give a general overview of the development of CLIL and take a look at some models of how CLIL can be implemented. Then, I will consider the theoretical framework of CLIL and present some theories that underpin CLIL and core principles and features of CLIL. Next, I will consider content learning and language learning in CLIL. After this, I will give a brief overview of CLIL in Finland. Finally, I will take quite a general look at the research on CLIL.

## **2.1 What is CLIL?**

CLIL is an acronym for the term Content and Language Integrated Learning. Generally speaking, it is a broad concept or label that encompasses many diverse educational approaches in which language learning and content learning are integrated. While such learning is by no means a new phenomenon, interest in CLIL has been growing since the coining and adoption of the new term in the mid-1990s, resulting in what could be described as the CLIL movement. Considered a major educational innovation in language teaching and thus a convenient answer to the need for developing multilingual competence in Europe by many proponents on the one hand and viewed as just another fad or empty and vague buzzword by some sceptics and critics on the other hand, the evolving CLIL phenomenon is not without controversy and challenges. It seems that CLIL practice has often preceded theory, and admittedly, like an adolescent in the process of identity search, CLIL still needs to mature; e.g. more rigorous research is needed to give it a sounder foundation theoretically and empirically. Nevertheless, with Finland among the pioneering CLIL countries, CLIL in its various forms seems to have rapidly become a popular educational phenomenon now well established in the European context and beyond.

### **2.1.1 Definitions of CLIL**

Definitions of CLIL are many and have various wordings. I will review some to clarify the meaning of CLIL and also to illustrate how the definition has evolved over the years. CLIL was coined and first defined in 1994 by Marsh (1994), according to whom it “refers to situations where subjects, or parts of subjects, are taught through a foreign language with dual-focussed aims, namely the learning of content and the simultaneous learning of a foreign language.” A good number of modifications or other definitions have followed (see below and e.g. Marsh and Marsland 1999a: 8–9, 1999b: 7; Marsh

and Langé 2000; Marsh et al. 2001:6, 13; Dalton-Puffer, Nikula and Smit 2010: 1) Later on, Marsh (2002) defined CLIL e.g. as “any dual-focused educational context in which an additional language, thus not usually the first language of the learners involved, is used as a medium in the teaching and learning of non-language content” (p. 15), and more compactly (p. 10): “Integrating language with non-language content, in a dual-focussed learning environment”. Marsh has defined or co-defined the term in most cases. Hence, the following two definitions by non-affiliated researchers are in order. Graddol offers a slightly longer explanatory definition, which, while curiously narrow in being English language-specific and emphasizing the language aspect, however, situates CLIL in a broader educational context, and also reminds of the two-fold nature of the approach:

CLIL is an approach to bilingual education in which both curriculum content ... and English are taught together. It differs from simple English-medium education in that the learner is not necessarily expected to have the English proficiency required to cope with the subject before beginning study. Hence, it is a means of teaching curriculum subjects through the medium of a language still being learned, providing the necessary language support alongside the subject specialism. CLIL can also be regarded ... as a means of teaching English through study of a specialist content. (Graddol 2006: 86)

Dalton-Puffer (2007: 1) has defined CLIL as referring to “educational settings where a language other than the student’s mother tongue is used as medium of instruction” and “[u]sing a language other than the L1 as a medium of instruction”. More recently, probably the most commonly used definition of CLIL has been “a dual-focussed educational approach in which an additional language is used for learning and teaching of both content and language.” (Maljers, Marsh and Wolff 2007: 8; Mehisto, Marsh and Frigols 2008: 9; Coyle, Hood and Marsh 2010: 1), which, however, has been still further amplified: “...with the objective of promoting both content and language mastery to pre-defined levels” (Maljers, Marsh, Wolff, Genesee, Frigols-Martín and Mehisto 2010, cited in Marsh, Mehisto, Wolff and Frigols Martin 2010: 11).

These definitions have, despite differences in length, form and wording, in essence, conveyed the same idea. However, some changes in central terms have occurred, of which some general observations can be made. First, terms such as “(educational) situation”, “educational context”, “educational setting” or “learning environment” used in the earlier definitions have interestingly become “educational approach” in the latest ones; and second, various terms used to refer to the language used such as the too specific “foreign language” or the heavy “language other than L1” have been replaced

with a broader concept of “additional language”. Compared to many earlier definitions, the most recent definition of CLIL has matured to be probably the best in various contexts; while having become longer, it is clearer and yet compact, and while having become somewhat formally or academically expressed, it still remains quite understandable to the general public. Nevertheless, the broad but equivocal ‘additional language’ needs a clarification. It refers to a language other than the learner’s mother tongue, commonly a foreign language but also a second language, heritage language or community language (Coyle et al. 2010: 1).

### **2.1.2 Relationship of CLIL to other terms**

The term CLIL was adopted in 1996 (for details see Marsh 2002: 63) by the European Network of Administrators, Researchers and Practitioners (EuroCLIC) as “a generic umbrella term” to encompass “any activity in which a foreign language is used as a tool in the learning of a non-language subject in which both language and the subject have a joint curricular role” (p. 58) for the reason that the term “placed both language and non-language content on a form of continuum, without implying preference for one or the other” (p. 63). Thus, as a “neutral and generally accessible label”, it was to “facilitate communication among international experts” (Dalton-Puffer et al. 2010: 3) and bring together interested parties, whether their interest focused on language development, non-language subject development, or both (Marsh 2002: 63). According to Coyle (2006: 2), the adoption of such a specific term can be regarded as “a move towards defining more clearly the nature of CLIL midst a plethora of related approaches.” CLIL is a European term, although naturally “CLIL-type bilingual education” is used elsewhere, too (García 2009: 130, 265).

The label CLIL not only covers many educational approaches or practices, but also an even greater number of terms with “specific lingua-cultural, national, educational and disciplinary traditions” (Dalton-Puffer et al. 2010: 3). Some of the most widely used of such dual-focus learning approaches are known by terms such as Content-Based Instruction (CBI), Immersion (education), Bilingual teaching / education, and Language X as Medium of Instruction (Dalton-Puffer and Smit 2007: 7). Bilingual education can also be seen as the general term and CLIL together with e.g. CBI and immersion education as forms of bilingual education (Dalton-Puffer et al. 2010: 1). This term could be considered rather a politically loaded term with a negative connotation by some

European countries (García 2009: 10, 208). Also, CLIL can be viewed as a European term for the American term Language Across the Curriculum (LAC) (Holl 2009). A myriad of comparable related terms or variations that can be seen as forms of CLIL exist, for example: two-way bilingual education, mainstream bilingual education, plurilingual education, language-enriched education, teaching content / non-language subjects through a foreign / second language, content-based language teaching, language-enhanced content learning (Marsh and Marsland 1999a: 9), content-based second language instruction, language enhanced / enriched content instruction (Marsh and Marsland 1999b: 19). Many more similar English-based terms can be found, also on the Internet: in some the emphasis is on language and in others on content. In addition to general terms such as the aforementioned, there are naturally also English-language specific terms such as English-centered / driven / enriched / focused / sensitive Content Teaching or, vice versa, the emphasis being on the content: Content-enriched / focused / etc. English Teaching (see e.g. <http://www.content-english.org>). Furthermore, also English for Specific Purposes (ESP) and English for Academic Purposes (EAP) have been referred to as closely related developments to CLIL (Fortanet-Gómez and Ruiz-Garriado 2009: 48). The relationships and differences of some of these content-oriented approaches, namely Language for Specific Purposes (LSP), CBI and CLIL, have been discussed (see e.g. Fernández 2009: 10–15; also Fortanet-Gómez and Ruiz-Garriado 2009: 48–50; Graddol 2006: 86).

While CLIL in certain aspects resembles bilingual education programmes such as North American CBI and Canadian Immersion, European CLIL also differs from the other forms of bilingual education. According to Dalton-Puffer et al. (2010: 1), the language of instruction in CLIL is a foreign language instead of a second language, i.e. a language used at school and not one used in the society. Thus, CLIL teachers are normally non-native speakers of the target language. Also, they are most often content-subject teachers, not foreign-language teachers. Moreover, students are usually already literate in their mother tongue before participating in CLIL, and thus instead of learning reading and writing skills through a foreign language, they are able to transfer their literacy skills to the foreign language. How CLIL differs from the other content-based approaches is in that the content is taken “from content-subjects, from academic/scientific disciplines or from the professions” rather than from more general sources (Wolff 2007, cited in Dalton-Puffer et al. 2010: 1). Thus, content subjects, such

as music or history, may become CLIL lessons at school, while the target language is still taught as a separate subject by language teachers (Dalton-Puffer et al. 2010: 1–2). As the concept of CLIL has been elaborated beyond its dual-focus of language and content into a multidimensional concept through e.g. the conceptual framework of the 4C's by Coyle, it seems to separate even more from established approaches, such as content-based language learning or forms of bilingual education. What separates CLIL from these is “the planned pedagogic integration of contextualized content, cognition, communication and culture into teaching and learning practice” (Coyle 2002, cited in Coyle et al. 2010: 6).

### **2.1.3 Development of CLIL**

While CLIL as such can be regarded as quite a recent phenomenon or “trend” from the 1990s, education in a language that is not a speaker’s mother tongue has a long history (Dalton-Puffer 2007: 1–2; Coyle et al. 2010: 2). Many examples from history could be drawn (see e.g. Mehisto et al. 2008: 9; Coyle et al 2010: 2). However, suffice it to refer, for example, to the use of Latin as a language of instruction and learning for centuries in Europe two thousand years ago (Dalton-Puffer et al. 2010: 3). CLIL type provision thus has its roots in and is a product of historical influences. Regarding later influences in the area of language learning and teaching, as was already mentioned, CLIL has been influenced by the Canadian immersion education of the 1960s and research on it (Dalton-Puffer et al. 2010: 1, 7; Eurydice 2006: 7; Marsh and Nikula 1999: 16). So has Content-Based Instruction (CBI) which was at its most popular in the U.S. in the late 1980s and the 1990s and has been referred to as a “precursor of CLIL” (Fortanet-Gomez and Ruiz-Garriado 2009: 48). CLIL can also be seen as “the next phase of the 1970s’ communicative revolution” (Maljers et al. 2007: 9).

Although some forms of bilingual education had existed in certain regions in Europe before CLIL (García 2009: 208; Eurydice 2006: 7), the decade starting in 1994 saw a rapid spread of CLIL across Europe. The year 1994 is usually seen as the starting point with CLIL being defined that year and launched in 1996 (Fortanet-Gómez and Ruiz-Garriado). The 1994–2004 period, which can be viewed as the first or initial stage of CLIL development, was internationally marked by “landmark trans-national declarations, events and a range of publications” (Maljers et al. 2007: 7) as well as “discussion, debate and experimentation” created by “unprecedented” interest. At the

same time, grass-roots development activities and often pioneering small-scale initiatives took place at different levels of education in many European countries. These activities could be characterized as often unsynchronized and bottom-up by nature. At the turn of the millennium, a need was perceived to “consolidate experience”, “streamline” activities and move on to the next phase (Marsh, Marsland and Nikula 1999: 34); also the importance of more research for future development of CLIL was noted (Marsh and Marsland 1999a: 49). During the second decade of CLIL development, growth has continued so far, being sometimes even “exponential”. While admitting the impossibility of knowing future developments, important foci for the 2004–2014 period outlined by some experts in 2007 included “competence-building tools for teachers, capacity-building frameworks for schools and organisations, and the development of evidence bases by which to validate approaches and forms of good practice” (Maljers et al 2007: 7).

The development and rise of CLIL can be attributed to many forces influencing and contributing at various levels (see e.g. Coyle et al. 2010: 2–12). Globalization is certainly one major general trend and force causing changes and affecting our lives in multiple ways. The ever-increasing interconnectedness of the world at economic, political, societal and social levels touching nations as well as individuals has given rise to a need for a common language among other things. A lingua franca, in practice the English language, more often than not, is beneficial or almost indispensable for survival and success for many countries economically dependent on one another (see e.g. Coyle et al. 2010: 8–9; Mehisto et al 2008: 10). The need for linguistically competent workforce for increasingly international contexts has definitely become apparent to individuals as well (see Dalton-Puffer et al 2010: 4). Education systems have certainly felt the pressures of globalization and internationalization to provide students with sufficient language skills in today’s global village (see Mehisto et al. 2008: 10; Dalton-Puffer 2007: 1). It was probably individual concerned parents and teachers who first voiced this pressure and expressed it through their grass-roots CLIL activities and who could be said thus to have started the CLIL movement; but also official and high-level political agents were awakened and started playing their contributory steering role through language policy (Dalton-Puffer et al. 2010: 4; see also Marsh 2002: 10).

Language policy and promotion of multilingualism has been an integral part of the integration process of European countries since its early stages in the 1950s, and increasingly so after the establishment of the European Union (EU) in 1993 and its subsequent enlargement. During the 1970s and 1980s and especially from 1990 onwards many such gradual steps were taken that finally led to CLIL being considered an important and prioritised tool in supporting the language learning goals set at EU-level (for more details see e.g. Coyle et al. 2010: 8). The goal of proficiency in at least two Community foreign languages in addition to one's mother tongue has been voiced since 1995 (European Commission). The pro-CLIL trend continued during the 2000s and beyond, and CLIL seems to have established a supported and promoted position in the language policy of the EU (see e.g. European Commission; Marsh 2002; Eurydice 2006: 8–9; Dalton-Puffer et al. 2010: 4–5); for example, the European Commission has stated explicitly that CLIL “has a major contribution to make to the Union's language learning goals” (European Commission Communication 2003: 8). According to a 2012 report (Eurydice/Eurostat 2012: 39), today CLIL provision is available as part of mainstream primary and secondary education in some schools in most European countries with the exception of only Denmark, Greece, Iceland and Turkey. However, only in Belgium, Luxembourg and Malta CLIL is offered throughout the whole education system, i.e. also in tertiary education.

#### **2.1.4 Reasons for CLIL**

Reasons for the interest in CLIL were considered from two angles by Marsh and Nikula (1999: 14). Firstly, they stated that increased research on language learning and teaching had resulted in a change of thinking about what was the most effective means of language acquisition. Secondly, they pointed to societal factors, particularly referring to “the impact of internationalization with respect to European integration”, as calling for “even greater levels of additional language proficiency” than before. CLIL can thus be seen as resulting from linguistic and societal forces. The latter especially was already referred to above. The former is dealt with by Dalton-Puffer and Smit (2007: 8–9) according to whom the rationale behind the implementation of CLIL consists essentially of three main arguments. In brief, CLIL is seen as providing, firstly, conditions for naturalistic language learning (cf. immersion); secondly, purposeful and meaningful language use (cf. the communicative approach); and thirdly, efficiency through

simultaneous learning of content and language and through increased target language exposure.

The practical reasons for introducing CLIL vary. According to Marsh (2002: 65–69), five major reasons and eighteen sub-reasons, showing the breadth of European CLIL delivery, have been identified (see CLIL Compendium; also Marsh, Maljers and Hartiala 2001). The five major reasons, also referred to as dimensions of CLIL, are: culture, environment, language, content, and learning. Each of these dimensions includes 3–5 focuses (sub-reasons) of CLIL. There is often a notable overlap between both dimensions and focuses, owing to the interdisciplinary and multi-faceted nature of CLIL (Marsh 2002: 65). The focus points (i.e. reasons) for, for example, the content dimension are: providing opportunities to study content through different perspectives; accessing subject-specific target language terminology; and, preparing for future studies and/or working life (pp. 68–69). How CLIL is realized is influenced by nine factors, of which three are the main ones: age-range of learners, socio-linguistic environment, and degree of exposure to CLIL. Realizing the focuses of the five dimensions differently according to these factors results in different forms of CLIL (Marsh et al. 2001: 17–18).

These five dimensions with their eighteen focuses, earlier referred to as the CLIL compendium, have been adapted (cf. CLIL Compendium; Marsh, Maljers and Hartiala 2001: 16) by Coyle et al. (2010: 17) who refer to the five dimensions as five headings (environment dimension as context and language and learning dimensions alternatively also as communication and cognition) and under them the focuses as “common reasons for introducing CLIL” or “contextual variables” (p. 16) from which different models of CLIL have developed.

### **2.1.5 Different models**

Reasons for implementing CLIL generate various realizations of CLIL. Some CLIL models are now briefly examined. As a central starting point regarding CLIL implementation, it has been emphatically pointed out that “there is no one model for CLIL” (Coyle et al. 2010: 14). Instead, the CLIL approach is flexible and has many forms or “faces” (Mehisto et al. 2008: 12–13); its curricular variation is apparent in the many possible models at different educational levels, including pre-school, primary, secondary and tertiary levels (see Coyle et al. 2010: 16–26). Indeed, an umbrella term as

it is, CLIL seems to be first and foremost characterized by the great variety of practices it includes, as pointed out also by Dalton-Puffer et al. (2010: 2). Concerning the many realizations of CLIL, their conclusion is that fundamentally these seem to differ quantitatively, i.e. in terms of the amount of foreign language exposure received by students. The exposure to a language in CLIL programmes differs in length as well as in intensity, and thus they vary from short-term to medium-term or long-term and from low-intensity to high-intensity programmes. Despite the many variants, what unites CLIL programmes in Europe is that they are generally clearly content-driven, with the curriculum of the content-subject being taught in the foreign language.

Forms or models of CLIL are many. Varying types of CLIL include examples such as language showers, CLIL camps, student exchanges, local projects, international projects, family stays, modules, work or study abroad, and various forms of immersion such as partial, total, two-way and double immersion (Mehisto et al 2008: 13). Illustrative and concrete examples of curricular models of CLIL at primary (5–12 years), secondary (12–19 years) and tertiary level are given below (for more detailed descriptions see Coyle et al. 2010: 18–26):

At primary level:

- Model A1 Confidence-building and introduction to key concepts
- Model A2 Development of key concepts and learner autonomy
- Model A3 Preparation for a long-term CLIL programme

At secondary level

- Model B1 Dual-school education
- Model B2 Bilingual education
- Model B3 Interdisciplinary module approach
- Model B4 Language-based projects
- Model B5 Specific-domain vocational CLIL

At tertiary level (higher education)

- Model C1 Plurilingual education
- Model C2 Adjunct CLIL
- Model C3 Language-embedded content courses

Although the titles of CLIL models, some more illustrative than others, alone do not convey e.g. the contents, exact objectives or implementation time, these examples give some insight into the many possible implementation types of CLIL. Generally speaking, however, primary-level CLIL seems preparatory by nature, aiming, among other things, at increasing motivation towards language learning, and involving the use of both the first language and CLIL language. While the aforesaid might apply to a certain extent to

secondary-level CLIL as well, the learners usually already have some skills in the CLIL language, and thus implementations can be more sophisticated and more demanding cognitively; they are often driven by wish to prepare students for future education and working life where language skills are needed. In higher education especially, “the position of CLIL is clearly at an exploratory stage”, Coyle et al. state (2010: 25); although English is increasingly used as a vehicular language, this does not equal the adoption of CLIL, if CLIL is understood to involve not only content learning but also language learning objectives (see Coyle et al. 2010: 24, 26). Similarities can be seen between present CLIL models and those of Content-Based learning where, according to Fortanez-Gómez and Ruiz-Garriado (2009: 71), the three main types were: the theme-based model (cf. model A1), the sheltered-model and adjunct courses (cf. model C2).

## **2.2 Theoretical framework of CLIL**

Theorizing and conceptualising CLIL has been attempted many times with varying success and results, and the process seems to be still under way, as illustrated, for example, by an on-going (2011–2014) research project titled “Language and content integration: towards a conceptual framework”, funded by the Academy of Finland (ConCLIL). This state is understandable considering the relative novelty of CLIL as a phenomenon and that, as an umbrella term covering a wide range of educational approaches, CLIL can be understood in many ways and implemented for different reasons with varying emphases. This poses challenges for creating a theory for CLIL. While a comprehensive CLIL theory might not yet exist, the need for developing one is evident and noted (see Dalton-Puffer et al. 2010: 288–289). A theoretical framework for CLIL must take into account the nature of its integrative learning, i.e. both general learning theories for content learning and second language learning / acquisition theories are needed (see Coyle et al 2010: 3, 27). However, as the concept of CLIL has been developed, CLIL has come to mean more than integrating only language and content in a manner that is content-focused or language-focused or both. The dual content-language focus inherent in CLIL has been extended to triple-focus with cognition as an additional relevant element, and even further to include a cultural aspect as a fourth focus. Many attempts to conceptualize CLIL (e.g. the 4Cs Framework) and to help achieve good practice in it (e.g. the CLIL quality Matrix) have been made. The CLIL Compendium with its dimensions or reasons for CLIL presented earlier (2.1.4) can be seen as one attempt; the CLIL Compendium was described as “a foundation by

which to build a greater understanding of the potential of CLIL”. Currently, the framework for CLIL can be seen to consist essentially of the 4Cs Framework, the Language Triptych and the CLIL Matrix, conceptual tools for planning CLIL teaching (Coyle et al. 2010; Markkanen 2012: 41) that build on theories on learning and language learning. I will now first look at the theoretical thinking behind CLIL starting with the theoretical background of content learning in CLIL and then moving on to the theoretical background of language learning in CLIL. Next, I will discuss how CLIL has been conceptualized, presenting first the CLIL quality Matrix with elements and parameters (not to be muddled up with the CLIL Matrix), then the 4Cs Framework with its four principles and next the CLIL Matrix and finally the Language Triptych. Furthermore, I will briefly deal with features of CLIL that are considered important for quality CLIL.

### **2.2.1 Theoretical influences behind content learning in CLIL**

Content learning in CLIL draws on general theories on learning, essentially on socio-cultural, constructivist understanding of learning, as developed by e.g. Bruner, Piaget and Vygotsky (Coyle et al. 2010: 3), a dominant view at present. Coyle et al. also refer to related areas such as multiple intelligences (Gardner), integration (Ackerman) and learner autonomy (e.g. Holec, Gredler, Kukla) as having had important roles “in examining ways to raise levels of curricular relevance, motivation and involvement of learners in their education”. Socio-constructivist perspectives on learning, as described by Coyle et al. (2010: 29), see student experience as central and encourage active student learning. The focus is on learning that is interactive, mediated and student-led. This requires social interaction between learners and teachers and scaffolded learning by an expert – be it the teacher or other learners or possibly some other resource. When dealing with new knowledge, i.e. cognitive challenge, learners are engaged in interaction with experts and peers to develop their individual thinking. Vygotsky’s term ‘zone of proximal development’ (ZPD) describes learning which is challenging but remains within the potential of the individual if only appropriate help or support is available. Consequently, from such a socio-constructivist viewpoint, according to Coyle et al. (2010: 29), the teacher’s role is to facilitate “cognitive challenge within an individual’s ZPD.” The teacher should maintain “a balance between cognitive challenge for learners and appropriate and decreasing support as learners progress.” Developing and summarizing the aforesaid, Coyle et al. state that effective content learning requires

that learners are cognitively engaged. Active involvement of learners by the teacher and developing of metacognitive skills (e.g. learning to learn) raising self-awareness of learning enable learners to reflect on and articulate their own learning. Characteristics of interactive classrooms include group work, student questioning and problem solving.

Highlighting the importance cognitive engagement as well as development of higher-order thinking and problem-solving skills, Coyle et al. (2010: 30) consider it essential to integrate them with content learning, proposing “a thinking curriculum for CLIL.” Thus, CLIL can be seen to have “a clear triple focus on content, language and cognition” (p.15). To identify the cognitive and knowledge processes that are associated with the CLIL content, they refer to Blooms taxonomy, later revised by Anderson and Krathwohl (pp. 30–31). Bloom outlined six thinking processes which are referred to as the cognitive process dimension in the updated version. It consists of lower-order thinking (or processing), i.e. remembering, understanding and applying, and higher-order thinking, i.e. analysing, evaluating and creating. The later revision added the knowledge dimension providing a framework of different types of knowledge: factual, conceptual, procedural and metacognitive.

### **2.2.2 Theoretical influences behind language learning in CLIL**

How languages are learned remains still a matter of debate, as research, active and productive as it has been in the past decades, has not yet enabled researchers to reach “a unified or comprehensive view” on the matter; different theoretical approaches and perspectives that can be broadly viewed as linguistic, psycholinguistic and sociolinguistic theories of second language learning (SLL) exist according to Mitchell and Myles (2004: 2). With no single theoretical position dominating and new theoretical orientations still appearing Mitchell and Myles “incline towards pluralist view of SLL theorizing”. SLL and second language acquisition (SLA) are often seen as two distinct ways of developing language ability (see e.g. Krashen 1981: 1), although sometimes the terms are also used interchangeably (Mitchell and Myles 2004: 6). In CLIL language development has traditionally been seen as language acquisition, although more recent and balanced views emphasize the need to also consciously focus on language learning.

Canadian immersion education has been referred to as “one of the prime conceptual reference points (in the beginnings) of European CLIL” (Dalton-Puffer et al 2010: 7).

According to Marsh (1999: 28–29), research on immersion in Canada, having helped to substantiate “why and how such a method boosts language acquisition”, has provided some research base for CLIL justifying its introduction. He, however, reminds of the fact that immersion only represents one specific approach among the many types of CLIL in Europe. Nevertheless, CLIL is often seen as a kind of language bath, an environment providing conditions for naturalistic language learning, i.e. learning through language acquisition as opposed to explicit instruction (Dalton-Puffer and Smit 2007: 8; Dalton-Puffer et al. 2010: 6).

Communicative Language Teaching (CLT), or the Communicative approach, emphasizes meaningful communication as crucial for language learning (Dalton-Puffer and Smit 2007: 8). In CLIL language use can be seen as meaningful and purposeful in that language is used as a tool for learning subject content rather than seen as the target of learning. Another similarity between the approaches is that they regard communicative competence as central or ultimate aim of language learning (p. 9). Communicative competence, based on Hyme’s theorizing, is acquired through participation in real communicative events. The principles for communicative language learning (Savignon 2004, cited in Coyle et al. 2010: 32–33) are relevant also for CLIL “since language learning is conceptualized within authentic contexts for use” (Coyle et al. 2010: 33). However, while Coyle et al. (2010: 5) regard CLT as “one step towards providing a more holistic way of teaching and learning languages”, according to them it “has been insufficient in realizing the high level of authenticity of purpose which can be achieved through CLIL”, which can be seen as a major difference between the approaches.

CLIL can be linked to and seen as influenced by the Natural Approach (Dalton-Puffer et al. 2010: 6), originally formulated by Terrel and later co-developed by Krashen and his Monitor Model. Although Krashen’s ideas have been later criticised and reviewed, his core ideas have been and remain of importance for CLIL (Marsh 1999: 27). His theory of SLA (e.g. 1981, 1982) consists of five main hypotheses (1982: 10–32) of which I refer to four. As a fundamental starting point, Krashen distinguishes between language acquisition and learning as two ways for adults to develop competence in a language (the Acquisition-Learning hypothesis). The former is a subconscious process, implicit learning, comparable to the way infants acquire or ‘pick up’ their first language as a

result of meaningful interaction in the target language without being consciously aware of grammatical rules of the language. The latter, language learning, refers to a conscious process, usually aided by formal instruction, resulting in knowledge about the language, i.e. rules or grammar. Krashen considers acquisition more important than learning. According to his Input hypothesis, language acquisition takes place as the learner receives “comprehensible input“, i.e. language that is understandable, but a little beyond ( $i+1$ ) the acquirer’s current level ( $i$ ) of competence. For Krashen, such input, not language teaching, is the main factor leading to successful acquisition; and acquisition is behind initiating utterances and fluency, whereas consciously learned language, language knowledge, acts only as an editor or monitor under certain conditions (the Monitor hypothesis). Another essential factor playing a facilitative role in successful SLA relates to affective variables (motivation, self-confidence, anxiety). According to the Affective filter hypothesis, high levels of anxiety and low level of motivation and self-confidence raise the affective filter, which hinders using comprehensible input for acquisition, whereas positive affect helps in language acquisition.

However, there has been significant development and rethinking of these ideas within the discipline of SLA during at least the last 25 years, as Dalton-Puffer et al. point out (2010: 7), giving the Interaction hypothesis by Long and the Output hypothesis by Swain as important examples. According to Swain, output, i.e. producing language, is essential for effective language learning in addition to input (Marsh 1999: 27). It is important for many reasons (Johnson 2008: 91–92): It provides practice contributing thus to the development of fluency; and furthermore, as producing output is more difficult than understanding input, it forces deeper processing of the language in learners. This mental activity “will result in the expansion of their command of linguistic means and the deeper entrenchment of what they already know” (Dalton-Puffer et al. 2010: 7). However, as Marsh notes (1999: 27), instead of being seen as refutation of Krashen’s work, Swain’s ideas concerning output can be seen as a view on how language learning process can be enhanced. The obvious implications for CLIL, according to Marsh, are that a learner should be regarded as an active user of a foreign language and given opportunities to “convert comprehensible input into forms of output” rather than viewed as a passive recipient of teacher lecturing.

While CLIL may have started with Canadian immersion as an important conceptual point of reference and the theorems of the Natural Approach, moving away from relying only on these can be detected, according to Dalton-Puffer et al. (2010: 7–8), with a shift towards seeing also language learning as a contextual and social phenomenon, instead of viewing it only or predominantly as an individual, cognitive achievement (see also Dalton-Puffer and Smit 2007: 10–11). Coyle et al. (2010: 32) mention socio-cultural theory, interactionism and connectionism as recent general learning theories that have started to influence on reconceptualising how language learning and teaching can be effective.

Also in the never-ending debate of language education on the primacy of the ‘focus on form’ (FoF), i.e. linguistic (grammatical) features of the language, vs. ‘focus on meaning’, i.e. message or content, in which CLIL has been seen as representing the latter school of thought (focus on meaning) with e.g. CLT basing on Krashen and others, CLIL seems to have found a new balance. For example, a “counterbalanced approach”, formulated by Lyster in 2007, gives equal weight to both meaning focus and form focus in immersion education (Dalton-Puffer et al. 2010: 7). Referring to Lyster and based on her own study on teachers’ input in CLIL lessons that showed “significant concern for meaning but not for form”, Pérez-Vidal (2007: 50) concluded that “there seems to be a need for introducing FoF approaches to complement current practices in CLIL teaching”. In a similar vein, according to Coyle et al. (2010: 35)

in CLIL contexts it is not a question of whether to focus on meaning *or* form but rather that it is fundamental to address *both*, the balance of which will be determined by different variables in specific CLIL settings.

### **2.2.3 Conceptualising CLIL: elements or principles behind features**

The CLIL Quality Matrix (cf. the CLIL Compendium) is an example of an attempt to build a framework based on *core elements* of CLIL and a set of *parameters*. This “four-dimensional core framework” is formed when four core elements, i.e. Content, Language, Integration and Learning, are realised through four parameters, i.e. Culture, Communication, Cognition and Community, resulting in a matrix array with 16 indicators. Each quality indicator, e.g. that of Content-Culture, provides four brief pieces of information related to a given aspect of CLIL: an introduction, an example of application, questions, and extra information. Launched in 2006, the CLIL Matrix is

designed with the purpose of facilitating successful implementation of CLIL to achieve good CLIL practice; it is “an awareness-raising and training tool” especially for teachers (see CLIL Matrix: User guidelines, homepage).

The above elements and parameters show also in the 4Cs Framework (see Figure 1), a conceptual tool developed by Coyle, which has been applied to CLIL. It integrates four “building blocks” or “major components” which are: Content (subject matter), Communication (language learning and using), Cognition (learning and thinking processes) and Culture (developing intercultural understanding and global citizenship) (Coyle et al. 2010: 41, 53–55; cf. Coyle 2006: 9–10). According to Coyle (2006: 9), the framework “takes account of integrating learning (content and cognition) and language learning (communication and cultures).” The abovementioned elements (four Cs) and specific contexts where integrative learning happens are seen as symbiotically interrelated (Coyle et al. 2010: 41). According to the 4Cs Framework, it is as a result of this symbiosis that effective CLIL takes place, through:

- progression in knowledge, skills and understanding of the content;
- engagement in associated cognitive processing;
- interaction in the communicative context;
- development of appropriate language knowledge and skills;
- the acquisition of a deepening intercultural awareness, which is in turn brought about by the positioning of self and ‘otherness’. (Coyle et al. 2010: 41)

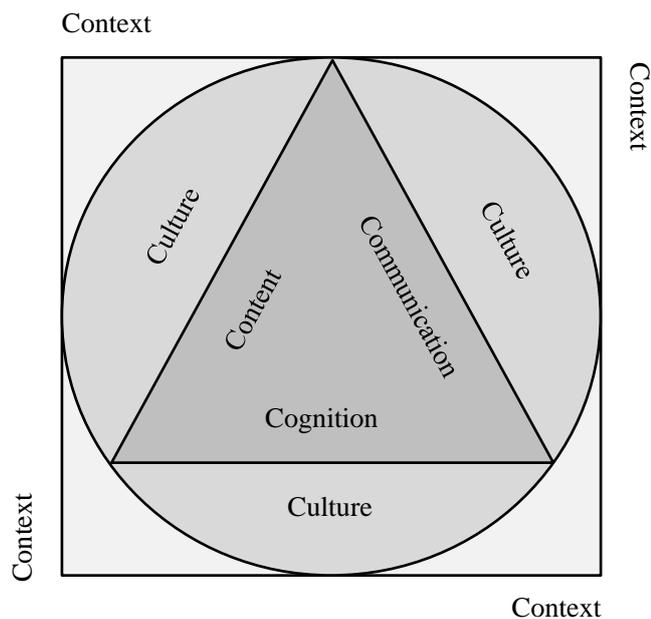


Figure 1: The 4Cs Framework (Coyle et al. 2010: 41)

Thus, and the above said summarized, CLIL can be viewed as involving "learning to use language appropriately whilst using language to learn effectively" (Coyle et al. 2010: 42). 'Communication' and 'language' as terms are used interchangeably.

The Language Triptych is a conceptual tool for CLIL teachers to help in planning with the purpose of linking the content and cognition with communication (see Figure 2). As described by Coyle et al. (2010: 36), the Triptych

has been constructed to take account of the need to integrate cognitively demanding content with language learning and using. It provides the means to analyse language needs across different CLIL contexts and transparently differentiates between types of linguistic demand which impact on CLIL.

The Triptych helps to analyse the CLIL vehicular language from three interrelated perspectives: language *of* learning, language *for* learning and language *through* learning.

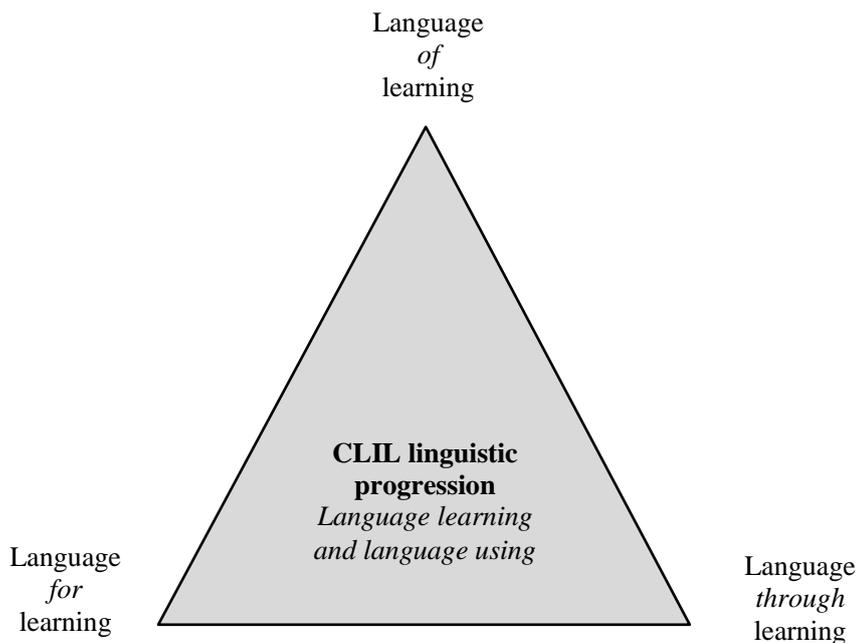


Figure 2: The Language Triptych (Coyle et al. 2010: 36)

**Language of learning** (Coyle et al. 2010: 37, 60–61) refers to language that learners need to be able to access and deal with the knowledge and skills related to the subject matter to be learned. In order to identify the language essential for learning the content, i.e. content-obligatory language, it is useful to recognize the type of language (linguistic genre), e.g. language of music theory, the content may be linked to. Content-obligatory language means not only key vocabulary and phrases related to the content but also the specific kind of language with certain grammatical demands the learners need to use to

learn, e.g. the language of discussing, describing, defining, analysing, explaining. The demands of the content primarily dictate linguistic progression, e.g. the order and depth of the grammatical aspects of language such as past tense to be covered to enable learning. **Language for learning** refers (Coyle et al. 2010: 37, 62) to the kind of language needed to operate more fully and successfully in a foreign language environment. It enables learners to carry out tasks and activities such as reading, group work, writing a report. Learners need to be supported in the challenge of learning to use the language. Learning metacognitive strategies, e.g. learning to learn, reading strategies and speech acts relating to the content, such as describing or arguing, is important. According to Coyle et al., the language for learning is likely to be “the most crucial element for successful CLIL” (p. 62). **Language through learning** (pp. 37, 63) is based on the principle that active involvement of language and thinking is necessary for effective learning. In CLIL settings, new language may emerge, unplanned and spontaneously, through learning as it progresses. This emerging new language, un-predetermined learner input, needs then to be “captured, recycled and developed strategically by teachers and learners” for it to become part of the learners’ repertoire helping them progress both in their content learning and language learning processes. Apparently, the language for learning and language through learning could be also referred to as content-compatible language (p. 59).

The CLIL Matrix (see Figure 3), an adapted version from is Cummin’s 1984 model, helps in balancing linguistic and cognitive demands.

Cognitive demands	HIGH	2	3
	LOW	1	4
		LOW	HIGH
		Linguistic demands	

Figure 3: The CLIL Matrix (Coyle et al. 2010: 43)

According to Coyle et al. (2010: 44), the quadrant 1 with low cognitive and low linguistic demands might be a starting point to build confidence in learners but preferably only a transitory step before moving towards quadrant 2. Focusing on quadrant 2 ensures that learning is not hindered by the learners' language levels that are often lower than their cognitive levels. Progressing in language learning while maintaining cognitive challenge helps learners to gradually move to quadrant 3. High linguistic demands might be appropriate only when focus on linguistic forms is necessary to help learning.

The four Cs of the Framework by Coyle can be regarded as the principles in CLIL (García 2009: 213; Mehisto et al. 2008: 31). These four principles should be taken into account when planning a CLIL lesson; they are behind or “drive” the six main core features and up to 30 sub-features (Mehisto et al. 29–31). The main features that a CLIL teacher should consider are: Multiple focus, Safe and enriching learning environments, Authenticity, Active learning, Scaffolding, and Cooperation (Marsh et al. 2010: 33). Mehisto et al. (2008: 27–30) explain these main features by listing 3–6 points or sub-features for each, giving a total of 30 “core features of CLIL methodology”. These are “[e]ssential elements of good practice in CLIL and education in general”, “strategies” that “support the successful delivery of CLIL lessons” (p. 27). While the CLIL approach is flexible and there is “neither one preferred CLIL model, nor one CLIL methodology” (Coyle et al. 2010: 48), apparently, ideally all or as many as possible of these features should be present.

As shown above, important work has been done in attempting to define how CLIL could or should ideally look like in practice. However, while also Dalton-Puffer et al. (2010: 284) admit that, for example with the Coyle's conceptualisation of four Cs, “the multidimensionality of CLIL as an educational concept has been considerably elaborated”, it seems that such “expert-designed CLIL concepts” may not always be compatible with the reality of how CLIL is actually implemented in various contexts (see Dalton-Puffer et al. 2010: 6, 284–285).

### **2.3 Content learning in CLIL**

Before dealing with aspects of the learning of content, i.e. content learning, in CLIL, I will briefly consider the content of learning, i.e. what may constitute content in a CLIL

context, and the relationship between content and language in CLIL. Although there is great flexibility in selecting the content, the appropriateness of a given content matter depends on the context, as it is influenced by many contextual variables such as “teacher availability, language support, age of learners and the social demands of the learning environment” (Coyle et al. 2010: 27–28). For example, in a Eurydice research survey on European CLIL in primary and secondary education in 2004–2005, according to Fortanet-Gómez and Ruiz-Garriado (2009: 55–56) few differences could be found between primary and secondary education in terms of the most commonly used CLIL subjects, whereas great variation existed between schools or regions in most countries, because of the fact that any subject from the curriculum can be chosen. In primary education the choice of subject depended on the country, which was the case to some extent also in secondary education, where certain subjects (e.g. science subjects), however, were more found to be more frequently used in CLIL than others (artistic subjects, physical education). The conclusion concerning secondary education was that “even if the general results show some subjects which are more widely used in CLIL provision, probably every single subject is feasible to be part of the CLIL approach.” In Finland, where subjects can be chosen (Eurydice 2006: 24), the most common subjects taught in English in comprehensive school and upper secondary school have been surveyed in 1996 and in 2005. According to Marsh, Järvinen and Haataja (2007: 69–70) in upper secondary school, for example, the ranking of all subjects in 2006 was as follows: 1) history, 2) biology, 3) physics, 4) chemistry, 5) mathematics, 6) geography, 7) philosophy, 8) visual arts, 9) religion 10) music, physical education, social studies. These surveys indicated an overall tendency to move towards more abstractive subjects, particularly in comprehensive schools. Take the subject of music for example, although the changes in its position may not be the most unambiguous indicator of this trend at all levels of education. However, the subject of music is of interest for this study. Music was ranked second in 1996 and eighth in 2005 in primary school; in lower secondary school, however, quite interestingly eighth in 1996 and fifth in 2005 and in upper secondary school eighth in 1996 and tenth in 2005. However, while a specific curricular subject such as music or physics may be well selected as content, the choice of content can go beyond that: content can also be thematic, cross-curricular and interdisciplinary, as Coyle et al. (2010: 27–28) point out. Depending on needs, a CLIL approach is chosen that focuses on both content and language or that is more content-led or more language-led.

CLIL programmes or models can be categorized as mainly content-driven or mainly language-driven. In Europe, CLIL seems to be mostly content-focused, apparently for the reason that when CLIL is implemented, “existing national content-curricula, or parts thereof, tend to be enacted in a second or foreign language without curricular adaptation.” (Dalton-Puffer and Smit 2007: 12). According to Dalton-Puffer (2007: 5), the relationship between content and language in CLIL has been and still is a major concern and challenge. The question of which aspect is more important has been a source of tension and conflict. The concern expressed by content teachers is that using a foreign language may have negative consequences on both content coverage and depth. The concern could be expressed in the form of two questions. Firstly, will the use of a foreign language result in a slower speed of teaching and learning so that less content can be covered? Secondly, will the student’s (and teacher’s) lower foreign language proficiency result in simplification of teaching and less deep level of cognitive processing of content? (cf. Marsh 1999: 70; Dalton-Puffer 2007: 5) The answer to both questions seems to be affirmative, but more research is needed (Marsh 1999: 70). Research findings on immersion suggest that temporal slowdown in the learning of content may occur in the initial stages of immersion, but the long run the content mastery does not differ from that of mother tongue instruction (Marsh 1999: 69). These findings could possibly be applicable to CLIL. Dalton-Puffer (2008: 4), while admitting that contrary evidence also exists and that tendencies of conceptual simplification have been observed, states that recent studies on CLIL content outcomes are, generally speaking, positive and most show that “CLIL learners possess the same amount of content knowledge as their peers who were taught in the L1”; CLIL students have even outperformed peer controls.

## **2.4 Language learning in CLIL**

In discussing language learning in CLIL, I will quite briefly overview language outcomes in CLIL that research has revealed and then pay attention to vocabulary learning, as it is considered essential in language learning, and as it was an important secondary aim in my CLIL teaching experiment. First, however, I will shortly look at language learning in CLIL from a more general viewpoint.

Despite the defined nature of CLIL as dual-focused approach where ideally both content and language are learned, learning in CLIL often is or has been content-led with language-goals not being defined or present. For example, Dalton-Puffer states:

At present, at least in Austria, a CLIL curriculum is defined entirely through the curricula of the content subjects, with the tacit assumption that there will be incidental language gains. But why should we be doing CLIL at all if there are no language goals present? (2007: 295)

She continues to argue strongly for developing language curricula for CLIL programmes with concretized goals in speaking, writing, reading and listening. Also Dalton-Puffer et al. (2010: 284) point out, that, if CLIL is seen “first and foremost construed as a language teaching and/or learning strategy”, and it certainly seems to be considered as an important tool of European multilingual language policy, then language learning goals should be developed. According to them, the goals expressed in CLIL compendium are too general. However, as CLIL models vary, defining precise language goals seems very difficult. The Language triptych by Coyle can be viewed as an attempt to answer the need to consider language goals more specifically on a general level.

### **2.4.1 Language outcomes in CLIL**

The outcomes of CLIL that are commonly cited, according to Marsh (1999: 75), include achieving a wider vocabulary and developing in listening and speaking skills. Language learning can be seen as consisting of listening and reading, referred to as receptive skills, and speaking and writing, considered productive skills. It has been argued that the productive skills of CLIL learners tend to be weaker than receptive skills (Swain 1996, cited in Marsh 1999: 77). However, Coyle et al. (2010: 140), after critically reviewing some studies with CLIL groups and non-CLIL control groups also pointing out some limitations, conclude that “[t]he language benefits of CLIL-programmes are clearly demonstrated by these evaluations”, both in receptive and productive skills. Dalton-Puffer (2008: 5) lists language competencies that are favourably affected by CLIL: receptive skills; vocabulary; morphology; creativity, risk-taking, fluency, quantity (in speaking); emotive / affective outcomes. Unaffected (or indefinite due to lack of sufficient research) language competencies, according to her, are: syntax, writing, informal/nontechnical language, pronunciation, pragmatics. Referring to many researchers, Dalton-Puffer (pp. 5–6) continues that while CLIL seldom offers the same

amount of exposure to the foreign language as immersion programmes, in which students have obtained native-like competence in listening and reading, CLIL programmes “do contribute to the passive language skills by enlarging the number of different speakers which learners are confronted with face-to-face and by (potentially) offering additional reasons for reading. Regarding speaking, “CLIL students often display greater fluency, quantity and creativity and show the kind of risk-taking often associated with good language learners.” This apparently is associated with the observed positive affective effects of CLIL: “the learners seem to lose their inhibition to use the foreign language spontaneously” after some time spent in CLIL lessons. However, the greatest language gains are “undoubtedly” in the area of lexicon.

### **2.4.2 Vocabulary learning**

I will pay some specific attention to vocabulary acquisition and learning, as students’ vocabulary development through acquisition from speech and through possible self-learning from the vocabulary handouts provided was one central aim in my CLIL teaching experiment, although it was secondary to the aim of content learning. I will rely mostly on Schmitt’s (2008) recent review article overviewing current research on second language vocabulary learning and, summarizing it, mention central general points I consider relevant.

Vocabulary is a crucial part of language competence. While upon this a general and wide agreement prevails, the question of how vocabulary is best acquired or learned is still unclear (Schmitt 2008: 329; Järvinen 1999: 52). Many contributing factors need to be considered, and a broad view of vocabulary learning is useful. As a general starting point, the distinction between implicit and explicit knowledge or learning is made in learning in general as well as in second language learning; these two types of learning are usually understood as, if put simply, unconscious and conscious learning (for details see e.g. Järvinen 1999: 37–49) or incidental and intentional learning (Schmitt 2008: 329), respectively. Similarly, vocabulary learning can be implicit / incidental or explicit / intentional, both of which are needed in vocabulary learning programmes (p. 329), as they are complementary, and also “positively require each other” (p. 353). Intentional and incidental vocabulary learning can be integrated in a balanced manner e.g. by an approach, suggested by Nation (2001, as cited in Schmitt 2008: 329, 343–346), consisting of four learning strands: meaning-focused input, meaning-focused output,

language focused learning, and fluency development. Using both intentional and incidental ways to learn increases engagement with words, which is essential for maximizing vocabulary learning; and a large vocabulary is essential to function in English (Schmitt 2008: 329).

Based on the available research, it can be stated (Schmitt 2008: 329–331) that to understand written discourse, a learner should know 98–99% of the lexical items (single words and multi-word phrasal items) encountered. A 98% coverage figure would mean that one word in 50 is unknown. For listening comprehension, 95% coverage, if not lower (90%), as suggested by some studies, might be adequate, although not enough evidence is currently available to confidently establish a coverage figure for listening. A conservative conclusion could be that for good (i.e. 98% coverage) comprehension in reading 8000–9000 word families are needed, and for oral discourse “perhaps as many as 5000–7000 families”. A word family includes the root form (e.g. *improvise*), its inflections (*improvised*, *improvising*, *improvises*), and regular derivations (*improvisation*, *improviser*, *improvisational* / *improvisatory*). Listening is enabled by having a vocabulary of 6000 word families, which entails knowing about 28 000 individual word forms, according to calculations by Nation (2006, as cited in Schmitt 2008: 331–332).

The quantity of lexical items is an essential part of language competence, but equally important is the quality or ‘depth’ of vocabulary knowledge, which includes many aspects of ‘word knowledge’ (Schmitt 2008: 333). The first and most essential lexical aspect is knowing the spoken/written form and meaning of a word, which is often considered ‘learning’ a word; however, while acquiring such a basic knowledge may enable recognition, a deeper knowledge about lexical items is needed, especially for a productive use. A good description of the range of aspects related to knowing a word is provided by Nation in Table 1 below (Nation 2001, as cited in Schmitt 2008: 333–334).

According to Schmitt (2008: 334–335), some of these aspects of word knowledge are more easily learned intentionally, such as the meaning and form of a word; however, the more contextualized aspects, such as collocation and frequency, are more difficult to teach explicitly. They probably require a great deal of exposure to the second language (L2) to become acquired. Thus, in vocabulary learning both explicit teaching and

repeated exposures to lexical items are needed. Table 1 shows also e.g. that the reason why lexical items need to be met many times to be learned, which is a generally known fact, is not only to strengthen the link between form and meaning, but also to help gain deeper knowledge of an item through learning about the other aspects of word knowledge. The incremental nature of vocabulary learning is evident. To learn to master the different aspects of word knowledge, a learner needs to encounter words in many different contexts, which “entails a long-term recursive approach to vocabulary learning” (p. 335). Moreover, when considering how deep word knowledge an individual has, it is worth bearing in mind that the receptive lexicon is always larger than the productive one. Also, the ability to use words in written and spoken discourse differs. Studies show that written vocabulary is larger than spoken one; similarly, written vocabulary recognition is higher than spoken recognition.

Table 1. What is involved in knowing a word

<i>Form:</i>	Spoken	R What does the word sound like? P How is the word pronounced?
	Written	R What does the word look like? P How is the word written and spelled?
	Word parts	R What parts are recognizable in this word? P What word parts are needed to express this meaning?
<i>Meaning:</i>	Form and meaning	R What meaning does this word form signal? P What word form can be used to express this meaning?
	Concepts and referents	R What is included in the concept? P What items can the concept refer to?
	Associations	R What other words does this make us think of? P What other words can we use instead of this one?
<i>Use:</i>	Grammatical functions	R In what patterns does the word occur? P In what patterns must we use this word?
	Collocations	R What words or types of words occur with this one? P What words or types of words must we use with this one?
	Constraints on use	R Where, when and how often would we expect to meet this word? P Where, when and how often can we use this word?
	(register, frequency...)	

R = receptive; P = productive

Having discussed the scope and nature of vocabulary learning, I will now look at some issues in vocabulary acquisition and pedagogy. First, the importance of focusing on word form in learning vocabulary, instead of considering learning the meaning paramount, is supported by research indicating that the word form causes trouble to L2 learners, according to Schmitt (2008: 335–336). Learners’ automatic and specialized processing of their first language (L1) that enable them to learn the L1 easily seems to

cause problems when they try to use this processing to learn a L2. Thus, learners need to develop a new processing system for L2. It has been found (de Groot 2006, cited in Schmitt p. 336) that “L2 words that match L1 orthographical and phonological patterns are easier to learn and are less susceptible to forgetting than L2 words that are atypical”. Consequently, although it has been argued by Ellis (1997) that form is primarily acquired through exposure, Schmitt, referring to research, argues for paying attention to learning form, particularly as knowing it can help in learning other aspects of vocabulary, such as additional polysemous meaning senses.

Second, the role and influence of the L1 in the learning and use of L2 vocabulary is significant in many ways, as was already referred to. Schmitt (2008: 337–338) gives examples on this referring to a number of researchers and their studies. For example, lexical errors in the L2 often are caused by L1 influence. Also, learners tend to use their L1 in learning an L2, especially commonly using bilingual dictionaries. Moreover, it has been shown that when learners process L2 lexis, the L1 is active. Thus, using L1 in second language learning seems appropriate, at least at some stages of the vocabulary learning process; clearly beneficial this seems in establishing the initial form-meaning link.

Third, learner engagement with vocabulary is essential in vocabulary learning; and moreover, the quantity and quality of engagement as well as learner motivation are important factors. This could be a summary of what Schmitt (2008: 338–340) presents of engagement with vocabulary. He uses the term *engagement* to refer to and cover a range of involvement possibilities. Based on research literature, he lists e.g. the following as factors facilitating vocabulary learning:

- increased frequency of exposure;
- increased attention focused on the lexical item;
- increased noticing of the lexical item;
- increased intention to learn the lexical item;
- a requirement to learn the lexical item (by teacher, test, syllabus);
- a need to learn/use the lexical item (for task or for a personal goal);
- increased manipulation of the lexical item and its properties;
- increased amount of time spent engaging the lexical item;
- amount of interaction spent on the lexical item.

Seemingly, “anything that leads to more and better engagement should improve vocabulary learning,” as Schmitt states. As a conclusion, Schmitt (2008: 339–340)

considers “promoting engagement the most fundamental task” not only for teachers and materials writers, but also learners themselves. While materials and teacher may help learners to engage with new words, learners’ own motivation and attitude towards vocabulary learning also matter (p. 338).

I will now look at intentional learning of vocabulary, and then move on to incidental learning. The fact that intentional vocabulary learning is more effective than incidental one is clearly indicated by research, according to Schmitt (2008: 341); explicit focus on vocabulary “leads to greater and faster gains, with a better chance of retention and of reaching greater levels of mastery.” Thus, he concludes that an explicit component is needed in a vocabulary learning program. Schmitt (pp. 342–343) gives three pedagogical key principles that vocabulary research has suggested to support learning.

1. Use activities that maximize learner engagement with target lexical items.
2. Maximize repeated exposures to target lexical items.
3. Consider which aspects of lexical knowledge to focus on.

The first principle concerning learner engagement was already dealt with above, and so was, partially, the second principle. However, the number of repetitions needed was not discussed. Although exact number is difficult to define, a rough idea comes from Nation (2001) who, according to Schmitt (2008: 343), overviewed some studies, and found that five to over 20 encounters were needed to ‘learn’ words. The third principle relates to Nation’s four-strand approach, mentioned earlier, that can help in considering different aspects of lexical knowledge, as it “gives balanced attention to learning new information about lexical items, and then provides for consolidation and enhancement of that knowledge”. The approach includes: 1) meaning-focused input, 2) meaning-focused output, 3) language focused learning, and 4) fluency development. The first strand, meaning-focused input, is of special relevance, as it related to incidental learning that was the main strand in my CLIL teaching.

Incidental learning may compliment explicit learning of vocabulary importantly. Although “engagement-rich explicit exposure” more effectively promotes especially vocabulary learning, such exposure can only be achieved limitedly, Schmitt (2008: 346) notes. Thus, according to him, many of the encounters learners need to strengthen and deepen their vocabulary knowledge, must come through incidental learning, from the meaning-focused input strand. From the point of view of my CLIL teaching, incidental

vocabulary learning/acquisition from listening is interesting, as the students' language learning was mostly dependent on exposure to spoken teacher-input. While incidental vocabulary acquisition unfortunately has not been researched as much as incidental vocabulary learning from reading, some literature on it has appeared, most of which point to a low uptake rate according to Schmitt (p. 349). However, incidental learning can be improved by using intentional learning tasks afterwards; post-tasks seem to improve gains, not only from reading, but also from listening exposure (p. 352).

To conclude, in vocabulary learning both intentional and incidental approaches are clearly needed, as Schmitt emphasizes (2008: 353–354). While explicit teaching is efficient in many ways, it fails to provide enough recycling of words due to time constraints and to teach all types of word knowledge due to the difficulty of teaching them; thus, exposure to reading and listening is needed to consolidate and enhance the learning of explicitly taught vocabulary. As for incidental learning, words acquired incidentally are probably not learned well enough to enable their productive use, so intentional learning / teaching may be necessary. The nature of vocabulary learning is complex, and as a variety of affecting factors need to be considered, there can be no teaching methodology that alone would be the best, Schmitt (p. 354) recognizes. However, according to him, all effective vocabulary learning seems to be based on “the meta-principle of maximizing sustained engagement with the lexical items which need to be learned.”

## **2.5 CLIL in Finland**

The emergence of CLIL in Finland can be seen as a response to the demands of internationalization, and the interest in CLIL-type education could be found at grassroots, academic and top-down levels (Marsh et al. 2007: 64–65). In Finland, legislation has permitted the use of any language as the language of instruction since 1991. According to Marsh et al. (2007: 64), Finland is among the pioneers of the European CLIL, and CLIL-type provision is available in English, Finnish, French, German, Russian, Sami and Swedish; however, English is clearly the most common vehicular language, while French and German in particular are also used (p. 69). National surveys of CLIL in primary, lower secondary and secondary schools conducted in 1996 and 2005 indicate that the number of schools implementing CLIL

has decreased in a decade. In 1996, there were 121 schools (11.7%) and in 2005 only 106 (5.7 %) schools offering CLIL (p. 68). This is possibly because the fashion period has passed; also much of the initial CLIL activity was undertaken without professional teacher development (p. 68–69); also the lack of resources and support were possible reasons for the change (see Lehti et al. 2006, cited in Kangasvieri et al. 2011: 17). According to a survey conducted in 2009 on foreign language education – including immersion in domestic languages – foreign language education is given predominantly in elementary schools with ca. 60 % of municipalities; in lower secondary schools the percentage is 45% and in secondary schools ca. 25 % (Mustaparta 2011). According to Marsh et al. (2007: 67), the Finnish approach to CLIL is “eclectic” in that the intensity and scale of programmes varies at different educational levels. The aims determine the type of CLIL.

All in all, due to the diversity of foreign language education in Finland, it is very difficult to get a clear picture of CLIL provision (see e.g. Kangasvieri et al. 2011: 11). However, I will offer some examples. For example in the city of Jyväskylä, CLIL is implemented from the pre-school level to the secondary level: in the pre-school (Kortesuo Daycare Centre: 3–6 years, since 1999) CLIL can be characterized as ‘playing in English’; in the elementary school (Kortepohja School: grades 1–6, since 1991) CLIL is described as ‘being in English’; in the lower secondary school (Viitaniemi School: grades 7–9, since 2009) CLIL is viewed as ‘learning through English’; and in the upper general secondary school (Jyväskylän Lyseon lukio: grades 10–12, since 2001), where the international baccalaureate diploma programme -based teaching is offered, CLIL is considered ‘studying through English’ (Jyväskylä, CLIL teaching, partners ). Education and updating education for teachers teaching in a foreign language (CLIL teachers) has been available although provision has been limited (for more details see Järvinen 2011; Kangasvieri et al. 2011: 35–46). Juliet programme is an example of education for elementary school CLIL teachers (Pihko and Bursiewicz 2012). Shorter updating education programmes have also been organized, e.g. recently a 7 credit programme for elementary teachers and subject teachers by the University of Tampere in 2012 (CLIL 2012). CLIL-network, “a collaboration network for immersion teachers and teachers who teach in a foreign language in Finland”, has been established in 2005 (CLIL-Network). The same year saw the foundation of the Finnish Association of CLIL and Immersion Education (Suvikyky).

CLIL at the tertiary level seems to be at an exploratory stage (Coyle et al. 2010: 25) also in Finland (Rauto and Saarikoski 2008). Although Finland is the third European country as a provider of English-medium higher education (Maiworm and Wächter 2008, as cited in Saarikoski and Rauto 2010), this provision does not necessarily mean that CLIL is adopted, if it is understood as a dual-focus approach with aims of language skills development and support (see Coyle et al. 2010: 24, 26). Much of the potential of language learning in higher education is probably wasted, according to Saarikoski and Rauto (2010). They consider it problematic that foreign language -medium teaching (usually English), also the courses and modules that are part of Finnish degree programmes, typically does not incorporate comprehensive aims for language learning. This is the case, for example, in universities of applied sciences, as English-medium teaching has not been seen as a means to learn content and as an efficient “language shower”. Instead, foreign language teaching has been regarded mainly as a means to promote internationalization and student recruitment. Moreover, as a rule, students are not consciously guided in their language acquisition / learning process, rather the process is assumed to just happen if only enough of language input is available. Saarikoski and Rauto argue for adoption of CLIL also in higher education. They have experience of CLIL teaching in Vaasa University of Applied Sciences (VAMK) where they have been working in tandem as a language and as a content teacher, conducting CLIL teaching experiments and some research on it (VAMK CLIL research project 2006–2009; Rauto and Saarikoski 2008). VAMK has also organized a CLIL seminar in 2010 (CLIL Seminar at VAMK). Thus, VAMK is one of the pioneers in UAS CLIL.

## **2.6 Research on CLIL**

Initially, CLIL has drawn on the research on Canadian immersion (Marsh 1999: 29); research e.g. by Lambert and Tucker (1972), Swain and Lapkin (1982), Genesee (1987) and Lapkin, Hart and Swain (1991) has been applied to CLIL (see Coyle et al. 2010: 133). However, research on CLIL is becoming increasingly plentiful, although CLIL as such is still quite a recent phenomenon and thus, understandably, certain areas have been more extensively studied than others. The need for more research has been acknowledged in the past, for example at the end of the millennium by an international expert think-tank:

Initiatives should be made to include a wider range of expertise in CLIL than has been previously the case. Such expertise, generally research-driven, is needed to explore the multi-disciplinary and holistic features of CLIL. Objective empirical data are increasingly required to substantiate claims made for and against CLIL. The analysis of such data is instrumental in allowing informed decision-making on future development. (CEILINK Recommendations, Marsh and Marsland 1999a: 49)

While after this research has been increasingly done (Dalton-Puffer 2007: 297), the need for many areas of CLIL is still voiced (e.g. Dalton-Puffer et al. 2010: 282–289). For this study, I, instead of trying to list studies and names of CLIL researchers (except for some Finnish researchers) or even very specific research areas, consider sufficient to provide a general overview on the existing research on CLIL. In order to do this, I refer to Dalton-Puffer and Smit (2007: 12–15) who make a general, although inevitably simplified, categorization distinguishing four basic perspectives from which CLIL has been studied. These perspectives of a macro or micro view and process or product as the object of the study can be placed along two dimensions resulting in the macro-micro dimension and the process-product dimension. The process-product dimension as a horizontal line crossing the macro-micro dimension as a vertical line form four quadrants or areas of research. As reviewed by Dalton-Puffer and Smit, the research on CLIL has mostly focused on the macro half with the majority of publications being case studies or reports on the implementation of CLIL programmes in various contexts. These studies together with publications on CLIL-appropriate learning arrangements and task types mostly fit in the macro-process quadrant. The macro-product quadrant would incorporate “general guidelines on CLIL and descriptions of established CLIL programmes, their curricula and organizational structures, as well as CLIL teaching materials” (pp. 13–14). Moving on to the half of the micro perspective, included in the micro-product area are outcome studies on language attainment as well as content knowledge, of which the former are more numerous (p. 14). The fourth and last quadrant, combining the micro and process perspectives, is the area with least and the most recent research. First were some studies from North-America in the mid-1990s, but elsewhere studies of this area are available only in the 2000s (p. 15). After the review by Dalton-Puffer and Smit in 2007 (pp. 13–15), a more detailed and excellent overview of research on CLIL has been made more recently by Dalton-Puffer, Nikula and Smit (2010: 8–11), who also complemented the above-mentioned two-dimensional model with a third dimension, that of language-content, resulting in an improved three-dimensional model of the CLIL research space (pp. 9–10) (see Figure 4). This model helps to further categorize studies on CLIL: they can be positioned on either end or in

the middle of the language-content continuum, depending on whether their focus is on language or content, or both.

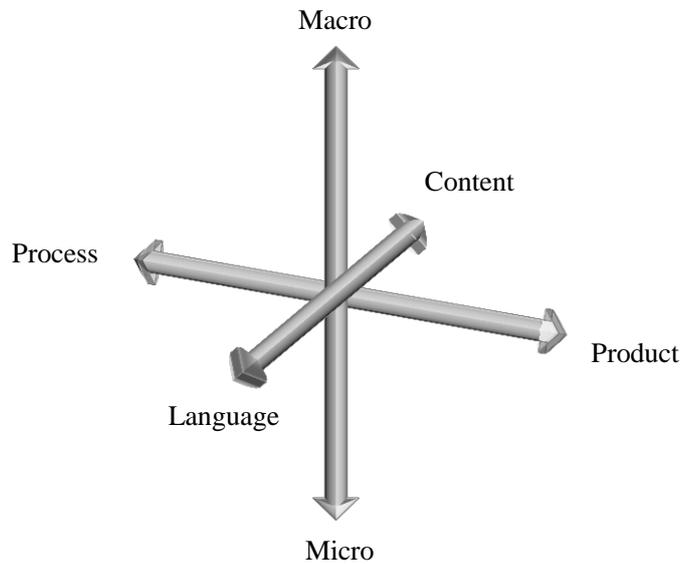


Figure 4: Three-dimensional CLIL research space (Dalton-Puffer et al. 2010: 10)

In Finland, CLIL has been studied e.g. by Seikkula-Leino (2002), Jäppinen (2002, 2003, 2005), Nikula (2003), Rasinen (2006) and Pihko (2007, 2010), Meriläinen (2008), Merisuo-Storm (2009) (for an overview see Markkanen 2012: 58–69, 71–72), Virta (2010) and Markkanen (2012). Of these the study (2010) by Pihko is of some interest, as she focused on how CLIL teaching was experienced by Finnish students in grades 7 and 8. CLIL in the context of universities of applied sciences has been studied by Rauto and Saarikoski (2008). They carried out an English-medium language supported content course as a co-operation of a content teacher and a language teacher. The learners were 3<sup>rd</sup> or 4<sup>th</sup> year mechanical engineering students whose language proficiency levels ranged between A2 to C1. According to Johnson and Rauto (2008), the aim was to study the effect of short-term exposure to the target language on the learner's language learning and identify possible learning problems. Some development in language performance was found, and moreover, the learners' language-learning motivation and their self-confidence as language learners were boosted. English-medium instruction did not impose any serious problems.

Piano playing as CLIL with the teacher as an action-researcher has been studied by Zdenek Vasicek (2007). Attempting to implement CLIL, he conducted a pilot CLIL-teaching project at the Primary Arts School in Tisnov in the Czech Republic during

2000–2007 involved 25 students, their age ranging from 9 to 24 years. The main question of his action research was as follows: Is the integration of the subject of piano playing with communication in a foreign language (English or German) suitable for the pupils? Such a pilot CLIL teaching experiment comes close to mine. Although instrumental studies are taught through a foreign language also in Finland, and at JAMK as well, which could be considered CLIL if the term is understood widely, I did not find Finnish studies on CLIL instrumental teaching, let alone CLIL studies with VS as content. Thus, my study is relevant, as it focuses on this specific area.

### **3 VAPAA SÄESTYS (VS)**

In this chapter I will start by defining the concept of *vapaa säestys* (henceforth mostly referred to as VS). Then, to provide a broader context in which to situate the current JAMK VS course, the implementation of which I will describe in 4.3.1, I will offer a short historic overview of VS. As VS is essentially a Finnish concept, and I write in English, I will look at to what extent VS has been discussed in English and what equivalents or translations are used for the term. Next I will look at and categorize previous studies on VS.

#### **3.1 What is VS?**

*Vapaa säestys* (VS), translated literally as *free accompaniment*, may be understood and defined in different ways depending on the context. In general terms, it is generally understood to refer such to solo (piano) playing or accompanying that is often ‘free’ of written music, unlike classical playing / accompaniment. The concept of VS has evolved from the 1960s when VS was first used for a subject taught to future music teachers in the department of school music of the Sibelius Academy in the original sense of “accompanying school songs freely without the music” (Vatjus 1996: 21) implied by the term; today its meaning is wider and more versatile.

##### **3.1.1 Defining VS**

Many attempts have been made to define VS over the years. The definitions of VS in music dictionaries are concise and old-fashioned (Iivari 2008: 7–8; Vatjus 1996: 6–8);

and while many additional, descriptions or definitions of VS can be found from numerous sources – such as VS study books (first by Hovi in 1983), studies on VS (first by Hukkinen in 1990), and VS examination standards (2006) – many of which a usually more extensive and more exact, individually these definitions too can also be criticised for being deficient (Ojala 2008: 9). Several earlier studies on VS have already discussed VS quite at length and in detail, addressing the concept of VS *per se*, the problems of definition and the question of whether the term is still appropriate or should be changed, as what it refers to has changed over time (for more details see e.g. Vatjus 1996, Sassali 2005, Iivari 2008, Ojala 2008); previous studies have also distinguished between VS as a concept or style of playing (e.g. Vatjus 1996: 79–86) and as a subject of study in music schools and institutes (Vatjus 1996: 27–60; see also Sassali 2005: 21–45). In order to sufficiently define VS from these two angles, I will quite briefly look at some selected recent sources I consider relevant.

On a general level, as described and defined by the Society of VS Teachers on their webpage, VS refers to “ability to create or reproduce music without written texture” (Vapaa säestys). Indeed, such ‘free’ music making, be it accompanying a soloist or solo playing, may mean playing solely by ear with no written music but also playing based only on melody and chord symbols or on melody or on chords. However, an ability to play creatively without written music is not born automatically but is rooted in knowledge, practice and acquired skills. Thus, quoting VS teachers, VS can be said to be about “combining creative expression with musician’s basic skills”. According to VS teachers, essential skills include understanding and mastering of the basic elements and general phenomena of music. As a subject of study, VS is described generally by VS teachers as “diverse, plural and adaptable to the student’s needs”. Due to the lack of detailed notation and consequent freedom of expression, VS essentially differs from and may sometimes be contrasted with classical music playing (see e.g. Ruismäki 1992: 377), which, while often highly creative and artistic in many aspects, is rather a matter of (re)playing existing notated music. VS “entails an aspiration towards a freedom of musical expression as experienced by the person involved in practicing VS”, according to Rikandi (2012: 28), who, referring to the definition of the aims of VS by the Society of VS teachers, sees and characterizes the goal of VS as “emancipatory, experiential” and “empowering” (p. 29). Although in principle not restricted to particular musical styles, VS probably most commonly draws on various pop and rock styles (Rikandi

2012: 18). VS can be studied with an instrument that can produce melody and harmony at the same time; while the piano is undoubtedly the most commonly used instrument, the guitar and the accordion are used as well. VS instruction can be given as private lessons, which is traditionally the case in instrumental studies, or as group as teaching, as is most often the case when VS studies, one or more courses, are part of other formal studies belonging e.g. to music teacher education or music pedagogue education.

The above characterizations were rather general by nature, at least for someone who is not familiar with VS. It might be helpful to continue to explain the concept further by showing some areas it is often said to consist of. According to Tenni and Varpama (2004: 6), VS is about:

- playing by ear without sheet music
- accompanying the melody with an improvised accompaniment
- accompanying the melody from chord symbols without a written texture using an appropriate style
- combining knowledge of different (musical) styles with musician's skill and creativity

Tenni seems to characterize VS in general terms. Another attempt to define VS is made by Ojala (2008: 9–13) who, considering VS as a subject of study, divides it into the following six areas:

- playing and accompanying from chord symbols
- playing and accompanying by ear
- improvisation
- transposition
- harmonization
- familiarization with various styles (of music)

More than one or possibly all of these areas may be practiced at the same time when playing, Ojala points out. Other categorizations have been made, depending essentially on whether VS is seen generally as a style of playing or as a subject of study. For example, Sassali (2005: 37–45) divides the contents of VS teaching in music institutes into six areas: playing a repertoire, harmonization, playing by ear, command of chords and chord progressions, transposition, and improvisation. Iivari (2008: 10–13) also has a division into six areas, similarly including playing by ear, harmonization, improvisation, and repertoire, but compared to Sassali, excluding transposition as well as command of chords and chord progressions; instead, Iivari lists playing from chord

symbols as well as accompaniment figures and comps. The contents of VS course at JAMK and how they can be categorized are described in 3.3.

### **3.1.2 History of VS in a nutshell**

The history and development of VS as a subject of study and its teaching in Finland have been discussed in detail and at length earlier (e.g. Pitkäpaasi 1993, Vatjus 1996: 18–26), and more general historic overviews on VS and also more recent trends and situation concerning VS teaching have been presented as well (e.g. Lehtipuu 2007: 21–25, Ojala 2008: 14–22) and, more specifically, in music institutes (Valkonen 2007). In order to situate the present study with its teaching experiment, suffice it to mention some facts concerning the origin of VS and general trends in its historic development in terms of the scope and contents of VS teaching.

The origin of VS dates back to the year 1957, when the teaching of a subject called improvisation first begun in the newly found department of school music of the Sibelius Academy; the name of the subject was changed to *vapaa säestys* in 1960 (Vatjus 1996: 18–19; Dahlsröm 1982: 190; see also Lehtipuu 2007: 21). Born out of the practical need to educate music educators (Vatjus 1996: 20), VS became a subject that was taught also in class teacher education in the 1970s, and since then, it has established its position as the most essential part of instrumental studies of class teacher education (Pitkäpaasi 1993: 1). After the mid-1970s, VS teaching has been given in adult education centers (*kansalaisopisto*) and in worker's institutes/night schools (*työväenopisto*) (Ojala 2008: 15). In the 1980s, VS gradually became a subject of study also in conservatories and music institutes (Vatjus 1996: 49, 96). In addition to Sibelius Academy, teaching of VS as part of music teacher education begun also in the university of Jyväskylä in 1982 and in the university of Oulu in 1993 (Ojala 2008: 14–15). The position of VS in music institutes, and more widely in general, improved in 2005 when the first national VS curriculum by The Association of Finnish Music Schools appeared ([updated 29.3.2006] Piano VS 2006); in addition, VS was integrated with classical piano teaching (Piano 2005). During the past two decades, the scope of VS teaching can be said to have undergone a major change from being “a form of developing practical piano skills in music teacher education to being a widely popular subject in extra-curricular music schools” (Rikandi 2012: 28).

Not only the scope of VS teaching has evolved; so has the content of VS. The name may have remained the same, but there is a great difference in how VS was understood in the 1960s and how it is understood today, in the 2010s. This has caused debate over the scope and name of the term (see e.g. Vatjus 1996: 79–91). According to Vatjus (1996: 19–20), originally VS as a subject of study for future music teachers was essentially about accompanying songs sung in school, also without notation. VS teaching consisted mainly of easy accompaniments, mostly comprising of the three primary chords (I, IV, V), and transposition. Chord symbols were not commonly used in the 1960s. Thus, one major change was in the 1970s when chord symbols became more general in school song books and consequently playing from chord symbols became part of VS teaching (see also Ojala 2008: 14). Another significant change in the content of VS teaching was in the 1970s and early 1980s when more and more popular music, jazz music and folk music was included (Sassali 2005: 21; Mattila 1997, cited in Ojala 2008: 14).

### 3.1.3 VS in English

VS is “a mainly Finnish (or Scandinavian) phenomenon” (Rikandi 2010a). Consequently, the concept does not have an exact equivalent in English and does not translate well into English. The English *keyboard harmony*, probably the closest and at least partial English equivalent, is often used as a translation, although the two terms do not mean exactly the same (Wikipedia, Vatjus 1996: 13–14; Lehtipuu 2007: 28–29); for example, unlike VS, keyboard harmony does not include improvisation and accompaniment patterns (Vatjus 1996: 13). Many translations into English have been offered, which could be seen as an attempt to place this (mainly) Finnish phenomenon into a larger, international context (Lehtipuu 2007: 28).

Being a Finnish concept, VS has been scarcely discussed or written about in English, which also partly accounts for the absence of a well-established translation. Instead of one, many competing English translations seem to co-exist. Few writings or articles and a doctoral dissertation on VS in English by the same author were found. Rikandi, a researcher into and teacher of VS, has first used *keyboard accompaniment* (2009) as a translation but then also *free piano* (2010a) as equivalent to the Finnish concept, when discussing Finnish piano pedagogy, as, according to her, “it gives the most, although not entirely, accurate description of the subject in question” (p. 162). Later on, however,

when writing about VS as a subject of study, she preferred the Finnish *vapaa säestys* (2010b), and eventually in her dissertation she used the acronym VS (2012). Similarly in this study, I have used and will use the Finnish *vapaa säestys*, in practice mostly VS for short (cf. CLIL), as it shows the uniqueness, (essentially) Finnishness of the concept (cf. ‘sisu’), that the mostly awkward and often partially misleading English equivalent and translations will not convey. Unambiguous and short, the acronym VS is thus, in my opinion, the least disruptive, i.e. the best and most convenient term to use when writing in English.

In absence of a well-established English translation, many terms such as the already mentioned *keyboard harmony*, *keyboard accompaniment* and *free piano* as well as *practical piano skills* are sometimes used (Rikandi 2012: 169; Rikandi 2010b: 36; Rikandi 2010: 162). These terms could be criticized for being too restrictive. While VS is most commonly practiced and studied with the piano or keyboard, other instruments that can produce melody and harmony simultaneously, such as guitar, accordion or kantele, are used as well. Therefore, the direct translation, *free accompaniment*, although perhaps slightly clumsy, is good in that it not only is non-instrument specific, as is the original Finnish term, but also conveys the fullness and originality of the concept. Another non-instrument specific translation sometimes used is *practical accompaniment* which conveys more accurately than the direct translation that VS, as a subject of study, is essentially about practical skills, such as accompaniment patterns for different music styles. On the other hand, *practical accompaniment* is close to *practical piano skills*. These two terms are close to the closest Swedish equivalent, *bruksklaver* or *brukspiano* (see Vatjus 1996: 15–16; Lehtipuu 2007: 29–30).

There seems to be uncertainty about what could be the best English term for VS (Lehtipuu 2007: 28–30); consequently, different translations for VS are used in different contexts. For example, the literal translation, *free accompaniment*, which seems to be a common translation in English VS course titles or descriptions of different music institutions, is used for example in Oulu university (Oulu) and by many UASs (e.g. Turku, North Karelia); however, sometimes also *keyboard accompaniment* / *free accompaniment* (Metropolia) or *keyboard harmony* (Tampere / TAMK) is used. In Sibelius Academy’s course descriptions *keyboard harmony* and *practical accompaniment* are both used, the latter especially in the context of the degree

programme of music education (Sibelius-Akatemia, see also Rikandi 2012: 170); the former name for VS was actually considered erroneous already in the 1990s by Holström-Ilves (now Holström) who had become familiarized with keyboard harmony in the U.S, and should have been changed according to her (Vatjus 1996: 13). Holström has been a teacher at the Sibelius Academy since 1983, specialising in VS and keyboard harmony. Both VS and keyboard harmony are taught at the Sibelius academy. In his teaching material, *Vapaa säestys ja improvisointi* (2006: 6) Tenni gives “*keyboard harmony, comping*” as an English translation. Later on, he has used a different translation and a paraphrase; when giving a presentation on VS in a conference of International Society for Music Education in 2009 (ISME) to a non-Finnish audience, his title was “Introducing Keyboard Accompaniment and Improvisation – Attaining Practical Piano Skills”.

### **3.2 Previous studies on VS**

To situate and also justify the present study, I will next take a look at the past research on VS and the many different perspectives from which VS has been studied so far. I will first give an overview of the previous studies on VS and briefly reflect on them; then narrow my focus on studies on piano VS which I group into broad categories; and finally, take a closer look at some studies most relevant from the viewpoint of the present study.

VS is still quite a recent research topic. The first studies are from the 1990s. Since then, the topic has become more and more popular and increasingly studied. The majority of the studies on VS, well over 30 in number, are master’s theses, mostly by music education students, but there are also some bachelor’s theses, and more importantly, two licentiate’s theses (Pitkäpaasi 1993, Ketovuori 1998) as well as one doctoral thesis written in English (Rikandi 2012), and in addition, some dissertations which, however, only touch on VS with their main focus being on a subject other than VS (Ruismäki 1991, Kosonen 2001, Vikman 2001, Oksanen 2003).

During the 1990s, at least 14 studies on VS appeared, 12 two of which were master’s theses and two licentiate’s theses. In 2000–2009, excluding the UAS theses, at least 21 master’s theses appeared: 16 with a focus on piano VS, and in addition, five studies on VS with other instruments such as the guitar (Snåre 2003; Jämsä 2006) and the

accordion (Laakso 2000; Hannula 2002; Hakala 2007). Quite surprisingly and innovatively, VS principles have even been applied in violin pedagogy in a UAS study (Lehtipuu 2007). Whether research into VS will still continue to grow in number this decade remains to be seen. It might be more probable that the pace is rather starting to slow. Most of the studies seem to have been published around and after the year 2005. The year was significant, because it was when the first official, national curriculum and examination standards for piano VS by the Association of Finnish music schools appeared. This not only strengthened the position of VS in music institutes (Ojala 2008: 16) but also made VS a topic of special interest and is likely to have caused an upsurge of new studies (see e.g. Iivari 2008: 14). Indeed, during the period of 2005–2008, 12 university master's theses on VS appeared; the top year of research was 2008, when four master's theses as well as two UAS theses on VS were published. In this decade, so far, a few studies have appeared, among them a dissertation written in English. It seems that in the 1990s most of the research on VS focused, quite understandably, on what could be seen as basic and general study with questions such as what is VS, or, how to teach it to various target groups. The first decade of this millennium was a time of more and more specialized focuses on VS, for instance, VS on other instrument than piano was an interest. The trend of narrowing the focus in the field of VS studies seems to continue, also with my contribution focusing on UAS students' experiences of learning VS content and English in English-medium CLIL teaching. I will now concentrate on and give an overview of VS studies with the piano as the VS instrument.

VS on the piano has been studied from many perspectives. The following is an attempt to roughly group the found studies on VS into seven broad main categories with subareas. Naturally, however, the studies could be categorized differently if another aspect of a given study was emphasized (see e.g. Iivari 2008: 14–15); thus, many studies might fit and some were put in one or more of the seven categories (e.g. Saunala, Pitkäpaasi).

First, VS pedagogy has been studied in terms of teaching VS to different target groups such as a group of adult learners (Hukkinen 1990), beginners (Palonen and Sorsa 1991), adult beginners (Pitkäpaasi 1993) and children (Linjama-Palonen 1993); as well as in terms of the development of teaching of VS pedagogy in the department of music education at the Sibelius Academy (Mattila 1997) and development of VS pedagogy in

music teacher education (Rikandi 2012). Furthermore, real-time distance VS teaching has been studied (Seppänen 2004) as well as VS as a supporting subject for other subjects, such as music theory (Puro 2006). Second, possibly related to and partially overlapping with the first category, VS as a subject of study in different contexts has been studied: in music institutes (Vatjus 1996, Sassali 2005, Valkonen 2007); in university education, in music teacher education (Väyrynen and Rinkinen 1991, Pekkarinen 1996, Kemppainen 2000), in early childhood teacher education (Tervo 1997), in teacher education (Pitkäpaasi 1993, Ketovuori 1998); and in a university of applied sciences (JAMK), in the degree programme of music (Lintukangas 2008). Third, the ‘how to’ of VS has also been a focus of studies, either on a general level, as in a study presenting five central ways of piano playing in VS (Elkomaa 2001) or on the level of different areas of VS, such as accompaniment patterns (Björninen 2000) and improvisation (Kantala 1994; Tiensuu 2007) or blues improvisation (Saunanen 2005). Fourth, a focus of interest has been on VS teaching material: types of material and use by VS teachers (Lindbohm and Lintula 1994), self-made material for adult beginners (Haataja 2005), computer-assisted material focusing on blues improvisation (Saunanen 2005) or analysis of teaching material (Halmén 1994, Mäkinen 2008, Ojala 2008, Pernu 2011). Fifth, a study (Kurkilahti 2001) has looked at the curriculums of VS in the degree programme of music pedagogue at the universities of applied sciences. Sixth, there are studies that have looked at teacher experiences on teaching VS (Kiviniemi 2008) and more specifically when teaching children (Linjama-Palonen 1993), teacher views on teaching VS to children (Vanamo 1998) as well as thoughts and experiences of pioneering teachers on teaching VS in music institutes (Sassali 2005).

Seventh, there are studies focusing on learners’ viewpoints, which is of interest to me. The views and experiences of 70 first-year students studying in the degree programme of music education on VS were surveyed by Ruismäki (1993). Adult VS learners’ motivation for VS studies as well as their views on teaching, studying in groups and additional learning was studied by Kiiveri (1997). Talonen-Elkomaa (2001) studied the views of graduated students on VS teaching for music educators at the Sibelius Academy. Iivari (2008) studied Sibelius Academy piano students’ views on VS as part of their professional piano studies. Rikandi (2012), a current teacher of VS at the Sibelius Academy, took a special interest in the experiences of the students participating in her group piano VS course in music teacher education; the purpose of the study was

to redesign the course so that it could support the development of student's musical and pedagogical agency.

Finally, and of special interest, VS teaching at JAMK has been studied and developed by Lintukangas (2008), a former VS teacher at JAMK. Her development project report on VS teaching focused on learning models, motivation and evaluation. The aim of the development project was to plan and clarify the JAMK VS course so that it would be based on the constructivist view on learning and thus help the student learn the course content better and in greater depth. The effect of motivation and assessment on learning was also looked into. The project was carried out to help the teacher improve her pedagogical understanding in conducting the course as well as to help the learners achieve better learning results and a positive attitude towards VS. As a part of the project, the students' post-course self-assessments were collected and analytically reflected on by the teacher from the viewpoint of how successful the teaching had been. In addition, worth mentioning in the JAMK context is another development project by Korhonen (2008), currently a teacher at JAMK, teaching VS among other subjects. He reflected on the possibilities of group study in the studies (especially band instrument studies) of the degree programme of music. The opinions of 14 students on group study were inquired through a questionnaire. Although only briefly mentioning VS studies, this study is, however, of some interest, as the VS tuition at JAMK is given in groups. To conclude, while VS has been studied from many perspectives, as was shown, no study on VS in a CLIL context has been done before.

#### **4 PRESENT STUDY**

In this chapter, I will describe the background for, that is, motivate, and report the present study. I will first describe the type and context of the study, and then, discuss the main reasons for it; besides personal ones, I will look especially at the language learning aims of UAS students and the possibilities offered to fulfil this aim under the concept of internationalization of studies, and the actual foreign language studies, focusing on the English language studies, of music students. Then, to report the study, I will present the participants, describe data collection, and finally, its analysis.

## 4.1 Type and context of the present study

The present study is a research task with professional orientation, as opposed to other possible types, a research report or a review of literature. The purpose of such a project is, as the name implies, to carry out, and naturally also write a report on, a research task or practical task possibly related to one's future career; possible tasks include "the development of teaching or training materials, carrying out a translation task, evaluating, producing and developing professional texts, and analysing and developing professional practices" (Research Task with Professional Orientation). The project that I carried out was a practical task, a teaching experiment consisting of teaching the *Vapaa säestys* course through English in the degree programme in music at JAMK University of Applied Sciences during the academic year 2011–2012. This task involved developing professional practices as a CLIL VS teacher and producing a self-learning vocabulary material for the students to help them cope with potential new English vocabulary, which included some translation. This type of thesis was a very natural and practical choice for me, since prior to the teaching experiment I had already been working as a part-time teacher at JAMK for two years (2009–2011), teaching the course in question. Furthermore, my Master's thesis can be seen also as an extension of the action research by a teacher I reported my Bachelor's thesis (Jaakkonen 2013); in my former work I looked at the use of English in my CLIL VS teaching from the teacher's perspective based on my observations, whereas now the perspective is students' experiences of both language and content learning.

## 4.2 Background and reasons for the CLIL teaching experiment in the JAMK degree programme in music

My idea to develop the VS course by integrating its content with the English language so as to make it a CLIL course was received positively. First, half of the handful of students that responded to a voluntary tentative enquiry I conducted in the spring 2011 gave a positive answer when asked hypothetically whether they would participate in English-medium VS teaching if such was available. Second, as I contacted and met with the teacher responsible for the compulsory English language course of JAMK music students, he was supportive of my idea. Third, the head of department in the degree programme of music gave the green light for my proposal, and actually suggested that I extend the teaching experiment to last the whole course, instead of only conducting it

for a shorter period of time such as the autumn semester, as I had initially thought and planned.

As was shown when previous research was discussed, student VS learning has not earlier been studied in a CLIL context and little research on CLIL among Finnish UAS students exists; my study is the first one on CLIL with VS as content. On a more practical level, the reasons for my project stemmed mainly from a utilitarian viewpoint; hopefully, there was a win-win-win situation benefiting all the three parties concerned: music students, JAMK as an education provider, and I as a teacher, a researcher, and a graduating student. From a personal perspective, first, admittedly, the project provided me with a possibility to do my Master's thesis, and in a work-related context, which was highly motivating and advantageous. What enabled this teaching project, in addition to my prior teaching experience at JAMK and the above mentioned encouragement and permission, were, on the one hand, my studies in the English language and Music education qualifying me as a professional content teacher in both English and music education. In fact, being able to teach both music content and language content, and not having to choose only one of the two, has been my wish and dream for working life. On the other hand, in addition to my dual-qualification, as was mentioned above, I had already some experience of teaching this course, also in English, although in a less coherent and intentional manner, thanks to the few exchange students in my teaching groups during two years, 2009–2011. From the point of view of students and that of JAMK as the education provider, my project could hopefully be seen and welcomed as contributing to meeting the need for music students to be competent and qualified not only in their specific field of musical skills but also in terms of language skills necessary already during their studies, for example, when participating in lectures or teaching in English such as master classes held by foreign teachers, and after studies, in today's globalized and international world of working life. This need is clearly stated in the language learning aims set for UAS students, and attempts to fulfil the need are being made at JAMK through internationalisation of studies and foreign language studies. I will now look at the language learning aims of UAS students and the internationalisation of studies as well as the foreign language studies of music students to further justify the CLIL teaching given.

### **4.2.1 Language learning aims of UAS students**

Regarding UAS students' foreign language skills, according to a decree concerning universities of applied sciences (Decree 2003/352, 8 §), a student should achieve in one or two foreign languages such written and spoken language skills that are necessary to practise a profession and to develop in it. Thus, also every JAMK graduate is to be "able to participate independently in international communications and interaction in -- at least one foreign language", as stated in the Principles of the Curriculum 2011–2012 of JAMK bachelor's degree programmes (PC 2011–2012: 2). For most students, foreign language refers to English. In the Principles of the Curriculum (pp. 3–4), the graduate's general language skills are referred to and further explained as internationalization competence. In addition to internationalization competence, degree programme competence goals, which are generic competencies and practical skills of JAMK graduates, include: learning competence, ethical competence, working community competence, innovation competence and entrepreneurial competence. Internationalization competence means that a graduate:

- possesses communicative competence necessary for one's work and for professional development in the subject field
- is able to operate in a multicultural environment
- takes into account the effects of and opportunities for internationalization development in one's own field (PC 2011–2012: 4)

Such a language goal means a major challenge to the Finnish UASs as institutions, to UAS teachers, not only language teachers, and to UAS students who are a very heterogeneous group as language learners, as Kantelinen and Airola point out (2008: 9). According to them (p. 9–10), UAS goals for foreign language instruction represent a functional approach to language, i.e. language use is viewed as carrying out different tasks with the language. UAS language studies represent Languages for Specific Purposes (LSP) and Vocationally Oriented Language Learning (VOLL), which means that language studies have a clearly field-oriented, practical goal and starting point; the content, themes and terminology are related to the future profession (p. 6–7).

### **4.2.2. Internationalization of studies and foreign language studies of JAMK music students**

The need of educating individuals who will be able to work in international contexts is listed among the educational aims of universities of applied sciences, including JAMK.

Pressures to educate also linguistically qualified workforce come ‘from above’, from sources such as Strategy for the Internationalisation of Higher Education Institutions in Finland 2009–2015 (2009). Drawing on the internationalisation strategy, JAMK Strategy 2015 (p. 5) lists internationalisation as one of the three profile areas of JAMK in addition to quality of learning and entrepreneurship. Concerning internationalization, according to the vision of the Strategy (p. 8), JAMK aims at being the best university of applied sciences at “internationalisation of its operating environment”. To this end, the Strategy states among other things: “We will offer broad sections in all our degree programmes that are taught in English”. JAMK offers five Bachelor’s and two Master’s Degree programmes with instruction in English (English Bachelor’s Degrees; English Master’s Degrees). However, within some degree programmes there are only limited possibilities for students to study in English, the degree programme in music being one of them.

Internationalisation in JAMK degree programmes, according to the Principles of the Curriculum (2011–2012: 7), can be realized in two ways or contexts. First, students may complete a portion of the studies or a practical training abroad in partner schools with which JAMK has co-operative agreements. Second, “internationalisation at home” consists of studying in one’s home country at one’s own school in a “multicultural and genuinely international study environment” created by foreign degree and exchange students and also foreign teachers and experts with their international expertise. Furthermore, students’ international competences are promoted by language and culture studies, courses offered in English as well as various projects and events.

Students studying in the degree programme in music have opportunities for internationalising themselves at home, too. According to the Curriculum of music pedagogues and musicians (Curriculum, Degree Programme in Music 2010–2015: p. 9), internationalisation at home means developing international competences while studying in Finland in contexts where an international aspect is present through foreign teachers or students or courses with foreign language instruction. According to the website of the Degree programme in music (Master courses), Master courses and workshops given by visiting foreign teachers are an important part of the teaching in the degree programme of music. Master courses may mean individual tuition, given mostly in English, in the student’s instrument as well as group tuition for ensembles. Students

are also welcome to participate in other students' lessons as observers and listeners. While master courses first and foremost develop students' musicianship they also provide possibilities for improving language skills. Music students can develop their international competences also (Degree programme in music) by participating in courses taught in English; instruction in English is available in instrumental studies, ensemble playing, choir conducting and accompaniment. In addition, practical part of the studies as well as the pedagogical studies can be undertaken in English. The teaching staff is "highly international" – all of the staff speaking Finnish and English, and some also other languages, such as German, Russian, Swedish and also Spanish, Italian, Hungary and Estonian – which enables arranging tuition not only in English but in many other languages as well (Degree programme in music, Teaching staff; Degree programme in music). Whether this rhetoric translates into any practical foreign language learning possibilities for Finnish students, and not only foreign students, is a good question. More probably, its purpose is to attract and benefit mostly foreign students. Concerning the VS course, for example, according to the course description, tuition in English is possible (VS Course information 2011–2012); however, as far as I know, such a possibility has existed only on paper for Finnish students, and the VS course has not deliberately been offered to Finnish students as a course with English instruction, only foreign exchange students have received tuition in English.

Compulsory foreign language studies consist of only two basic studies courses, "English for working life" and "Swedish for working life" (3 ETCS credits each), which are part of the interdisciplinary competence area, Transferable Skills (15 ETCS credits), compulsory for all Bachelor's degree students (Study guide, courses offered 2011–2012). The English language course that lasts only one period is recommended for 1<sup>st</sup> or 2<sup>nd</sup> year students (English for working life, Course information). The contents of the English course, English for working life, consisting of about 30 contact lessons and 50 hours of independent study, include

- Essential terminology, retrieving and handling information
- Job application process (e.g. job ad, cover letter, telling about one's education, CV, job interview)
- Oral situations in working life (e.g. telephoning, discussions, guidance)
- Presentations (e.g. product or company presentations, tutoring, informing, etc.)
- Work environment and situations
- Producing and understanding formal texts (e.g. e-mails, memos, summaries)
- Multicultural working life (English for working life, Course information)

The English course aims at improving general language skills but also introduces terminology related to studies in a university of applied sciences, as well as vocabulary related to students' degree program of music. Even more specifically, a small part of the course focuses on music vocabulary such as intervals and chord types. However, according to the teacher responsible for this course, the time that can be allotted for studying this special vocabulary is very limited. One could conclude that thus the mastery of this vocabulary may be only partial and shallow.

Thus, my idea and intention with my CLIL course was to concentrate partially on this particular part of the students' English course, musical vocabulary, and hopefully help their acquisition and learning of this subject-specific vocabulary. Thus students' previous or concurrent English studies were linked to my course and may have helped their acquisition and learning of the vocabulary they encountered in the course. My CLIL VS course, offered to those students who wished to study the contents of the course through the medium of English, was a pilot CLIL teaching project of this type within the JAMK degree programme of music, and it can be seen as part of the general strategy of internationalisation referring to, among other things, offering students instruction in foreign languages such as English.

### **4.3 VS course as a CLIL course in the JAMK Degree Programme in Music**

I will now first describe the content component and then characterize the language component of the VS CLIL course to give an idea of the students' content and language learning possibilities and aims during it.

#### **4.3.1 Content: description of the VS course**

The VS course at JAMK lasts one academic year and consists of 30 lessons of 45 minutes including three matinees and an end-of-year examination. Tuition is given in groups of three students. Although the students are music students and have previous studies in music (e.g. instrumental studies, music theory) and thus share a great deal of common ground, the group is, however, also quite heterogeneous regarding their experience of and skills in playing the piano and especially their familiarity with studies of piano VS. The contents of the VS course in terms of the needed understanding of music theory are not very demanding. What presents more challenge is putting this

knowledge into practice and learning to find chords and their inversions on the piano keyboard to learn to play and accompany with ease. The general objectives of the course are that the student has a command of some of the most common comping patterns of popular music, i.e. is able to accompany on the piano, and develops his/her sight-reading skills; in addition, the student is familiarized with improvisation (VS Course information 2011–2012). The contents of the VS course at JAMK mostly corresponds to the recommended contents of the national study unit (Vapaa säestys D) compiled by The Society of Vapaa Säestys Teachers (see Lintukangas 2008: 7, 13–15; Recommended contents of Vapaa säestys D).

JAMK VS course contents consist of and can be grouped into a number of areas: 1) chords, 2) accompaniment patterns, 3) blues, 4) improvisation, 5) playing by ear, and 6) combining melody and chords/accompaniment. First, as an important basis, chords, including triads and four-note chords, and chord progressions are practiced. This involves mastering chords and their inversions in the right hand and learning the chord symbol (e.g. Cmaj7) and its alternative symbols (e.g. CM7, C<sup>Δ</sup>7) used to indicate chords of different quality (major, minor, augmented, diminished) and types such as triads (e.g. Cm), seventh chords (e.g. Cm7), added tone chords (e.g. Cm6, Cadd9), omitted chords (e.g. Cno3), suspended chords (e.g. Csus4) or altered chords (e.g. C7<sup>#5</sup>). Besides single chords, students learn some common chord progressions (e.g. I (III)-VI-II-V, the diatonic circle of fifths in major and in minor) and harmonization with primary chords (I, IV, V) and their typical substitutions: secondary chords (ii, iii, vi, vii) and secondary dominants (e.g. V/V). Second, students become familiarized with various piano accompaniment patterns imitating styles such as ballad, beguine, bossa nova, disco, humppa, reggae, jazz waltz, shuffle, swing, tango and waltz. Some music styles are typically Finnish and the accompaniment patterns thus familiar and simple (e.g. humppa, Finnish tango), whereas other patterns are imitations of more complex and often less well-known styles, such as Latin-American rhythms (e.g. beguine, bossa nova). The accompaniment patterns, although different in many aspects, often share at least one common denominator: for example, some (e.g. humppa, waltz) make use of the so called root-fifth bass line (*vaihtobasso*) and the back beat; other styles (e.g. shuffle, swing, jazz waltz, also reggae) are played, instead of straight eight notes, with a triplet or swing/jazz feel (*kolmimuunteisuus*). Third, students become acquainted with blues (e.g. twelve-bar progression, turnaround, ending); and, fourth, with improvisation

especially in the context of blues through playing solos using for example pentatonic and blues scales and blues licks. Furthermore, students practice, fifth, playing by ear, which in this course refers first and foremost to learning to hear and play the harmonies (chords) of known tunes by ear; playing the melody by ear is less focussed on. Finally, sixth, combining melody and accompaniment is practiced, meaning primarily combining melody with non-rhythmic, hymn-like, chord accompaniment with melody on top of harmonic notes in the right hand, instead of combining melody with rhythmic accompaniment patterns, which, being more difficult, is only a secondary aim and mostly possible with only more advanced students. Among the few exceptions is the slow waltz; combining this accompaniment to melody is practiced with all students.

During the course, students play in three matinees. Providing the students with a venue to perform and a possibility to learn from others, the matinees are meant to increase the students' motivation to practice their VS skills as an accompanist and a solo pianist. In the Christmas matinee and spring matinee, students prepare a piece of free choice, either an accompaniment for a soloist or a solo piano performance. In the third one, the blues matinee, two students together play the twelve bar blues progression with a blues turnaround and an ending; while one student accompanies with the right hand playing the chords and the left hand playing a one-bar or two-bar accompaniment pattern or walking bass, the other student plays an improvised solo with the left hand playing chords. The matinees are also part of assessment. Such continuous assessment where the emphasis is on the whole of the learning process rather than only on the end product, i.e. a single performance in the end-of-year examination, has been developed quite recently by Lintukangas (2008). In addition, in the end-of-course examination, students' skills are assessed in: 1) prima vista where the right hand plays the melody and chords and the left hand the root note of the chord, 2) harmonization, 3) chord progressions (II-V-I and the diatonic circle of fifths in major and in minor) and 4) accompaniment patterns.

#### **4.3.2 Language: English integrated into the VS course**

As was referred to above, my aim was to improve the limited provision of studies in English in the JAMK degree programme in music, especially for Finnish students, as I believe that JAMK music students, too, will increasingly need English skills, including knowledge of subject-specific vocabulary, not only in their future working life, which

will take place in more and more international contexts, but also already during their studies, for example, when participating in English-medium instruction, such as master classes held by foreign teachers. Furthermore, for many music students contacts with exchange students are likely to be everyday reality and the possibility of becoming an exchange student themselves a feasible possibility.

The CLIL approach has a dual-focus, the learning of content and of language. CLIL can be implemented in different ways depending on the context and needs. As is most often the case in CLIL teaching, also my course was of the content-led approach. This was due to the fact that the VS content course is part of students' studies and only the mastery of content is formally assessed at the end of the course. Thus, I naturally had to make sure first and foremost that the students will learn the course contents as well as possible. English was only the medium through which this content was conveyed, and thus any linguistic goals had to be understood to be secondary and optimal for the students. However, it was clear to me that while the content teaching / learning was the first priority, the course had also secondary linguistic aims or expected language learning outcomes. I expected that the students would 1) activate and improve their current English language skills, especially the receptive skill of listening and also the productive skill of speaking, especially its fluency; 2) activate the already acquired and also learn new profession-specific vocabulary related to music; and 3) feel less anxious about actually using English as a medium of communication in class – and in other studies / future working life. On a general level, I expected that (most of) the students participating would be motivated by the language learning opportunity offered by the course.

The language material during the course consisted essentially of spoken input by the teacher and the students, i.e. teacher-talk and student-talk, as well as of two English-Finnish vocabulary handouts (see Appendices 7 and 8) to support language learning. In addition, some of the teaching material was English, and communication via email happened in English. However, as the language part of the course probably posed some extra work, any learning or studying of the related vocabulary material had to be voluntary, and thus it was the students' own activity, or lack thereof, that naturally greatly determined how well they learned new vocabulary. For the students, the main part of the language aspect of this course was simply attending the English-medium instruction and hopefully also active participation in class, which could help them

implicitly acquire English while concentrating on learning the course content. However, deeper and long-term learning that is likely to be improved by additional explicit, autonomous self-learning of new words, as was noted in Section 2.4.2 on vocabulary learning, was left for students to do individually if they so wished.

## **4.4 Research design**

I will now present the research questions and briefly define the type of the study and then look at the participants, data collection and data analysis.

### **4.4.1 Research questions and the study type**

The aim of the present study is to look into and describe the JAMK music students' experiences of content learning and language learning in the CLIL VS teaching. The two main research questions are:

1. What kind of experiences do JAMK music students have of learning the VS content in the CLIL VS course?
2. What kind of experiences do JAMK music students have of learning the English language in the CLIL VS course?

Under these two main questions, the following two sub-questions are asked:

- i) What was learned (in terms of content / language), i.e. in what areas learning took place? Why?
- ii) What factors influenced learning? How?

The present study is a qualitative multiple case study with a descriptive aim. Qualitative research has traditionally been seen as opposed to and a critique to quantitative research and their relationship as exclusionary; however, more and more, and at least in certain traditions, qualitative and quantitative research are viewed as complementary (see Tuomi and Sarajärvi 2009: 65–67; Hirsjärvi, Remes and Sajavaara 2004: 126–127). Qualitative research as a term can be understood as an umbrella under which are many various types of qualitative research; in other words, it can be considered in a broad sense or in narrow senses, according to Tuomi and Sarajärvi (2009: 9). Different traditions of qualitative research can be classified (Tuomi and Sarajärvi 2009); different fields have their own traditions (Hirsjärvi et al. 2004: 153). However, it is possible to see many common denominators and characterize qualitative research in its broad sense in general (Hirsjärvi et al. 2004: 154–155). Typical features of qualitative research,

according to Hirsjärvi et al. (p. 155), are: 1) the research by nature is comprehensive data acquisition, the data is collected in natural, real life situations; 2) a human being is the favored instrument of data collection; 3) inductive analysis is used; 4) qualitative methods are used to collect data; 5) the target group is chosen deliberately, not as a random sample; 6) the research plan takes shape as the research proceeds; 7) cases are treated as unique and the data is interpreted accordingly. Case study, according to Hirsjärvi et al. (2004: 125–126), is a typical research strategy used to describe phenomena. Case study provides detailed, intensive information on an individual case or a small group of related cases. Often the focus is on processes. Data is often collected by using many methods such as observation, interviews and the study of documents. As was mentioned above in passing, my study has features of action research or teacher research, which I will briefly describe next.

Action research as a term covers a number of different traditions and can thus be understood in many ways (Heikkinen and Jyrkämä 1999: 51–55). According to Heikkinen (2001: 170), action research, rather than being a research method, represents a broad strategic approach to research that can make use of different research methods. A characteristic of action research is that action and research take place concurrently, and another that it aims at gaining immediate, practical benefit from the research. Action research aims at bringing out new information on, i.e. studying, an activity while also developing it. This dual purpose and also the social nature of action are illustrated by the following definition, according to which action research

is a form of research carried out with the aim of inducing changes in social activities, but with the aim of also studying these changes. (Jary and Jary 1991, cited in Heikkinen and Jyrkämä. 1999: 32)

Many other definitions for the term have been given with slightly different emphases (see Heikkinen and Jyrkämä 1999: 32–35); for example, the following definition (McNiff 1992, cited in Heikkinen and Jyrkämä 1999: 35) highlights the point of view of self-reflection and that of professional development:

Action research -- encourages a teacher to be reflective of his own practice in order to enhance the quality of education for himself and his pupils. It is a form of self-reflective enquiry that is -- used in school-based curriculum development, school-improvement schemes, and so on, and, as such, it actively involves teachers as participants in their own educational process.

Indeed, action research is typically carried out by teachers wanting to develop their work (Heikkinen and Jyrkämä 1999: 40). With reflective thinking as a starting point,

action research aims at a new understanding and development of a given activity (Heikkinen 2001: 175). Besides reflection, other key words describing action research are: practicality of the study, (change) intervention, and participation of people (Heikkinen and Jyrkämä 1999: 36). Action research is often outlined as a self-reflective circle, or a spiral formed by many cycles, consisting of action, and its observation, reflection and (re)planning (pp. 36–37). Intervention refers to changing something, i.e. making things differently than before, and then looking at what happens; it aims at a change for better, an improved way of doing something (pp. 44–45). Although action research is often seen as participatory by nature or community-based, e.g. in South-American or Australian traditions, other approaches, prevalent in England and the US, focus rather on self-reflective activity with an individual as the subject (pp. 49–50). Some representatives of the latter school of thought, e.g. Hopkins, would rather avoid using the term action research and use *teacher research* or *classroom research* instead (Heikkinen and Jyrkämä 1999: 50). A teacher-researcher (*tutkiva opettaja*) has a dual role: as a teacher he directs an action and as a researcher he studies it (Niikko 2001: 193–194). Research by teachers is usually linked to both practice and theory, as was the case in my study.

An example of action research by a teacher on CLIL in Finland is the study by Markkanen (2012), an elementary teacher and English teacher. She conducted a longitudinal action research on learning and teaching content and foreign language in English CLIL-sessions. The purpose was to explore the learning of content (environmental studies) and English of her pupils in CLIL sessions and the pupils' attitudes towards the sessions. Furthermore, the aim was to develop and improve teaching strategies, practices and knowledge of teaching methods. Also Rikandi (2012), a VS teacher, situating her study to the field of practitioner inquiry, closely related to action research, had the dual role of a teacher-researcher in her research that focused on developing or redesigning group piano VS course teaching as a negotiation of her students and herself as the teacher-researcher. Similarly, I also had an action research-like stance towards my CLIL VS teaching. Research and evaluation, referring for example to action research, is considered one of the eight professional competences of a person aiming to become a CLIL teacher, who is described as “a learner who follows a personal path of enquiry, reflection, and evaluation” (European Framework for CLIL Teacher Education (2011: 24).

## 4.4.2 Participants

Regarding student participation, I expected that my CLIL course would have interested quite many JAMK music students, and consequently, not all but a fair number of the students supposed to take the VS course would have opted for the CLIL version of the course. I hoped for a minimum of 15 students (of an estimated total of 30–40). This would have made five groups of three students. I was overly optimistic, and for many reasons not as many started the course.

A total of nine students started the CLIL VS course; however, the students' participation as informants varied. All students gave answers to the pre-course questionnaire, but eventually only four participated in all four phases of data collection. Two students, a Finnish female (Jaana) and a non-Finnish male (Igor), chose not to participate in the actual study, although they had answered the pre-course questionnaire, and although the male participated in teaching throughout the course; the female dropped out after the autumn semester. Participation in the study refers to keeping a learning log during the course and answering the post-course questionnaire / log. The student's basic background information, including gender, age, native language, year of study, study orientation, main instrument and participation in the study, was asked in the pre-course questionnaire and is shown in Table 2 below.

Table 2: Basic information of participants: "name" (N), gender (G), age, native language, year of study (Y), study orientation<sup>1</sup>, main instrument. Also participation (P)<sup>2</sup> (1–4) as informants is shown.

N	G	Age	Language	Y	Study orientation <sup>1</sup>	Main instrument	P <sup>2</sup>
<b>Piia</b>	<b>F</b>	<b>25</b>	<b>Finnish</b>	<b>2</b>	<b>pedagogue</b>	<b>pop/jazz-singing</b>	<b>1-4</b>
<b>Sauli</b>	<b>M</b>	<b>23</b>	<b>Finnish</b>	<b>3</b>	<b>pedagogue</b>	<b>guitar</b>	<b>1-4</b>
<b>Olli</b>	<b>M</b>	<b>21</b>	<b>Finnish</b>	<b>3</b>	<b>pedagogue</b>	<b>piano</b>	<b>1-4</b>
<b>Albin</b>	<b>M</b>	<b>27</b>	<b>Hungarian</b>	<b>4</b>	<b>musician</b>	<b>piano</b>	<b>1-4</b>
<i>Toni</i>	<i>M</i>	<i>20</i>	<i>Finnish</i>	<i>2</i>	<i>pedagogue</i>	<i>accordion</i>	<i>1-3</i>
Jukka	M	19	Finnish	1	pedagogue, instructor	guitar	1-2
Henri	M	19	Finnish	2	musician	violin	1-2
<i>Jaana</i>	<i>F</i>	<i>19</i>	<i>Finnish</i>	<i>1</i>	<i>classical instructor</i>	<i>piano</i>	<i>1</i>
<i>Igor</i>	<i>M</i>	<i>29</i>	<i>Russian</i>	<i>1</i>	<i>instructor</i>	<i>piano</i>	<i>1</i>

1) From autumn 2012 onwards JAMK only educates music pedagogues.

2) **Pre-course questionnaire (1), 1<sup>st</sup> log (2), 2<sup>nd</sup> log (3), 3<sup>rd</sup> / Final log = post-course log (4)**

Of the seven participants, six were males and only one was a female. Six were Finnish students and one was a foreign male student. The participants' main instruments were quite varied. Although I included all the students who started the CLIL course in Table 2, I will mostly exclude Jaana and Igor (see Table 2, in *italic*), except for brief mentions,

since the data from them was rather irrelevant from the point of view of my study. I will thus look at the seven remaining students who can thus be regarded as participants, and of them I will focus particularly on the five who gave enough data (the first five students in **bold** in Table 2).

#### 4.4.3 Data collection

The instrument for data collection were written documents, learning diaries, or learning logs as they were called in the present case, kept by the students. According to Hirsjärvi et al. (2004: 207–208), a diary can be regarded as a kind of self-directed filling in of a questionnaire with an open way of answering. It may include totally unstructured elements or answers to specific questions as well. Analyzing diary texts for scientific purposes is a demanding task. Unstructured material leaves a great freedom for the researcher in interpreting the material. The subjects can be asked to keep a diary on various events, experiences or things learned; they can be directed to consciously think back to something and asked to describe it. This is what I did; I asked the students to keep a learning log twice during the course and once after it and reflect on their experiences of content and language learning by the help of guiding questions, some general and open by nature and others more structured and detailed (for general information on Logs, see Appendix 2; for Logs 1–3 and their questions, see appendices 3–5). Keeping a personal learning log, i.e. using a written mode of self-expression, gave the students a possibility to describe their learning experiences in detail and in depth from their own introspective perspective and retrospectively at a time that was best for them. Thus, using this instrument was also a practical choice, compared to carrying out four interviews per student. Furthermore, as data was collected four times, the process of learning could be looked at. Robson (1995, cited in Hirsjärvi et al. 2004: 208) offers the following advice for using diary as a research method:

1. Think of the diary as a questionnaire. When preparing it, you should be as careful as when preparing a questionnaire.
2. Collaboration is important. You should make sure that those keeping the diary know *what* they should do, and *why* and *when* they should do it.
3. Incorporate only such things that you know you will use in the research (relation to research questions).
4. When the research extends over a long period of time, do not assume that everything will go well. Check things, preferably through a personal contact.
5. Take account of confidentiality, anonymity, feedback, authorization etc.

It is easy to agree with all of these points. I believe that I managed to take all of them into consideration quite well, although everything did not go perfectly. I will get back to this especially in Conclusion, when I assess the study.

Data was collected in four phases: prior to the course (pre-course questionnaire), twice during the course (1<sup>st</sup> and 2<sup>nd</sup> learning log) and after the course (3<sup>rd</sup> / post-course log). Initially, I planned to collect data, i.e. ask the students to keep a learning log, more often during the course, but eventually only two, quite extensive, learning log entries with free writing and question-based writing were realized.

As was stated, at the start of the course, i.e. in the first data collection phase, I received answers to the pre-course questionnaire (1) from all the nine students (see Table 3 below). That two students (Igor, Jaana) only participated in the pre-course questionnaire was unfortunate from the point of view of my study, but from the students' point of view, quite understandable, since participation was naturally voluntary. While these pre-course answers from these two students gave me a richer understanding of music students' different backgrounds and their motivations and expectations for the course content and the English language, I will not, however, take their answers into account in this study, since it focuses on students' learning experiences during the course and I did not receive such data from these students. With these two students no longer being as informants after the pre-course questionnaire, I received seven answers for the first learning log (2), i.e. in the second phase of data collection. After the second phase, very unfortunately, yet two more students quit the course for different and understandable reasons. One of the students (Jouni), informing me appropriately and well in advance during the autumn, had to leave the course after the autumn semester, as he was absent from his all studies during the spring semester; this was unfortunate, since he had seemed motivated by and interested in both the content and especially language, as expressed in his answers. The other one, quite an unexpected drop-out took place rather late on in the spring semester when Henri decided no longer to continue the course. In this case, his motivation for and interest in participating seemed to lie more on the side of the English language than the content of the course. Thus, the third data collection phase gave me 5 answers. The final and very unexpected surprise was when I did not receive the final (post-course) log entry (4) from one student (Toni) who had otherwise participated in the teaching and the former log entries (2, 3) markedly well. Four

students (Piia, Sauli, Olli, Albin) participated in all data collection phases (1–4). The received data in different phases of data collection is shown in Table 3.

Table 3. Received data in four data collection phases (1–4): participation (Responses / ‘No responses’) of informants (Names and number of participants)

Data collection		Response		No response	
Data collection phase (& number)	Phases	“Names”	No.	“Names”	No.
Pre-course questionnaire (1)	1	all students	9	-	0
1 <sup>st</sup> learning log (2)	1-2	P, S, O, A, T, Jo, H	7	I, Ja	2
2 <sup>nd</sup> learning log (3)	1-3	P, S, O, A, T	5	J, H	4
3 <sup>rd</sup> (=post-course) learning log (4)	1-4	P, S, O, A	4	T	5

#### 4.4.4 Data analysis

The data of the present study was analyzed by content analysis. Content analysis, according to Tuomi and Sarajärvi (2009: 91), is a basic method of analysis that can be used in all traditions of qualitative research. Content analysis can be regarded either as a single method or a broad theoretical framework that can be used in various ways to do research. Qualitative content analysis, based on classification by Eskola (2001: 136), falls into three main categories: data-based (*aineistolähtöinen*), theory-based (*teorialähtöinen*) or theory-bound (*teoriasidonnainen*; or *teoriaohjaava (theory-guided)*), an analogous term used by Tuomi and Sarajärvi (2009: 96); Tuomi and Sarajärvi 2009: 95–100, 107–120). These forms of analysis can be distinguished according to their connection to the logic of reasoning – inductive, deductive or abductive – used in the analysis: data-based analysis is commonly connected to inductive reasoning, theory-based analysis to deductive reasoning, and theory-bound analysis often to abductive reasoning, or a combination of inductive and deductive reasoning (Tuomi and Sarajärvi 2009: 95–100). In data-based analysis a theory is constructed from a given data, whereas in theory-based analysis, which is the classical model of analysis, a theory, model or idea proposed by an authority is the basis on which the analysis of the data is built; in theory-bound analysis the analysis has theoretical links, but the analysis does not, however, directly arise from or is not directly based on a theory (Eskola 2001: 136–137). Summing up, the differences between these three forms of analysis relate to the role of theory in directing the collection, analysis and reporting of the data; for example, both in data-based and theory-bound analysis data collection is free in relation to theoretical background, while in theory-based analysis how data collection is organized and how the phenomenon to be studied is

determined are dictated by what is already known about the phenomenon to be studied (Tuomi and Sarajärvi 2009: 98–99).

The aim of content analysis is to create a condensed, explicit verbal description of the phenomenon to be studied by organizing the fragmented data so as not to lose information, but rather to increase the informational value of the data (Tuomi and Sarajärvi 2009: 108). Qualitative data-based content analysis, according to Miles and Huberman (1994, cited in Tuomi and Sarajärvi 2009: 108), can be roughly described as a process with three main phases: 1) reducing the data, 2) clustering or grouping the data, 3) abstraction or creating theoretical concepts. According to Tuomi and Sarajärvi (2009: 109–113), the data analysis starts with reading the data and familiarizing oneself with its contents. *Reducing* the data means eliminating information irrelevant for the study from the data and either condensing the information or dividing it into parts. Guided by the questions of the research task, essential expressions are sought, coded and listed. Original expressions are recorded and named with reduced expressions. Before starting the analysis, the unit of analysis – a word, a clause or an entity of thought consisting of many clauses – needs to be determined, which is directed by the research task and the quality of the data. In *clustering* the original expressions coded from the data are gone through carefully and concepts describing similarities and/or differences are sought. The concepts denoting the same thing, the reduced expressions, are grouped or clustered into a class or (sub-)category which is named with a term describing the contents of the category. In the clustering phase, the data becomes condensed, as individual factors are included into more general concepts. After clustering, *abstraction* or conceptualization of the data follows. In the abstraction phase information essential for the study is selected and, based on it, theoretical concepts are formed; in other words, abstraction refers to proceeding from the expressions used in the original information to theoretical concepts and conclusions. Clustering is considered to be a part of the abstraction process. In this process higher / broader categories are formed from lower / narrower ones for as long as it is possible considering the contents of the data; in other words, sub-categories are grouped to form super-categories that form main categories that form a final connective category.

In this study, theory-bound / theory-guided analysis was used. As was stated above, theory-bound analysis has theoretical links. According to Tuomi and Sarajärvi (2009:

96–97, 117), theory-bound analysis of data proceeds first like data-based analysis, the units of analysis are taken from the data; the difference between the two forms of analysis arises in how empirical data is linked to theoretical concepts in abstraction. In theory-bound analysis former knowledge or a theory, i.e. ideas from the theoretical framework of the study, is introduced to guide or help in the analysis towards the end of analysis. In theory-bound analysis theoretical concepts are introduced as something that is already known concerning the phenomenon to be studied, whereas in data-based analysis theoretical concepts are formed on the basis of the data. As to at what phase a theory is to be introduced in theory-bound analysis, no rule exists, according to Tuomi and Sarajärvi (2009: 100); the decision depends on the data and the researcher. If theory-bound analysis is considered as regards inductive and deductive thinking, the earlier on a theory is introduced in the analysis to guide reasoning, the closer the analysis is to deductive reasoning; conversely, the closer the end of reasoning a theory is introduced, the closer the analysis is to inductive reasoning.

In practice, I started the data analysis by organizing the data of each participant, i.e. four (or three) documents (pre-course questionnaire, two logs during the course and post-course log), into one file, separating the data concerning learning of VS from the data concerning learning of English. All data, except for one pre-course questionnaire was in electronic form which greatly facilitated the data management. After this general grouping and condensing, it was easier to read through each set of data and form a general idea of their contents. Then, I focused on specific parts of the data guided by research questions (e.g. what VS content a participant had learned), and used a color or underlining to highlight all such relevant data. This was useful, because occasionally students' answers included data relevant in more than one area. If there was plenty of such data, I put this information in a separate file and organized the data using different colours to highlight different areas or themes. These were mostly quite easily distinguishable, as the two main themes (VS learning and English learning) and the questions within them in the four documents facilitated the analysis process. Then, when needed, I condensed the information in the original expressions into reduced ones. Next, I further combined and condensed those related to a theme into one reduced expression. After this, I grouped similar reduced expressions into a subcategory. Combining the subcategories, main categories were formed, and finally these fall under the final category (for examples of the analysis, see Appendix 10).

## 5 FINDINGS

In this chapter, I will report the findings based on the learning logs kept by the students. The Logs 1–3 and instructions for them can be found in Appendices 3–5. The findings are reported as individual cases and illustrated with original extracts from the student logs to voice each student’s experience as authentically as possible. The students could choose to use either Finnish or English in the logs. The students’ written language, neither their Finnish nor English, has been corrected or edited. For the extracts in Finnish translations in English can be found in Appendix 9. The extracts are numbered and whether a quote is from the pre-course questionnaire (PCQ), the first learning log (Log 1), the second learning log (Log 2), or the post-course questionnaire or the third learning log (Log 3) is indicated. First, the student experiences of content learning are described and discussed in 5.1, after which the student experiences of content learning are looked at in 5.2.

### 5.1 Student experiences of content learning

Before presenting the cases, I will remind the reader of the group context of the students. The first case, Piia, was in the same group with Jukka and Igor. The second one, Albin, and the third one, Olli, were in the same group, with the third student in this group being Jaana. The fourth and the fifth case, Sauli and Toni, were in the same group; the third student in their group was Henri. I will refer to Jukka and Henri only cursorily in discussion and conclusion, as they did not provide enough data for a thorough coverage (for more details see 4.4.2 Participants).

Each case starts by presenting the student’s background information (e.g. personal details and experience of playing the piano and piano VS) and expectations of content learning during the VS course before the beginning of the course (see Appendix 1). Then, to answer the first main research question (i.e. What kind of experiences do JAMK music students have of learning the VS content in the CLIL VS course?), first, what was learned and why (i.e. the first sub-question) is discussed; and second, the factors influencing content learning and how they were viewed by the students (i.e. the second sub-question) is discussed.

### 5.1.1 Piia: singing teacher, former VS studies, fairly advanced

Piia was a 25-year-old, second-year pop-jazz singing pedagogy student. She used to play the classical piano for 10–12 years and she had passed an examination (D) in it eight years ago. She had quit playing classical piano six years ago, and she felt her skills had thus rusted. She used to play the piano daily, but played much less frequently at present. Currently, she plays the piano as she accompanies herself and as she teaches singing. She had studied VS (e.g. VS courses 1 and 2 in the department of music education at the University of Jyväskylä). Although she seemed fairly advanced in VS to me, she considered herself quite modestly intermediate (2, on a scale of 1–3) both in piano and VS skills. She estimated and described her skills in VS before the course as follows:

Yleisesti ottaen kuvittelen olevani keskitasoa... riippuu tietysti aina mihin vertaa. Osaan yleisesti ottaen soittaa sointumerkeistä ilman melodiaa ja melodian kanssa. Rytminkäsittelyni voisi olla tarkempaa. Voisin käyttää myös erilaisia komppeja monipuolisemmin. Osaan jonkun verran soittaa korvakuulolta, en kovin hyvin. Transponoida osaan jonkun verran, esim. 1 sävelaskel ylös tai alas sujuu yleensä. Soitan myös laajempia sointuja jonkun verran. (Extract 1, PCQ)

Clearly, Piia was conscious of her VS skills: she could play from chord symbols with and without the melody, and in addition, to some extent, play by ear, transpose, and play extended chords. However, she was also analytical and critical. Although she apparently already had fairly good general VS skills, having also earlier studies in VS, she still saw room for improvement: especially in rhythmic precision and in using various comps in a more versatile manner. She wrote in Log 1 that she could manage with her present skills in her work as a singing teacher, they but could be considerably better and that she would like to improve a great deal. She considered especially transposition skill useful for a singing teacher. So, she was interested in learning VS content. Describing her expectations of VS learning, she wished to improve her existing skills and learn new, as illustrated by Extract 2:

Toivoisin oppivani säestämään monipuolisesti. Erilaisia komppeja, improvisointia, laajempien sointujen käyttöä. Transponointia. Mahdollisimman hyvä prima vista -taito olisi erittäin tarpeellinen. Korvakuulolta soittoa. (Extract 2, PCQ)

Piia thus had quite clear expectations for the course: she wanted to learn to accompany in a versatile manner, developing her skills in many areas of VS.

### Content learning: what was learned and why

For Piia, the areas of VS where she felt she had learned most were: 1) accompaniment patterns / accompanying in different styles, 2) mastering chord progressions, and 3) blues (see Table 4).

Table 4. Piia's top 3 areas of VS leaning

Area of learning	Description of learning	Reason for learning
accompaniment patterns (I)*	-mostly revision of things learned earlier -some concrete things to improve playing with -different comps / styles -more confidence	-main emphasis of the course -important personally
mastering chord progressions	-circle of fifths -cadences (II-V-I)	new point
blues	some news points, e.g. adding notes to melody	interest

\*area of personal importance (I–III)

Although she wrote that playing comps (1) was mainly revision of former VS studies for her, she gained more confidence in playing them and learned some new ways of improving bass lines in different accompaniment styles. She experienced learning in this area, because she considered this the most emphasized area of the course and mastering accompaniment patterns especially important in her work as a singing teacher. She considered mastering the II-V-I cadence and the circle progression of fifths the second (2) area of learning, because she had hardly played these chord progressions prior to the course, and thus they were a new point to learn for her. Although familiar with blues (3) before the course, due to her interest, she learned new points; as an example, she mentioned adding notes to melody in the context of blues, referring to adding harmonic notes to right-hand improvised melodic lines when soloing.

Harmonization was fourth (4) on her list; she got new tools for harmonization by completing harmonization tasks. The next areas of learning, obviously with at least some learning, were: 5) combining melody and harmony / accompaniment, 6) mastering chords and chord inversions, and 7) improvisation. The areas where Piia learned least were: recognizing chord symbols (10), which she felt she already mastered well before the course; playing by ear (9) – she considered this an area that was not focused on during the course; and prima vista playing (8) – she had prior experience of sight playing, and she did not practice it more than usual during the course. The top three areas of importance to Piia, because of her work as a singing teacher, were: I) accompaniment patterns / accompanying in different styles (1); II) prima vista (8); and

III) mastering chords and chord inversions (6). Overall, she did not consider any of the areas of the VS course unimportant from the point of view of her work as a singing teacher. In addition to these specific improvements in various areas of VS skills, Piia, an ex-classical pianist, had experienced a more general, slight improvement in her “touch” with playing the piano, because she had played “perhaps slightly more than normally”, which she described in Log 1. This learning might have been related to another, more general type of learning or understanding she mentioned also in Log 1; namely, her realization that, first, her “touch” with playing the piano or her skills as pianist had “perhaps rusted somewhat”, and, second, that she should play much more to recover her touch.

Overall, Piia’s content learning during the course falls into two main categories: first, learning as revision or deepening of previously acquired skills; and second, learning as acquisition of skills or knowledge. The first main category can be seen to consist of two subcategories: 1) revising / deepening VS skills, and 2) improving general piano playing skills or “touch”. Similarly, the second main category has two subcategories: 1) learning new VS skills, and 2) gaining a new understanding of one’s touch / skills as a pianist and need to practice (see Appendix 10). In sum, Piia, first, mostly revised previously learned VS skills as well as learned some new VS skills; and second, improved somewhat her more general skills as a pianist, her “touch”, needed in playing VS.

The above-mentioned two main categories of learning as well as the fact that Piia viewed revision / deepening of acquired VS competence as positive show in the following extract, where she, describing her VS learning, names also some areas of most VS learning (i.e. comps, harmonization, blues) already referred to earlier:

Olen oppinut monipuolisesti erilaisia komppeja/tyylejä ja esim. keinoja harmonisoida kappaleita. Olen saanut hyvää tukimateriaalia, joka on tukenut oppimistani, ja josta on tulevaisuudessa varmasti hyötyä. Opetetut asiat ovat olleet pääosin kertausta aikaisemmista vapaan säestyksen opinnoista. Uusia asioita on tullut mm. bluesiin ja melodiaan lisättäviin toisiin ääniin liittyen. Vaikka monet asiat ovat olleet kertausta, siitä ei ole ollut mitään haittaa, päinvastoin. (Extract 3, Log 2)

In addition, above she also referred to the given material as a factor supporting in her learning and useful also in the future. I will now move on to look more closely at various factors present in content learning and how Piia viewed them.

### Factors in content learning and how they were viewed

Piia experienced the main factors related to content learning mostly in a twofold manner: four factors were viewed as having both positive and negative aspects, while only two factors (material, matinees / examination) were viewed as exclusively positive and one (language) slightly negative, as Table 5 below shows.

Table 5. Factors influencing Piia's content learning and her view (+ / 0 / -) of various aspects

Factor	Aspect	viewed as
Learner	active will to learn content in class	+
	lack of general study motivation; weak self-directed practicing	-
Group	initially challenging due to differently skilled students	-
	atmosphere relaxed ( <i>leppoisa</i> ); in spring, only two students	+
Teaching / teacher	teaching versatile, relaxed ( <i>leppoisa</i> ) atmosphere	+
	not individual enough; teacher undemanding, time management	-
Course contents	comprehensive, beneficial revisionary learning	+
	some personal wishes not fulfilled	0 / -?
Material	useful for learning during and after the course: concrete support	+
Matinees / exam.	improved learning due to increased practicing	+
Language	almost no influence; slight complication / slowdown of learning	-

Piia stated that she herself as a **learner** had had the greatest effect on her content learning. On the one hand, the effect was positive: she felt she had tried to be active during lessons, because she wanted to learn; on the other hand, the effect was negative: she admitted that her self-directed practicing could have been more active. She suffered from a general lack of motivation to study, feeling that she would need a longish break. While she stressed that the lack of motivation had nothing to do with studying VS, feeling generally unmotivated to study evidently took its toll; she believed that her self-directed practicing would have been more effective, if she had taken the course a year later. Her general will to study VS, however, was evident in many responses: e.g. in Log 2 she expressed her wish to further improve her skills in certain areas of VS, one beyond the course contents, and in the final log she wrote that she would have liked to learn more during the course, mostly in areas beyond the course contents; overall, she considered the course contents, VS skills, essential for her work as a singing teacher needing the piano as an accompaniment instrument.

Piia's views of the **group** were conflicting. The atmosphere in the group was obviously viewed as positive, or relaxed (*leppoisa*), at least for the most part, although the Finnish word she used to describe the atmosphere in Log 1 could, on the other hand, also refer

to some negative aspects or wishes for improvement related to teaching / the teacher (see below). Things had gone well with the group, she stated in Log 2, especially after the dropout of one student, because there was time for more individual teaching. Indeed, the negative or problematic aspect about the group for Piia during the autumn semester seems to have been the fact that it had three students with very different skills; in her opinion, having private lessons would have been the best answer to the challenging state of affairs.

Partly related to the previous two factors was how Piia viewed the **teaching / teacher**. While she considered teaching versatile and the atmosphere during the lessons (to which naturally not only the teacher influenced) positive (*leppoisa*), she, when explicitly asked for in Log 1, gave feedback and ideas for improvement that showed some negative aspects in the teaching / the teacher from her perspective. She wished for more individual teaching. For example, she hoped she could bring material that she had to practice on her own outside class to the lessons. I believe I encouraged her to do this later on, and she did bring her own material (e.g. when playing blues). She also hoped the teacher to be more demanding, which would make the students practice more. She seemed to need external force or motivation, due to her general lack of study motivation. She also wished for a more efficient use of time, obviously referring to playing more (instead of talking) during the lessons. In time management and focus, in her view, the teaching could have been more teacher-led, and I as the teacher could apparently have been more authoritative, telling “who plays when and what and in which key, instead of asking ‘who would start?’”, as she put it in her feedback in Log 1. Lastly, I could have informed about the matinees and such more in advance, according to her post-course log feedback.

**Course contents** were initially very easy and mostly revision of previous VS studies for Piia, which, however, according to her, was beneficial, or in her own words: “it did no harm, on the contrary”. In her opinion in the post-course log, contents were very comprehensive in terms of different areas of VS covered, and she considered the areas covered very important as a part of her studies and professional competence. Thus, as already referred to above regarding her will to learn VS, she would have liked to develop her skills in improvisation, playing by ear, transposition and mastering more extended chords and their inversions and using them to accompany jazz pieces.

However, she seemed realistic, and thus most likely mainly contented, about the contents, stating that she would not change the contents much, and supposing that the mentioned areas were probably part of the contents of the next VS course (which was the case, Vapaa säestys 2 course, now no longer offered, covered these areas) and including them would have made the course cover too much.

The **material** (e.g. sheet music, handouts with accompaniment patterns) provided supported Piia's learning during the course. She viewed it as a concrete resource for practicing, and a useful memory support to be used also after the course in the future. The **matinees** and the end-of-course **examination** had a positive influence on Piia's learning, because they made her practice a lot, obviously much more actively and efficiently than she practiced for the lessons.

**English** as a medium of instruction seemed like only a slightly negative or hindering factor for Piia's content learning. She did not believe the foreign language to have had any effect on her participation in class, compared to her participation in Finnish instruction. Although the English language had hardly any impeding effect on content learning, it slightly complicated and slowed learning some difficult points, as she wrote in Log 2:

Vaikeissa asioissa englannin kieli on hieman mutkistanut ja hidastanut oppimista, mutta en ole kokenut sitä juurikaan haittaavaksi tekijäksi. (Extract 4, Log 2)

In Log 3, comparing her content learning in the past English-medium instruction to a hypothetical Finnish-instructed VS course, Piia believed that there hardly was any difference, although English may have slowed down understanding some things at times, as Extract 5 shows:

En usko että se [englanti] olisi vaikuttanut [sisällön oppimiseen] juurikaan verrattuna siihen, jos kurssi olisi ollut suomeksi. Englannin kieli saattoi joskus ehkä hieman hidastaa asioiden ymmärtämistä jne. (Extract 5, Log 3)

In sum, Piia, interested and motivated by VS yet lacking general motivation to study, benefited from many external factors in content learning. English hardly hindered her VS learning.

### 5.1.2 Albin: classical pianist, no former VS studies, skilled

Albin, a 27-year-old Hungarian, was a fourth-year musician student studying classical piano as his main instrument and the organ as the secondary instrument. He had played / studied the piano for 18 years, and he considered himself advanced as a piano player. He, quite understandably, had not formally studied VS; however, he seemed to have an idea of what it included, as he wrote that he had done some improvisation and was familiar with the most common chord symbols, and moreover, in a (1–3) self-evaluation, considered himself advanced (3) in VS. Prior to the course, he stated that he was interested in learning more about VS. Describing his expectations for the course, he stated quite briefly:

Learning new chord markings, rhythms, different musical styles. (Extract 6, PQC)

#### Albin's content learning: what was learned and why

The three areas of VS where Albin experienced most learning were: 1) accompaniment patterns / accompanying in different styles 2) recognizing chord symbols, 3) improvisation, as Table 6 illustrates.

Table 6. Albin's top 3 areas of VS leaning

Area of learning	Description of learning	Reason for learning
accompaniment patterns	some new rhythmic patterns	least knowledge, main benefit
recognizing chord symbols	-some "new" ones -difference between similar ones	scanty knowledge about chord symbols
improvisation	learning about / trying out patterns	useful exercises / patterns

Learning accompaniment patterns / accompanying in different styles was the major benefit of the course for Albin because he had had the least knowledge of this area. He was happy to have learned some of the accompaniment styles he had wished to learn: bossa nova, beguine and reggae. Chord symbols were similarly an area of which had had only scanty knowledge. He learned some "new" chord symbols, i.e. diminished and half-diminished, and understood the difference between two similar chord symbols (G9 and Gadd9). Having the least knowledge of these areas, he felt they were ones where he had learned most. In the learning of improvisation he considered learning about improvisation patterns and trying out improvisation exercises, i.e. the examples of

improvisational patterns (or “licks”) provided by the teaching material, on the piano useful.

Although he had obviously learned new points about VS, initially, when asked whether he had learned anything new, Albin, a skillful classical pianist, did not name any new areas of VS learning; he felt that he had experienced learning above all in his approach to playing VS, as the following extract illustrates:

I can not point out specific examples, but I feel that what new I have learned so far is the more conscious approach to playing free accompaniment. (Extract 7, Log 1)

That he felt that he had first and foremost gained a new, more conscious approach to VS is not surprising, considering his background of a non-Finnish classical pianist who had not studied the mainly Finnish subject formally before. Actually, he wrote in Log 1 that he was “happy to have the opportunity to study this subject”, continuing that he thought that VS playing “should be essential to any pianist”. The only new point he mentioned at this phase was having become familiar with new songs, of which he was glad. Later on in Log 2, he was more specific writing about his VS learning:

I have become more familiar with some of the most popular styles, learned to play new rhythmic patterns and improved walking base playing. (Extract 8, Log 2)

The above extract points to his first and main area of learning, accompaniment patterns / accompanying in different styles, with an improved ability to play walking bass referring obviously to e.g. accompanying the blues progression. The next three areas of learning were: 4) mastering chords and chord inversions, 5) harmonization, and 6) blues. Regarding the four areas where he thought he learned least, i.e. mastering chords progressions, combining melody and harmony, playing by ear, and prima vista playing, Albin did not differentiate between the areas. He considered them areas where he did not learn anything new, and thus also unimportant; having the most knowledge in these areas, he did not find it necessary to learn about them. Conversely, the areas of most importance were those where he had least knowledge, which was why he wanted to learn about them. In sum, on a general level Albin acquired a new conscious approach to VS and learned some new VS skills, thus deepening his already advanced piano skills.

### Factors in content learning and how they were viewed

Albin seemed to view most factors influencing his content learning positively, with only three having some possibly negative aspects, as can be seen from Table 7 below.

Table 7. Factors influencing Albin's content learning and his view (+ / 0 / -) of various aspects

Factor	Aspect	viewed as
Learner	practicing has helped, no problems / challenges	+
	insufficient practicing	-
Group	fun to play together; learning intensified by small group	+
Teaching / teacher	positive atmosphere, separating and analyzing different components useful; teacher helped by demonstration	+
Course contents	informative enough, satisfied with contents; possibly useful	+
	not very important regarding personal professional competence	-?
Material	studied briefly, helped somewhat	+
Matinees / exam.	matinees fun events, not stressed about performing	+
Language	neither positive, nor negative influence; some slight difficulty	0 / -

Albin's view of himself as a **learner** seemed twofold; he did not consider he had had any problems or challenges in learning course content and perhaps felt he did not have to practice really, an advanced pianist as he was; however, he wrote in Log 1 that he only wished he had more time to practice. In Log 3, he stated that maybe the only thing he counted as a learning experience about the matinees was that he "again had to realize (for the thousandth time) that only good preparation makes good performance." Describing the influence he had had on his content learning, he wrote that "practicing" had "helped little by little. ☺". In sum, although skillful and not needing that much of practicing, Albin apparently could have performed even better and learned more, had he practiced more.

In Albin's opinion, it was fun to play together in the **group**; it became a group of only two students after the autumn semester. According to him, "working in a small group...greatly intensified the effectiveness of our learning experience" (Log 3). The **teacher** helped Albin by demonstrating tasks. What he had experienced as useful in the **teaching** was separating and analyzing different components, and concentrating on them specifically, as he wrote:

For the improvement of my free accompaniment playing I think it was useful to separate and analyse different components of the musical text and to concentrate on their development specifically (for example bass-line, broken triad motion, different rhythmic patterns, etc.). (Extract 9, Log 1)

He liked the atmosphere of the course, which was naturally influenced by not only the teacher but also the other student(s) in the group. As regards the **course contents**, on the one hand, Albin was satisfied, not expressing any wish to change them; he thought them informative enough. However, he did not find the course personally very important regarding his professional competence, and in his opinion the course did not support his chosen profession. Nevertheless, he stated that the course contents might still be useful in the future. The given **material**, which he had briefly studied, had helped Albin somewhat. Albin regarded the **matinees** as fun events; he was not particularly stressed about performing in the matinees. For him, they were not learning experiences, except in that he realized the meaning of practicing, as was referred to. The **English language**, according to him, did not influence his participation in class nor his learning, except for only a very minor limited difficulty, as Extract 10, where he describes the influence of English language on his content learning, illustrates:

It did not influence either negatively nor positively, although quick understanding of chord designations in spoken English will always be difficult for me. (Extract 10, Log 3)

Only understanding different chord symbols quickly in spoken English posed a challenge for Albin, who was accustomed to using English as a medium of studying. In sum, most factors had some positive influence on Albin's content learning, although he was already skilled in VS and did not find VS professionally important; English did not pose problems in content learning.

### **5.1.3 Olli: classical pianist, former VS studies, fairly advanced**

Olli was a 21-year-old, third-year music pedagogy student whose main instrument was the classical piano. He had played / studied the piano for 13 years and had passed the D examination. He had studied also in VS, and he had passed the 3/3 examination many years ago. According to his own evaluation, he was "maybe" advanced (3) in VS. He evaluated and described his skills as follows:

osaan komppeja (soittanut tutkinnon tosin vuonna 2007) improvisoida, soittaa nuotista yleisesti kevyttä musiikkia, vaikeammat soinnut olisi kiva soittaa useammin (Extract 11, PCQ)

Having studied VS, Olli was familiar with comps, could improvise and generally play popular music, and thus seemed fairly advanced in VS. However, he had passed the examination several years ago, and apparently felt some uncertainty about his level and

skills in VS, and e.g. he could not always play some more difficult chords, although he would have liked to, and thus he evidently felt there was room for improvement. His areas of improvement are illustrated by his description of his expectations for the VS course:

Haluaisin opetella soittamaan vaikeampia ns jazz-sointuja. / Jos tulisi viilailtua vaparin puolta terävämmäksi (Extract 12, PCQ)

He wished to learn to play what he considered “more difficult, so-called jazz chords”, apparently referring to chords beyond seventh chords, i.e. extended chords (ninth, eleventh and thirteenth chords) and their jazz voicings. On a more general level, he hoped to sharpen or refine his VS skills, the area or aspect of his pianist’s skills that had obviously received less emphasis lately compared to his classical piano skills.

### **Content learning: what was learned and why**

As his top three areas of content learning Olli listed: 1) recognizing chord symbols, 2) accompaniment patterns / accompanying in different styles, and 3) combining melody and harmony / accompaniment (see Table 8).

Table 8. Olli’s top 3 areas of VS leaning

<b>Area of learning</b>	<b>Description of learning</b>	<b>Reason for learning</b>
recognizing chord symbols	became natural and fun	exposure / practicing throughout course
accompaniment patterns / accompanying	-mostly familiar, in part a bit too easy -e.g. blues comping was new	playing
combining melody and harmony / accompaniment		playing at home

As Table 8 sums up, recognizing chord symbols (1) became natural and fun for Olli, because he was exposed to chord symbols and thus had to practice recognizing them during the whole course. Accompaniment patterns / accompanying in different styles (2) was an area mostly familiar to him, he seemed even frustrated because he thought some accompaniment patterns were too easy. However, he learned also some new ways to accompany and / or developed in this area, e.g. in blues comping, by playing. In combining melody and harmony / accompaniment Olli seemed to benefit from playing at home, as he described in Log 3:

When I learnt new ways to accompany I literally almost always tried somehow to connect melody when I played at home. It is better now than last Autumn. (Extract 13, Log 3)

The main emphasis in class during the VS course was on learning to combine melody and chords simply without any accompaniment rhythm in the right hand, because for most students this would have been too difficult. However, Olli, as a skillful pianist, practiced combining rhythmic accompaniment patterns and melody also independently at home. For some reason, Olli unfortunately did not rate the next areas (4 to 8) of his learning. The two areas where he learned least were: improvisation (10), and blues (9). He did not practice improvisation much, “because there were other things to do in a bigger picture”, as he put it, and thus improvisation was not “at the top of” his “list”. He considered improvisation the least important area, feeling he had not had many chances to practice it, except in the context of blues. The reason for learning little in the area of blues was that for some reason, it did not go as well as other areas; obviously greatly due to his lack of practice: “I was lazy”, as he bluntly put it. He considered the top three areas of learning also the three most important ones, in the same order, because he considered these skills very useful. Summing up, Olli mostly deepened his former VS skills, learning also some new skills.

### Factors in content learning and how they were viewed by the student

For Olli, especially the group and matinees were exclusively positive factors; other ones he viewed as having both some positive and negative aspects (see Table 9 below).

Table 9. Factors influencing Olli’s content learning and his view (+ / 0 / -) of various aspects

Factor	Aspect	viewed as
Learner	due to previous studies, not many problems, skills not too hard	+
	not very much / enough time to practice; lazy	-
Group	nice to play with other classical pianists; listening to others instructive	+
Teaching / teacher	great examples, giving feedback, nice to have a younger teacher nice atmosphere	+
	could be more individual, taking account of the level of students	-
Course contents	schedule fine; new learning	+
	too easy for a group of pianists; could be improved	-
Material	interesting	+
	in part too easy: more difficult pieces	-
Matinees / exam.	good learning experiments; increased practicing	+
Language	“like fresh air”; one has to listen more	+
	initially learning a little harder	-?

As a **learner** Olli seemed to view himself as a quite skillful pianist and already fairly advanced in VS, mastering many areas of the course, due to his earlier VS studies. For him, some areas of VS were, at least initially, quite if not too easy, and in Log 1 he did

not think he had had many problems in learning content during the course. He also admitted he did not practice very much. His view of himself as influencing his own content learning is illustrated by Extract 14:

I think it's also about me because the things I have to learn aren't too hard for me. I could practise more but there are also so many other things I have to practise... (Extract 14, Log 3)

Contradictorily, Olli seemed to feel, first, that he did not have to practice, because he was already good enough and contents were easy for him; second, that he should practice more, at least in some areas; and, third, that he could not practice, not having time. He mentioned in Log 1 that he would have many big projects in his studies during the spring, which was why he could not “do too much” in the VS course. However, he seemed to attribute his not learning also to laziness, e.g. in the area of blues.

Olli experienced the **group** as a positive influence. He thought it was nice to play VS with the other piano students studying classical music mostly, like he. For him, listening to the other students had been “quite instructive”. After a student dropout, Olli especially mentioned that Albin had an influence on him, because he was “a great pianist with nice ideas and more knowledge” about VS. Olli described the influence of the **teacher / teaching** on his VS learning as follows:

The teacher has shown great examples for me by playing himself. Also he gives me feedback after my playing which is nice. (Extract 15, Log 3)

The teacher had helped Olli by giving examples and feedback, which Olli appreciated. He thought that the atmosphere in the class was nice, and furthermore, mentioned that it was “nice to have also a younger teacher in our school”. On the other hand, he seemed to say at least indirectly, critiquing the course or its contents when giving feedback in Log 1, that the teacher / teaching should take the skill level of the students better into account, i.e. that the teaching could be more individual:

For people who play other instruments, this kind of stuff is hard enough I've heard. But for us I think there could be more difficult peaces than for others, it would inspire us in a different way I suppose. (Extract 16, Log 3)

He hoped for more challenging, and thus more inspiring, pieces for his group of pianists, seeming somewhat frustrated because the **course contents / material**, at least initially, were too easy:

I think it's a bit too easy for us just to play comps and stuff in humppa-music etc. I know this course doesn't include much more difficult parts but I think that we students could do so much more. (Extract 17, Log 3)

For improvement, he suggested in his feedback: “more music, jazz, pop, solos, improvising and stuff”. Apparently at least some of his wishes were fulfilled and Olli appeared more content with the contents and the related material in the spring and he also learned something new, as his later description of content learning in Log 2 illustrates:

There have been new experiences for me too although I used to have studied almost these all things before this course (seven years). For example blues-studies and many jazz chords have been new things for me to understand. Most of the comps I knew already but anyway at the springtime we had more characteristic things to play which was nice. (Extract 18, Log 2)

Despite his prior VS studies, Olli experienced new learning and understanding in the areas of blues and more extended jazz chords. He also considered the accompaniment patterns in the spring semester nice, although mostly familiar. When asked whether he would have wished to learn more during the course, he answered that the schedule was fine. He would have preferred to have “more whole pieces to practice”.

Olli considered the **matinees** very good learning experiences, because they appeared to increase his practicing; as he put it: “you always train in a different way for your concert.” As a classical pianist, he thus seemed to be accustomed to and benefit from the matinee performances as external “coercive” factors influencing his learning positively. Using **English** as a medium of instruction and learning in class seemed mainly positive for Olli. Describing his learning of content, he wrote in Log 1 that studying in English in the class was “like fresh air” in Jyväskylä. Clearly, English-medium instruction was a positive novelty for him. In Log 2, describing the influence of English on his content learning, he stated that of course the language had an influence, but it was a good thing because he had to listen more carefully. In Log 3, he summed up his experience of English-medium learning:

At first it was a bit harder but during the course this difficult to learn in English disappeared. (Extract 19, Log 3)

For Olli, the slight initial difficulty, apparently requiring some extra effort compared to Finnish-medium learning, disappeared gradually during the course. Thus, using English became easier and more natural for him, not eventually hindering his learning. Many

external factors enhanced his content learning, although due to his former VS studies he initially felt the contents were overly easy.

#### 5.1.4 Sauli: guitarist, no former studies in VS, some skills

Sauli was a 23-year-old, third-year music pedagogy student, with the guitar as his main instrument. He had studied the piano for three years, and it was his secondary subject in an institute where he had studied and passed the 3/3 examination. He estimated himself as moderate (2 of 3) in piano skills and beginner (1 of 3) in VS skills. He had not received instruction in VS. However, he occasionally played songs independently on a keyboard from songbooks using chords, estimating that he could accompany songs tolerably (*auttavasti*), and he described his self-learning and skills as follows:

Olen joskus soitellut laulukirjakappaleita soinnuilla. / Pystyn auttavasti säestämään laulukappaleita. (Extract 20, PCQ)

A beginner in VS with tolerable skills, he seemed at least somewhat interested in the VS course and its contents. He thought the course would be quite nice, because, in his opinion, general practical piano skills were more interesting than playing the basic classical piano. Being only very general and brief in his description of his expectations, he expected to learn accompaniment patterns in different music styles.

#### Content learning: what was learned and why

For Sauli, the top three areas of content learning were: 1) chord progressions in different keys, 2) combining melody and harmony / accompaniment, and 3) accompaniment patterns / accompanying in different styles (see Table 10).

Table 10. Sauli's top 3 areas of VS learning

Area of learning	Description of learning	Reason for learning
mastering chord progressions	-playing them in practice on piano -using inversions when chords change	-focused on / practiced in class -prior theoretical familiarity
combining melody and harmony (III)*	-combining melody + chords naturally -better understanding of what / how to play between melody and bass	-teacher's advice -could ask if problems
accompaniment patterns (I)*	-new comp patterns / piano versions -bass line voice leading: root-fifth bass pattern, forming proper free bass lines	-teacher's model, aural picture -need to focus (on bass lines) -could ask if problems

\*areas of personal importance (I–III)

The major reason for learning to play chord progressions (1) in practice on the piano was that this area was focused on and actively practiced in class, although his learning

was probably also facilitated by his prior theoretical knowledge of chord progressions and his having most likely played them on the guitar. In the second (2) area of learning, Sauli gained an improved understanding and ability of how to combine melody and harmony naturally. Earlier Sauli had had some problems with combining melody and chords, because he used to play chords only with the left hand. What had helped him in this area were the possibility to ask if a problem arose and the teacher's advice. Sauli was already familiar with playing accompaniment patterns (3) on the guitar, so he did not have to start from scratch; however, there were also differences in guitar and piano patterns. In Log 2, Sauli described an experience of VS content learning, using learning to master the bossa nova comp on the piano as an example:

...Aikaisemmin olen soittanut kyseistä tyylilajia kitaralla, joten täysin uusi tuttavuus se ei ole. Kuitenkin pianolla komppi koostuu hieman eri tavalla kuin kitaralla, joten jouduin ajatustyön ja kokeilun kautta opettelemaan sen uudelleen. Suurin apu oppimisessa oli opettajan antama kuulokuva kompin muodostuksessa. Sitä matkimalla pääsin lopulta jyvälle, kuinka saatoinkin itse muodostaa bossa novan-rytmin. (Extract 21, Log 2)

As he described, he had to re-learn or re-construct the bossa nova accompaniment pattern, i.e. learn the piano version, through mental effort and trial. By imitating the teacher's example (aural picture), he was finally able to create the pattern. While he learned new piano accompaniment patterns, learning in this area consisted mainly of learning good voice leading in the bass: playing the root-fifth bass pattern and creating proper freer bass lines. As a guitarist he had not previously needed to focus on bass lines to the extent he did on the piano during the VS course, which was the reason for his learning.

The next areas of learning were: 4) harmonization, 5) mastering chords and chord inversions 6) playing by ear, and 7) improvisation. Finally, the areas of least learning were: 10) recognizing chord symbols, because guitar chord symbols are mostly the same; 9) blues, because the basics of blues were familiar from early guitar studies; and 8) prima vista playing, because this was an area of least practicing during the course for Sauli. The top three areas of importance to Sauli were I) accompaniment patterns (3), because learning in this area could be utilized in guitar playing as well; II) mastering chords and chord inversions (5), because this, he thought, was a prerequisite for developing in VS piano playing skills, and III) combining melody and harmony / accompaniment (2), because he was not able to do this naturally before the VS course. The two least important areas of VS for Sauli were the same as the two areas of least

learning, namely chord symbols and blues. Also the reasons for only minor learning and for unimportance were the same. The third least important area was playing by ear on the piano, which, according to him, requires a longer time to practice, and which he simply did not consider of great significance during the course.

On a general level, Sauli noticed that he had improved in playing the piano during the course. Paradoxically, he wrote that improvement occurred primarily at the level of his thoughts, as improved understanding of certain areas of VS:

...olen huomannut kehittyneeni pianon soitossa viimeisen vuoden aikana. Kehitystä on tullut ennen kaikkea ajatustasolla. Ymmärrys on parantunut laajempien sointujen rakentamiseen sekä olen saanut paremmin käsitystä mitä ja miten tulee soittaa esimerkiksi melodian ja basson väliin. (Extract 22, Log 2)

When asked in what areas he would still like to improve, Sauli emphasized general piano skills, i.e. ability to play (the piano) more fluently, as an area needing most practicing, although he thought every area of VS could be further improved:

Aina löytyy joka osa-alueella kehitettävää, mutta ehkäpä sujuvammin soittaminen vaatisi eniten harjoitusta. (Extract 23, Log 2)

Obviously, Sauli, who considered the VS course a generally positive experience, had experienced learning and improvement in various areas of VS, both in theory, or in understanding, and in practice, although the learning process was still clearly underway. As a guitarist, one of his specific major challenges was, as he wrote, to become, with practice, more fluent in his piano VS skills.

### **Factors in content learning and how they were viewed by the student**

For Sauli, the teacher / teaching and the teaching material were factors viewed solely positively, others included some less positive aspects as well, as illustrated by Table 11 below. Sauli made an effort to attend lessons every time, because he felt that learning something new was considerably faster in class with the help of the teacher. Thus, as a **learner**, he seemed active and motivated. The main source of motivation for him was a mastery of comps because he could utilize them in his musicianship and in his guitar teaching. His view of the **group** appeared neutral or slightly positive; he wrote that it had not essentially influenced his learning. However, he admitted that playing in a group was more fun than alone.

Regarding the **teaching / teacher**, Sauli wrote that the prerequisites for learning were in order: according to him, the level of teaching was good and the teacher skilled in VS, “knowing his stuff” (*asiansa osaava*). He seemed to regard the teacher providing advice and examples as an important facilitator and expeditor of his VS content learning (see Extract 21 above). Having someone to answer his questions during the process of learning was helpful, as he wrote in Log 1, after describing his learning process of bass line construction, combining melody and accompaniment, and using inversions:

The biggest help in this progress is that if there’s some problem I could ask about it.  
(Extract 24, Log 1)

Although Sauli wrote that he would have liked to learn more comps of different music genres in the VS course, he did not express any wish to change its **contents** when asked; he described them as “already very comprehensive” (*jo hyvin kattava*) and “highly well-designed as they were” (*nykyisellään erittäin toimiva*). The VS course supported his musicianship, because he found it good to be able to accompany also with an instrument other than one’s main instrument, in case it was not on hand. Nevertheless, in his opinion, the course should definitively be available also for guitar, although the piano patterns were, as he put it, luckily easy to apply on the guitar. His wish was quite understandable for a guitarist, yet naturally no criticism of the contents of the piano VS course per se.

Table 11. Factors influencing Sauli’s content learning and his view (+ / 0 / -) of various aspects

Factor	Aspect	viewed as
Learner	tried to attend every lesson to learn faster; mastering comps the greatest motivating factor	+
	not always enough motivation for practicing (matinees)	-
Group	no essential effect on learning	0
	playing in group more fun than alone	+
Teaching / teacher	level of teaching good; teacher skilled in VS / “knows his stuff”; facilitator / expeditor of learning	+
Course contents	very comprehensive and well-designed ( <i>toimiva</i> ) as it is now	+
	would have liked to learn even more comping in different styles; course should be available for guitar	0 / -
Material	liked especially examples of comps with very clear instructions	+
Matinees / examination	matinees: good addition; examination followed the regular routine	+ / 0
	too many matinees, not enough motivation to practice for each	-
Language	no hindrance to learning; better retention due to attentive listening	+
	occasionally exact comprehension required more concentration	-?

As to the **material**, Sauli especially liked the music sheets / handouts with clear instructions on how to play comps. While Sauli, on the one hand, considered **matinees** a

good addition to learning, on the other hand, they were too many for him, and he did not have enough motivation to practice for each. The final **examination** he described rather neutrally as a regular one following the familiar routine of examinations. When asked about how the English **language** influenced his content learning, Sauli stated that it did not hinder his learning; however, occasionally he had to concentrate more than normally on the topic at hand to understand verbatim, as he described:

Englannin kieli ei ole ollut esteenä oppimiselle. Joskus on joutunut ehkä keskittymään enemmän puheenaiheeseen, jotta sen on ymmärtänyt sanantarkasti. (Extract 25, Log 2)

Whether having to concentrate more was experienced negatively or neutrally is not quite clear. What seems clear, however, is that learning, quite interestingly, improved. Indeed, Sauli stated later on, again describing the influence of English on his content learning, that in English-medium instruction he listened more attentively, and consequently his retention of content was much better:

Ohjeita kuunteli paljon tarkemmin ja tästä syystä teoriaa jäi mieleen paljon paremmin. (Extract 26, Log 3)

Furthermore, comparing his participation in the English-medium VS lessons to that in Finnish ones, he wrote that, in his opinion, he was quite the same – himself. That is to say, according to him, the foreign language did not have an influence on his participation in class. In sum, with no former studies and interested to learn, Sauli benefited also from most external factors, such as the teacher and the material, while some factors such as the group and matinees were perhaps rather neutral for him. English did not hinder his VS learning.

### **5.1.5 Toni: accordionist, no former studies in VS, some skills**

Toni was a 20-year-old second-year pedagogue student whose main instrument was the accordion. He had not formally studied the piano. However, he used to play the piano quite a lot independently when he was small; this had come to an end when he was in the upper level of comprehensive school. He estimated that as a piano player he had some skills (2), apparently thinking he lacked technique. He had not studied piano VS. When younger, he had accompanied his own singing mainly for his own pleasure. He estimated his level was 2. He described his skills in VS before the course as follows:

Osaan ehkä murtaa ja kääntää sointuja jonkin verran. Rytmii voi olla hakusessa. Kuuntelen säestettäviä kohtalaisesti. (Extract 27, PCQ)

Toni felt he could play both broken and inverted chords to some extent. Rhythmically, his playing possibly had some imprecision. He apparently had some experience of accompanying others, as he stated that he listened to those he accompanied quite well. While he considered VS content learning an interesting subject, he was irked because he could not study the course with his main instrument. He described his expectations of VS learning quite generally and briefly:

eri musiikkityylien perusteita, harmoniatajun parannusta (Extract 28, PQC)

He thus simply wished to learn some basics of different music styles and improve his sense of harmony.

### **Content learning: what was learned and why**

As Toni unfortunately did not answer the post-course log (Log 3), his content learning must be dealt with in somewhat different manner, e.g. there is no data on his areas of most / least VS learning or on his opinion of the matinees and the examination. However, his answers to the two logs already give a fairly good idea of what he learned during the course.

In Log 1, Toni felt that the main experience he had got was realizing that he could play something that he had not been capable of or if he understood something of the VS “rules”. While he did not think there had been anything particularly new to him in the course, he felt he had “certainly made progress in some things”. In addition to improvement in new areas, Toni described areas not totally new for him:

Of the things I'd already knew about, I've made progress mainly in controlling the bassline, finding the best possible chord when moving from chord to another, reading chord symbols and, of course, playing piano. (Extract 29, Log 1)

He had improved in the specific areas of playing the bass line, good voice leading when changing chords (i.e. mastering chord inversions), and reading chord symbols. Moreover, on the whole, his piano playing had improved. Later on, in Log 2, he thought that he had either learned something new or developed his skills in the following areas:

In understanding styles, finding good tempo and finishing the song somewhat in that tempo despite mistakes and false notes, getting used to the keyboard of the piano, finding the right chords by ear and expanding the chords. (Extract 30, Log 2)

Generally speaking, he had become more accustomed to the piano as an instrument. Finding and keeping the tempo despite mistakes was also a general skill where he had experienced learning. In the areas of VS, he had experienced learning in gaining understanding of different music styles, playing chords by ear, and expanding chords. In Log 2, when asked to write freely about his learning experiences regarding VS content, Toni described how the course had influenced him and his thinking:

Altogether I've felt excited about the content of this course. I think it has made me think a little bit more free about music and I think that this kind of way of making music is very essential to know if one's going to be respective music and instrument teacher these days. I'm considering if I should try to take more courses on this subject. (Extract 31, Log 2)

Toni's thinking about music had changed and become a little freer. Apparently, not having studied VS before, he had encountered a new way of making music and he was excited. He considered this way essential for a music and instrument teacher, and he wanted to learn more in the future. In extract 32 he further describes "this kind of way of making music" and sees it as an important booster to his motivation that was not very good initially due to his frustration about having to study the course with an instrument other than his main one:

One big boost to my motivation has been that I've come to think that this is very good way to teach the joy of making music since it playing free accompaniment actually feels very free and it feels like this shouldn't be taken very serious. (Extract 32, Log 2)

During the VS course, Toni had encountered and learned not only a new way to make music that felt free and not too serious but also a way to teach the joy of making music. Apparently, there was a contrast to his previous and current studies in his main instrument.

For Toni, improving general piano skills seemed quite a significant area of learning. VS, altogether, as a way to make music was an at least somewhat new experience for him. Unfortunately, the areas of VS where he had experienced learning only emerge roughly in Logs 1 and 2; he did not answer the final log where the areas of VS learning were estimated and put in the order of most learning. However, he experienced content learning at least the following areas: accompanying in different styles, recognizing / reading chord symbols, mastering chords and inversions, and playing by ear.

## Factors in content learning and how they were viewed

Toni viewed most factors as having both positive and negative aspects; the course contents seemed an exclusively positively seen factor, as VS was a novelty for him (see Table 12 below).

Table 12. Factors influencing Toni's content learning and his view (+ / 0 / -) of various aspects

Factor	Aspect	viewed as
Learner	motivation, interest; work at home	+
	initially frustrated, unmotivated; insufficient practicing: lack of motivation to practice at home, tiredness, not enough time	-
Group	little influence, may give examples	0 / +
Teaching / teacher	facilitator and expeditor of learning, encouraging; tips, example	+
	unclarity in homework assignments and goals; lessons short	-
Course contents	interesting, exciting	+
Material	essential for practicing at home	+
	wider examples would be useful for practicing	-
<i>Matinees / exam.</i>	<i>(no information)</i>	
Language	mostly positive, more pros than cons	+
	at times awkward; content a little more difficult to learn	-

Initially in Log 1, although he was interested in VS, Toni felt also rather frustrated as a **learner**, because he had to do the course with the piano, although it was not his main instrument. He obviously would have preferred to do the course with his main instrument, accordion, instead of the piano. He was not sure how well he could apply the knowledge he got from the course to his main instrument. He also feared that he would practice playing the piano in vain, if he did not need the piano as an accordion teacher and accordionist. Having his main instrument studies, apparently high in his priorities, he wrote that he did not practice very much at home. His mixed feelings about learning and practicing VS content are illustrated by Extract 33:

I don't practice so much at home and I think lack of motivation to practice at home is the biggest reason for this. Usually I feel too tired to practice free accompaniment in the evening after all the other music stuff I have to do. Sometimes I even can't seem to find time at all for practicing this subject. But I can't say that I wouldn't be interested in this subject. I think every musician should know something about free accompaniment. (Extract 33, log 1)

He admitted that he did not practice very much, which he attributed to three reasons: a lack of motivation to practice at home, feeling too tired after completing other music related tasks he had to do, and not having enough time to practice. Still, he was interested in VS, and thought every musician, including himself, should know something about it. His feelings and motivation seemed to change over the course, as

we already saw above (Extract 32); in Log 2 he felt excited about the course and his motivation had been boosted. Toni clearly considered himself, his “own head and motivation”, the most important factor influencing his content learning. He seemed to have come to the conclusion that if he did not play and practice at home, the lessons, that he considered short, one per week, were not enough. He realized that he could have practiced more at home by then. Already in Log 1, he wrote that “the little amount of work” that he did at home, “such as listening to music, analyzing it and practicing instrument skills”, had been “very important for making any kind of progress.”

On the one hand, Toni stated that the other students in the **group** did not have very much influence on his content learning; on the other hand, he said, maybe on a more general level, that of course people have an influence on each other when making music: he mentioned that he might e.g. try to imitate someone else’s playing. Toni described the influence of the **teacher / teaching** as follows:

The teacher has been obviously very important in learning the content of this course since he gives us a lot of material to learn from. He also executes the songs and styles well so that's a good way for us students to learn. I think that without teacher, I would be very lost when trying to learn this kind of way to make music. Learning this would take much more time without teacher. (Extract 34, Log 2)

Apart from providing learning material, the teacher was beneficial for Toni as someone who facilitated learning by modeling a given task and by guiding in a partly unfamiliar terrain, and who expedited the learning process. The teacher’s tips had been helpful in content learning, Toni mentioned already in Log 1. The teacher’s role as a giver of positive feedback is illustrated by Extract 35 where Toni describes a learning experience:

I remember that the lesson when we played bossa nova for the first time was couraging because teacher seemed to be satisfied about the time that I needed to somewhat learn this accompaniment model. I had been playing bossa nova a little bit in a band but this was the first time I played it with piano. (Extract 35, Log 2)

The teacher’s satisfaction with Toni’s learning encouraged him, and was apparently significant as he could recall this learning incident. Besides the teacher’s role, the extract also shows that the student’s previous knowledge, although in a different context, facilitated his learning. Although Toni had a positive view of the teacher, he also pointed out some areas of improvement in his feedback in Log 1. In his opinion, the idea and the goals of the course could have been talked about better with the

students so that they would have known what they were to achieve and why. Furthermore, for Toni “clearer homework assignments” could have “boosted” “the amount of work done at home”. Although not directly critiquing the teaching, Toni mentioned that he considered the lessons short. Toni stated these two comments in the context where he was asked how he himself had influenced his learning of content and where he admitted that he could have practiced more at home so far.

Toni found the **course contents** interesting; he was “excited” about them, as was already referred to, to the extent that he considered the possibility of taking more VS courses after the current VS course (see Extracts 31 and 33). Although he was familiar with part of the contents, he quite apparently also gained new knowledge and learned new skills. He seemed to like the novel, freer, way of making music that was practiced in the course (see Extract 31). In his opinion, the **material** was “[v]ery essential for practicing at home”. He thought that, for him to learn more at home, even more extensive range of examples of songs and artists representing each style or accompaniment model would have been useful. According to Toni, the English **language** as a medium of learning had more advantages than disadvantages, although using it was not only natural and easy:

Sometimes I feel that it's a little bit awkward to try to speak english if all the people in the room can talk finnish more fluently. It also may have made it a little bit more difficult to learn the actual content of this course – the free accompaniment. But altogether I think that learning in english has more pros than cons since it's very good thing to be able to speak about music in english. (Extract 36, Log 2)

Despite some awkwardness of using a foreign language among Finnish-speakers and some difficulty in content learning, Toni’s conclusion was that altogether learning in English and the ability to speak about music in English was valuable, the gain thus outweighing the pain. Of the other factors, especially the teacher and the material were beneficial for his content learning.

### **5.1.6 Summary of the findings: VS content learning**

The earlier sections treated each student’s content learning as individual cases. To summarize the findings they are presented in two tables. Firstly, Table 13 below displays the students’ areas of VS learning, enabling their comparison. The areas of learning are divided in four broader areas of I) most learning (1–3), II) quite significant

learning (4–5), III) some learning (6–7), and IV) least learning (8–10), indicated by different colors and using bold and italics. Also the areas that the students considered the most important personally are indicated by numbers in brackets.

Table 13. Summary of students' VS content learning during the course

Area of VS skill	Piia	Sauli	Olli	Albin	Toni
recognizing chord symbols	<i>10</i>	<i>10</i>	<b>1</b> (1)	<b>2</b> (2)	x
mastering chords and chord inversions	<b>6</b> (3)	<b>5</b> (2)	-	<b>4</b>	x
mastering chord progressions in different keys	<b>2</b>	<b>1</b>	-	<i>10</i>	
accompanying in different styles / comp patterns	<b>1</b> (1)	<b>3</b> (1)	<b>2</b> (2)	<b>1</b> (1)	x
combining melody and harmony / accompaniment	<b>5</b>	<b>2</b> (3)	<b>3</b> (3)	<i>10</i>	
improvisation	<b>7</b>	<b>7</b>	<i>10</i>	<b>3</b> (3)	
blues	<b>3</b>	9	<i>10</i>	<b>6</b>	
playing by ear (playing without written music)	9	<b>6</b>	-	<i>10</i>	x
sight reading / prima vista playing	8(2)	8	-	<i>10</i>	x?
harmonizing a melody	<b>4</b>	<b>4</b>	-	<b>5</b>	
something else? what?:					

**I) most learning (1, 2, 3), in bold**, three shades of **red**; **II) quite significant learning (4, 5), green**; **III) some learning (6, 7), blue**; **IV) least learning(8-10), italicized**; the most important areas personally (1-3 in parentheses). For Toni, order not specified, x marks areas mentioned.

More than anything, Table 13 shows differences in the order of the student's areas of learning, reflecting the heterogeneity of the students. However, broadly some clear similarities emerge as well, such as what was the area of the most learning (i.e. accompanying in different styles / accompaniment patterns). Unfortunately, the data of three students in Table 13 is incomplete: Olli specified only some areas of his learning; Albin did not or could not differentiate between the areas of the least learning; and Toni did not provide the data at all, as it was gathered in Log 3. The findings will be looked at in more detail in Discussion.

The central positive and negative factors influencing the students' content learning experience are summarized in Table 14 below as a generalized student experience, i.e. without distinguishing between the experiences of an individual student from those of others. Clearly, as a general experience and often also as an individual's experience, every factor was experienced as having two sides, or positive and negative aspects, although not every student viewed all factors thus. The factors will also be looked at more thoroughly later on in Discussion after viewing the students' experiences of language learning.

Table 14. Factors influencing students' content learning and student's views on the factors

Factor		Students' experiences of positive and negative factors in VS learning
Learner	+	motivation, interest, attendance, familiarity, ease, practicing
	-	frustration, demotivation, weak or insufficient practicing, tiredness, not enough time, laziness, lack of general study motivation
Group	+	examples / model, nice or fun to play together, small group intensified learning, relaxed atmosphere
	-	no or little influence, differently skilled students
Teaching / teacher	+	teaching versatile, level good, positive or relaxed atmosphere; younger teacher nice, teacher skilled, facilitator and expeditor, helpful tips, great examples, helpful demonstration, feedback
	-	unclear in homework assignments / goals, not individual enough lessons short,
Course contents	+	comprehensive, well-designed ( <i>toimiva</i> ), schedule fine, informative enough, met expectations well, possibly useful, beneficial, interesting, exciting, very important professionally, supports studies/musicianship
	-	too easy for pianists, not very important professionally, should be available for own instrument
Material	+	essential for practicing at home, concrete support useful for learning during and after course, interesting, clear examples on comps
	-	in part too easy; wider examples would be useful for practicing; some wishes
Matinees / exam.	+	good addition, good learning experiences, increased practicing, fun events
	-	too many, not enough motivation to practice for each
Language	+	"like fresh air", increased listening, better retention, more pros than cons
	-	occasionally awkward, little more difficult to learn content, required more concentration, some difficulty in a specific area, some complication slowdown

## 5.2. Student experiences of language learning

Again, as with content learning, each case is preceded by some background information (e.g. on the student's English skills and usage) and their learning expectations of English prior to the VS course asked in the pre-course questionnaire (See Appendix 1). Then, to give answers to the second main research question (i.e. What kind of experiences do JAMK music students have of learning the English language in the CLIL VS course?), first, the student's learning of the English language is described (first sub-question), and second, some factors in language learning and how they were viewed (second sub-question) is discussed.

### 5.2.1 Piia: "not very good" at English

Piia's exposure to English before the course consisted of listening to English 1–2 hours a day and speaking once a week. Her reading of English texts comprised of English song lyrics daily and occasional material for her Master's thesis; she encountered music vocabulary related to her field once a week. Describing what kind of learner of English she was, she wrote as follows.

Vaikea sanoa. En ole koskaan ollut erityisen hyvä englannin kielessä.. Saatan oppia helposti, mutta myös unohdan nopeasti, jos en käytä kieltä. (Extract 37, PCQ)

Although Piia found it difficult to describe herself as a learner of English, she thought that she had never been very good at English; while she, on the one hand, learned easily, on the other hand, she also forgot quickly, unless she used the language. As a learner of English, she appeared to be more of an active user, or a speaker, rather than a listener or a reader, i.e. perhaps a productive rather than receptive user. She wished to develop in listening comprehension. Her grade in English in the matriculation examination had been *magna cum laude approbatur* (M). Now she considered listening comprehension, and especially understanding vocabulary related to music from speech, generally more difficult than understanding written English; however, she thought she would understand to some extent. Regarding speaking, she stated that it could be noticed from her speech that she did not use English daily but less often, for which reason she might stammer and not necessarily find the right words immediately. She estimated her own use of music vocabulary in speech:

Sanat saattavat olla vähän hakusessa. Luulisin, että pienellä harjoituksella sanasto palautuu mieleen. (Extract 38, PCQ)

For Piia, finding the right words took some time, but she thought that with practice she would recall the vocabulary. According to Piia, the best way for her to learn English was by using various ways of learning such as reading, speaking and listening. Before the course started, Piia had felt quite indifferent about the language of instruction; she thought it would be all the same to her whether she would be in a Finnish or English group. She wrote that she was not nervous about using the English language for studying. She expected to learn useful vocabulary and gain more fluency in speaking, as she succinctly put it:

Hyödyllistä sanastoa ja sujuvampaa puhumista. (Extract 39, PCQ)

Piia, quite expectedly, seemingly as an extrovert not nervous about speaking, wished to improve her fluency in which new vocabulary was also essential. She could have mentioned wishing to improve also her listening comprehension, which she considered more difficult than reading comprehension; actually, she did mention wishing to develop this area earlier in the pre-course questionnaire when she described her listening comprehension.

## Learning of the English language

In Log 1, Piia wrote that she had both learned some new vocabulary and revised old; in addition, she felt that she could express herself perhaps a little more fluently and freely than before the course. Using English in class did not cause stress, despite the fact that she occasionally had to search for words:

Olen oppinut jonkin verran uutta sanastoa. Myös vanhaa on tullut kerrattua. Pystyn ilmaisemaan itseäni ehkä hieman vapaammin englanniksi kuin ennen kurssin alkua. Tunnilla puhuminen ei ole tuottanut paineita, vaikka joskus sanat ovatkin ”hakusessa”. (Extract 40, Log 1)

Piia estimated that she had learned 1–5 new words and activated 5–10 words from her passive vocabulary; however, she could not remember or list any. She had learned these words from both teacher-talk and student-talk. In Log 2, describing her language learning, Piia stated that her speaking was more fluent and that recalling the vocabulary was gradually becoming easier:

Puheeni on sujuvampaa ja sanasto alkaa vähitellen tulla helpommin mieleen. (Extract 41, Log 2)

Compared to her description in Log 1 (Extract 40), it appears that she had gained some ease in recalling vocabulary, which probably contributed to the fluency of her speaking. She wished to further improve in both areas, in fluency and in vocabulary, also beyond music related one. Finally, in Log 3, her description of her learning of English was rather similar compared to earlier ones. When asked to list what she had learned in order of importance, she stated as follows:

Ehkä puheeni on hieman sujuvampaa. Jotain musiikkiin liittyvää sanastoa on saattanut jäädä mieleen. (Extract 42, Log 3)

Thus, the most important area of learning for Piia was fluency of speech, where she felt she had improved slightly. The second area of importance was vocabulary; Piia thought that some music-related vocabulary might have stuck in her mind. She could not estimate and specify how many words she had learned as new ones and how many she had activated. She stated that she had learned very few totally new words; thus apparently, her vocabulary learning during the course was rather activation of her passive vocabulary. Overall, Piia’s learning in terms of gains in English appeared fairly modest; however, she improved her fluency somewhat, activated some passive

vocabulary (5–10 words) and learned single (1–5) new items of spoken vocabulary, at least on a certain level, possibly only receptively.

### Factors in language learning and how they were viewed

How Piia viewed different factors influencing her learning of English during the course is shown in Table 15 below.

Table 15. Factors influencing Piia’s content learning and her view (+ / 0 / -) of various aspects

Factor	Aspect	viewed as
Learner	no active, explicit interest or goals	0
Group	positive; foreign student added naturalness	+
Teaching / teacher	speaks clearly, provides help; use of Finnish possible if needed	+
Vocabularies	did not use; possibly useful in future	0
English material	might have some influence	0 / +
Course contents	probably no influence	0

As a **learner**, Piia seemed rather neutral or indifferent about learning English. She did not actively try to learn English. For her, learning VS content was the primary goal, and learning English was secondary in the process, as Extract 42 illustrates:

En ole yrittänyt aktiivisesti oppia englantia, joten en ole sitä vapaa-ajallani opiskellut (paitsi syksyn englannin kursilla). Kurssin päätavoitteena on ollut minulle vapaan säestyksen oppiminen. Englannin oppiminen tulee siinä sivussa. (Extract 42, Log 2)

Apparently, if Piia learned something concerning English, it happened implicitly, as a by-product or “on the side”, while studying VS during VS lessons. Studying English consciously and individually was restricted to the English course she took during the autumn. She stressed quite emphatically that she had started the English-medium VS course because she was asked to and she had nothing against the participation; however, she came to the course only because of VS. She stated that she had not come to actively study English and that she had had neither goals nor expectations about learning English. Her stance was very understandable, yet probably not the best possible for optimal learning of English during the course. When asked how important she considered English skills as part of her studies / professional competence, she answered that it was “difficult to say”. While she thought she might need to teach in English one day, she thought it was perhaps more probable that she would read English texts related to music. As to whether the English VS course supported her English language studies and her internationalization competence, she believed that the course probably strengthened what she had learned in other courses. Piia wrote that she could “maybe”

participate in some other English-medium instruction later on, depending on the course(s) available.

The **group**, according to Piia, had positively helped, or at least had not impeded, her language learning. The fact that the group had a Russian student with whom Piia talked also outside class brought naturalness to using English. The **teacher** provided her clear speech and help if she e.g. did not understand words used. For Piia, a positive aspect about the **teaching** was that in case she considered using English problematic she could always ask for help in Finnish if she wanted. When asked how the course could be changed to improve the learning of English in the future, Piia suggested that the vocabularies could be given immediately at the start of the course and words could be linked to the course content to be learned; however, she seemed to be afraid that if too much time was focused on the language, the time focused on the VS content would decrease. For her, this clearly would not have been desirable, as she wrote that she had come to the course only because of VS and not to actively study English; thus, personally she considered learning VS content primary over learning English.

Piia did not familiarize herself with and did not make use of the two **vocabulary handouts** to learn vocabulary independently. However, she thought that they might be useful in the future. The **English teaching material** (handouts / music sheets and emails in English) may have influenced Piia's learning somewhat, for she stated generally that she thought all English resources had an influence on language learning. Piia considered it difficult to say whether the **course contents** had influenced her learning of English; she just stated that she had no goals for learning English.

How Piia experienced English as well as some other essential factors influencing her language learning during the VS course are illustrated by Extract 43:

Englannin kieli on ”mennyt siinä sivussa”. En ole kokenut kieltä hankalaksi, paitsi joissain tilanteissa tuntuu siltä, että asia täytyy miettiä kahteen kertaan. Ensin asia (esim. vaikea sointumerkki) pitää kääntää päässä suomeksi ja sitten vasta miettiä miten soinnun voisi soittaa pianolla. Tämä on ehkä välillä vähän hidastanut toimintaa tunneilla. Jos olen kokenut kielen ongelmalliseksi, olen kysynyt asiasta suomeksi. Luonnollisuutta englannin kielen käyttämiseen on tuonut se, että ryhmässäni on venäläinen opiskelija, jonka kanssa tulee puhuttua muutenkin englantia. (Extract 43, Log 2)

As already stated before, language learning was secondary for Piia. She did not experience using English as difficult except for some occasions where she felt that she

had to process things twice before she could act, which caused some slowdown of action every now and then. Having the possibility to use Finnish, if there was a problem, seemed important for her. A foreign student in the group added naturalness to using English in class. In sum, it seems that Piia's attitude towards learning English was the most important factor influencing her language learning. She was barely internally motivated to learn English. Some external factors, such as the teacher and the group, may have influenced positively her implicit learning or acquisition of the language.

### **5.2.2 Albin: “self-taught” in English, uses English for studying**

Before the course, Albin had spent a week in an English-speaking country. His average exposure to English included listening to English 1–2 hours a day. He knew English-speakers and used English to communicate with them once a week. He read English texts every day and texts with vocabulary related to his own field / to music once a week. Interestingly, he had never taken English courses at school; thus, as a learner of English he described himself simply as “self-taught”. He estimated that his listening comprehension was intermediate and his comprehension of music vocabulary from speech “good”. While he estimated that his reading comprehension of texts with vocabulary related to music / his field was “very good”, he considered his ability to use such vocabulary in his own speech “poor”. The best way for Albin to learn English was through books and movies, in other words by reading and listening. In his case, the reason for the participation in English instruction rather than Finnish one was probably less a matter of actual free choice and decision than with the Finnish-speakers; he stated that he did not speak Finnish very well. Before the course he wrote that he was looking forward to learning English. As to his expectations of learning English, he stated as follows:

I take English language more as a medium to acquire skills in playing free accompaniment.  
(Extract 44, PCQ)

For Albin, learning English did not seem to be an aim as such. Apparently already accustomed to managing in a foreign country in a non-native language, that is, English, and using it also in his studies, he considered English simply a medium through which the learning of content occurred.

## Learning of the English language

In Log 1, freely describing his learning regarding English, Albin, not very surprisingly, considering his background as a foreign student used to using English, thought he had hardly learned anything new:

Although I think the teacher has an excellent English, I feel there were not many new things I have learned in this regard. (Extract 45, Log 1)

Despite the model, the teacher's English, which he considered excellent, Albin could not point to any learning. Nevertheless, he felt he had improved in a specific area, as Extract 46 illustrates:

I think I have improved in recognising chord designations faster. This is due to the repeated and frequent use of these terms on the lesson. (Extract 46, Log 1)

He had become faster in recognizing chord symbols, because they were frequently used during the lessons. However, at the same time this was an area where he had had some problems: sometimes it was difficult for him to understand and use chord symbols "promptly" in spoken English. Albin thought he had learned no new words but activated about 1–5 words such as *triad* from teacher-talk. Albin's brief and blunt description of his learning of English in Log 2 was very revealing:

I think I have not learned anything new since my last log entry. (Extract 47, Log 2)

Albin had learned nothing new as regards English after the previous log entry. His statement was quite understandable and believable, as he already was very confident and fluent in his English and accustomed to managing and studying in a foreign language, English. Finally in Log 3, when asked to list what he had learned in order of importance, he wrote as follows:

I have learned some new chord designations (diminished, half-diminished) and refreshed some words I had known before, but which were in my passive vocabulary (for instance "triad", "chord progression") (Extract 48, Log 3)

First, he had learned some new words for chord symbols (*diminished, half-diminished*). Second, he had activated or "refreshed" some words from his passive vocabulary (*triad, chord progression*). According to his estimation, he had learned or rather activated 3–5 words, all from teacher-talk. He listed these words as examples of his learning: *triad, chord progression, and handout*. Thus, Albin's language learning consisted of a minor improvement in vocabulary learning.

### Factors in language learning and how they were viewed

Most factors seemed quite insignificant for Albin's learning of English, with only two being more clearly positively significant, as is illustrated by Table 16 below. As we have seen, as a **learner** Albin was, and must have viewed himself as, an already competent and accustomed user of English for studying. Without formal English studies, self-taught as a learner of English and now, as a foreigner, using mostly English for communicating with people, he obviously considered English no exceptional, but rather a normal language, a regular medium by which the learning of content happened, also during the VS course. His self-confidence in his English skills showed not only in that he did not answer all the points in the logs, e.g. the one inquiring how he (e.g. his motivation, activity) influenced his learning of English, but also in his words, according to which the English-medium VS course did "not significantly" support his other English language studies or internationalization competence. Furthermore, in Log 2 he did not name any area in which he would have liked to still develop his language skills. Even though he did not expect to learn much as regards English, he, however, wrote that he was satisfied with what he had learned. He also, quite understandably, mentioned that he preferred English-medium teaching, if such were available, as English was the language he mostly communicated in. He considered English language skills "very important" as part of his studies / his professional competence.

Table 16. Factors influencing Albin's content learning and his view (+ / 0 / -) of various aspects

Factor	Aspect	viewed as
Learner	already competent, accustomed to studying in English	+
Group	no comment	0
Teaching / teacher	helped by speaking proper English; some words	+
Vocabularies	useful to read, not much significance	0 / (+)
English material	reading proper English always educational	0 / (+)
Course contents	no comment	0

The **group** apparently did not have influence on Albin's language skills, to judge from the fact that he made no comment about the group. The **teacher** was a slight positive influence for Albin, according to whom the teacher helped him "simply by speaking proper English". Albin learned 3–5 words from teacher-talk. As to the influence of the **vocabulary handouts** on his language learning, Albin wrote as follows:

It was useful to read them through but they didn't have much significance in my learning of English/Finnish. (Extract 49, Log 3)

Useful, yet not of much significance, the vocabulary handouts probably mainly helped Albin to revise and activate some passive vocabulary. He had independently used them, but only once for approximately 10 minutes. Nevertheless, he wrote that he could not think of “anything more effective than to give vocabulary handouts to students”, when asked how the course could be improved to enhance his learning of English. Regarding the **English material** (teaching material, emails), Albin commented only emails as follows:

Reading e-mails written in proper English is always an educating and comfortable thing to do.  
(Extract 50, Log 2)

In his polite manner, he viewed reading properly written emails generally as positive, or educational; possibly they had some beneficial influence on his reading and writing skills. As to whether the **course contents** had an influence on his language learning, he made no comment. In sum, for Albin, who was already competent in English, external factors hardly influenced his language learning; the teacher was the most significant one.

### 5.2.3 Olli: “ok” at English

Olli’s average exposure to English before the course consisted of listening to English 2–3 hours a day and speaking daily with English-speakers. He read English texts daily and he encountered music vocabulary related to his field once a week. Extract 51 shows his view of himself as a learner of English:

Opin aika nopeasti, usein saan asian selitettyä. (Extract 51, PCQ)

He learned English quite quickly, and he was often able to explain things, referring most probably to spoken language use. His grade in English in the matriculation examination had been *cum laude approbatur* (C); the JAMK English course he had passed with grade 3. He estimated his current language skills in listening and reading comprehension and in speaking (both general and music related vocabulary) unfortunately vaguely, simply as “ok”. He learned English best by speaking and listening. Before the course, asked to describe his thoughts and feelings about studying in English, he wrote:

Odotan mielenkiinnolla! (Extract 52, PCQ)

He seemed interested, looking forward to the possibility to participate in English-medium instruction. He stated his expectations of learning of English as follows:

Lisää sanastoa ja varmuutta puhua! (Extract 53, PCQ)

In brief, Olli wished to learn more vocabulary and gain confidence in speaking in English.

### **Learning of the English language**

In Log 1, Olli described what he had learned regarding the English language and why:

I'm not sure but maybe my English during the class is more fluent than in the beginning of this autumn. Talking in English is a nice way to discuss about music because there are many things to talk about, I can forget I'm speaking in English, not in Finnish. (Extract 54, Log 1)

Although not sure, he suspected that his English had maybe become more fluent since the course started. He found it nice to talk about music in English, even to the extent that he forgot he was speaking in English and not in Finnish. Obviously Olli had, almost without noticing it, gained some naturalness and fluency in his spoken English. He further described his general learning experience of English:

I feel this has been a good experiment studying in English. Of course, sometimes it's maybe hard to find the right words but I think I haven't miss too much in this course because of my language skills. ;) (Extract 55, Log 1)

He felt that studying in English had been a good experience. Although admitting that sometimes finding the right words posed difficulties, he did not seem to think that he would have missed something in the course, i.e. would not have learned the VS course contents, because of his language skills. According to his estimate, he had learned "maybe" 5–10 new words, of which he, however, could not list any; he had activated 1–5 words, of which he could remember *triad* (although he, possibly by mistake, typed *trial*) picked up from teacher-talk and *scale* acquired from student-talk. He did not think he had had many problems in learning English, except for some difficulty with finding words, as the above extract (55) illustrated; in these cases the teacher and the other students had helped him.

In Log 2, Olli's description of his language learning appeared positive, as Extract 56 illustrates:

My speaking abilities has increased in every level. I know more words for example. (Extract 56, Log 2)

Olli felt his speaking abilities had improved, which was manifested, for example, in his increased knowledge of words. However, considering his level of English “not so high yet”, he wished to still improve in this area. Olli, asked to describe his learning experience concerning English, wrote about learning related to vocabulary:

When you gave me the music term-sheet there were many words I didn't know before. I read it through and then again because it was interesting, thanks! (Extract 57, Log 2)

For Olli, the vocabulary handout seemed to be an interesting and appreciated source of new words. He made use of it by reading it at least twice. In Log 3, Olli's description of his language learning was basically similar to the description in Log 2, but more precise and certain, as illustrated by Extract 58 showing his areas of learning in order of importance:

I have learnt to speak more fluent when we talk about music stuff. Music vocabulary has also grown in my head. (Extract 58, Log 3)

First, he had learned to speak more fluently about music-related subjects. Second, his music vocabulary had grown. According to his estimation, Olli had learned “maybe twenty” new words such as *diminished chord*, *hemiola*, and *subtonic*. He had learned an estimated 7 words from the vocabulary handouts, 5 words from teacher-talk, 5 words from the student-talk, and 3 words from the English teaching material. Thus, summing up, his vocabulary learning seemed moderate, and in addition, he improved his fluency.

### **Factors in language learning and how they were viewed**

Olli seemingly benefited from many external factors, as he viewed their influence on his language learning positively, as is shown by Table 17.

Table 17. Factors influencing Olli's content learning and his view (+ / 0 / -) of various aspects

<b>Factor</b>	<b>Aspect</b>	<b>viewed as</b>
Learner	motivated, active, independent vocabulary learning	+
	speaking not very good	-
Group	good example; some words	+
Teaching/teacher	good example; helped if problems; some words	+
Vocabularies	used many times; useful and helpfu; most words	+
English material	some words	+
Course contents	facilitated learning English; support other language studies	+

As a **learner**, Olli seemed to be quite motivated internally and externally to improve his English skills. He thus described himself as a factor influencing his language learning:

I've tried to be active during the class so I could speak and develop that way.  
(Extract 59, Log 2)

He attempted to be active in class to develop his speaking. In his opinion, as to participation in class, the small group teaching provided a better chance to talk than a large group setting, and he thought he had used this possibility very well. He apparently noticed the gap between his present skills and what he would have liked to be capable of; in Log 2 he expressed his wish to participate in similar kind of courses after the CLIL VS course to further improve his speaking, and in Log 3 he wrote that he probably would participate in other English-medium teaching if it was available at JAMK, because he would like to go for an exchange sometime in the future. He had experienced English-medium teaching as “very good practice” for this future plan. When asked how important he considered English skills as part of his studies / professional competence, he first stated that English was a very important language in the modern world, and then admitted that English skills were “really important” for him also personally in his studies. For Olli, the older foreign student, Albin, in the now two-student **group** seemed to serve as a good language model that Olli looked up to, as Extract 60 illustrates:

The other part of the group speaks very good English so it's nice to try to reach the same level.  
(Extract 60, Log 2)

The example of very good spoken English set by the non-Finnish student might have caused Olli to feel inferior and discouraged, but actually it seemed that he was rather motivated positively externally by the example to aim at the same, higher level himself. Arguably, Olli did not experience Albin as a discouraging threat but as a positive example, because, as pianists and co-students they got along well and were on friendly terms, and because Albin, to whom Olli referred to as “a great pianist with nice ideas and more knowledge” about VS, appeared to be an important source of learning for Olli not only linguistically, but also musically. Olli picked up some (5) words from the student-talk. The influence of the **teacher / teaching** on Olli's learning of English appeared positive as well; the teacher helped if Olli had problems with words, and was also a good example, comparable to Albin:

Same as above, it's nice we all three can share our thoughts and ideas in understandable way.  
(Extract 61, Log 2)

Referring to what he said about Albin (see Extract 60 above), Olli considered the teacher's English very good, a goal to aim at. It seems that Olli, although possibly felt linguistically inferior, actually saw himself as belonging to the same group where everyone ("we all three") could share their thoughts and ideas understandably in English. This, the social and linguistic togetherness, he considered nice. It seemed as if the teacher was viewed almost as a peer, at least momentarily; Olli wrote in the feedback in Log 1 that the atmosphere was nice and it was "nice to have also a younger teacher in our school!" If such a positive, perhaps brotherly, group experience existed in class with the teacher (and the other student) being a model, yet an equal in the group, Olli's language learning could have been positively promoted, instead of being inhibited by anxiety. Olli picked up some items (5) of vocabulary from teacher-talk.

The **vocabulary handouts** seemed useful for Olli. He described using them as an apparently significant learning experience: interested, he read and re-read them through encountering many unfamiliar words and appeared thankful having received them (see Extract 57 above). According to the entry in Log 2, he had used the Thematic vocabulary a few times for maybe 10 minutes. He had used the other, Alphabetical vocabulary, even more, as illustrated by Extract 62:

I've used this more than the other papers by learning new words because they are easier to find. I've used this paper maybe once a week maybe five minutes every time. (Extract 62, Log 2)

For Olli, the Alphabetical vocabulary seemed more practical, for he could find the words more easily. Consequently, he had used this vocabulary handout more, five minutes once a week, although in Log 3 he pointed out that his independent learning was not "regular studying". In his opinion, the vocabularies were "very useful" and had given him "very much help"; he had saved them both for future reference. He learned an estimated 7 words from the two vocabulary handouts. Olli learned a few (3) words also through the **English material** (teaching material, emails, text messages). It made him think in English also outside classroom, which he considered nice. The **course contents** apparently influenced positively Olli's learning of English, helping him become more fluent in speaking and gain vocabulary. As to whether the English-medium course supported his other English studies / internationalization competence, his opinion was: "of course, because talking and listening cannot be bad for you". He seemed fairly satisfied with the course, as his only response to the question of how the course could be

improved to enhance his learning of English was that he did not know, followed by the suggestion “by singing?? :D”.

Olli’s general experience of learning English during the course is well illustrated by Extract 63:

Speaking English has been a joy for me. I think my speaking about music stuff is more fluent than before. I have also times when I forget the right words but I think I am more social in the class than in Autumn. (Extract 63, Log 2)

He obviously had enjoyed speaking English and felt his speaking had become more fluent and he could thus participate more actively or be more social, although he still had occasional problems with remembering the right words. In summary, Olli, who had already studied VS, probably found the language aspect in the course interesting and motivating. Furthermore, planning to become an exchange student one day, he seemed motivated to improve his English skills. Many external factors facilitated his language learning, especially the vocabulary handouts and the example provided by the teacher as well as the foreign student’s in the group.

#### **5.2.4 Sauli: “good” at English**

Sauli’s exposure to English before the course included listening to English more than 3 hours a day. He did not speak English. He read English texts daily and texts with vocabulary related to his own field / to music once a week. Describing himself as a learner of English he wrote as follows.

Luen ja kuuntelen pääsääntöisesti englantia. Puhumista en ole tarvinnut vielä monesti. (Extract 64, PCQ)

Sauli was chiefly a reader and listener as a learner of English; he had not needed to speak in English many times so far. With grade *lubenter approbatur* (B) in the matriculation examination and 3 (out of 5) from the JAMK English course, Sauli estimated that currently his general listening comprehension was on a good level and his comprehension of music vocabulary from speech and from texts was “good”, whereas speaking was his weakest area. He seemed like a representative of the receptive type of language user. He described his use of music vocabulary in speech as follows:

Ei ole ollut tarvetta vielä puhua musiikkisanastoa englanniksi. (Extract 65, PCQ)

Sauli had not yet needed to use music vocabulary in speech, which was in line with his above-mentioned description of himself as a learner of English. Not surprisingly, Sauli learned English best by reading. Before the start of the course, Sauli considered the change of the language of instruction interesting. As to his expectation of language learning, he expected to improve in the area of comprehension, as he wrote:

Ymmärtämään paremmin englantia. (Extract 66, PCQ)

Sauli expected to learn to understand spoken English better. As a reader and listener of English, with reading being his best way to learn English he seemed to look forward to the possibility of listening to English-medium teaching. Interestingly, although in line with his descriptions of himself, he did not mention wishing to improve his spoken English skills, although he could have seen the course as a chance to speak as well and thus improve his weakest area.

### **Learning of the English language**

In Log 1, which was the only log where Sauli answered in English, Sauli felt that he had improved a little in speaking English, as he wrote:

I guess I have improved a bit to speak English. (Extract 67, Log 1)

He had improved his speaking, although he had not expected this before the course. This, he thought was due to the fact that there was a lot of talking during the lessons. He probably had expected that there would be fewer possibilities for speaking in the course, because he wrote thus about his English learning:

There's not that much writing and other exercises like in normal English courses. We can use foreign language in practice and I think that it's more beneficial at this point of education. (Extract 68, Log 1)

He regarded using a foreign language in practice as more beneficial than traditional English studies focusing on writing and exercises in tertiary education. Sauli estimated that he had learned 15 new words, of which he mentioned *accompaniment* as one he had picked up from teacher-talk. He had activated 1–5 words such as *augmented*, also picked up from teacher-talk, from his passive vocabulary. Asked to describe any problems or challenges he might have had in learning English as well as what this caused and what could help him, Sauli wrote that he should probably read “more English stuff” to be able to expand his vocabulary with new words and get more

knowledge of using right prepositions. Apparently, judging from how shy he was to speak in class, he was quite apprehensive about making grammatical mistakes in his speech.

In Log 2, Sauli described in what areas of language he had experienced learning as follows:

Kuuntelu on varmasti kehittynyt, kuten hieman myös puhetaidot englannin suhteen.  
(Extract 69, Log 2)

He felt that he had definitely improved his listening comprehension and slightly also his spoken English skills. He also stated that his vocabulary had expanded a little elsewhere in Log 2. Compared to his earlier account, he had now experienced learning in more areas, with the comprehension seeming the clearest area.

Extract 70 shows Sauli's description of his language learning experience and also factors influencing his learning:

Pari kertaa jäänyt tunnilla käytetty uusi sana mieleen, jonka olen sitten kotiin päästyäni katsonut saamistamme sanastoista tai sanakirjasta. Esim: upbeat (Extract 70, Log 2)

A few times, a new word had had stuck to Sauli's mind in class. He had later looked up the word in a dictionary or in the vocabulary handouts that they had received by now. He still hoped to develop, mainly in his spoken skills. In Log 3, Sauli described the following as his top three areas of learning:

Käytännön tilanteissa englannin puhuminen. Muutamia uusia sanoja. Englannin ymmärtäminen. (Extract 71, Log 3)

The first area of learning was speaking English in practical situations. The second area was vocabulary; Sauli had learned some new words. The third area was listening comprehension. Regarding learning of vocabulary, Sauli estimated that he had learned 5–10 new words and activated some 10–20 words. Of these Sauli could list the following ones: *narrow*, *insight*, *upbeat*, *recapitulate*, *timbre*, *versatile*, *abbreviation*, *consecutive*, *contrary motion*, and *grace note*. The main source of learning was the two vocabularies with approximately 10–15 words (such as *consecutive*, *contrary motion*, *grace note*, *slur*, *abbreviation*). In sum, Sauli's language learning appeared moderate; he improved in three areas: speaking, which he had considered his weakest area,

vocabulary and comprehension. He learned a number of new words and activated at least twice as many words. His vocabulary learning seemed to be at least partially productive.

### Factors in language learning and how they were viewed

For Sauli, most of the factors seemed to have a positive influence on his learning of English; himself he viewed as having both positive and negative aspects (see Table 18).

Table 18. Factors influencing Sauli's content learning and his view (+ / 0 / -) of various aspects

Factor	Aspect	viewed as
Learner	motivated, active especially in self-learning of vocabulary	+
	speaking not very strong	-
Group	no major influence; some words	0 / +
Teaching / teacher	English requires attention; some words form teacher-talk	+
Vocabularies	comprehensive; major source for learning words	+
English material	no problem; some words	+
Course contents	positive influence	+

As a **learner**, Sauli appeared quite interested in and motivated about learning in English and learning English. He viewed the possibility to learn in English as a nice change and quite a rare and “good opportunity to train and maintain” his English skills in Log 1. Describing himself as a factor influencing his language learning in Log 2, Sauli stated:

Puhuminen englanniksi ei ole suurimpia vahvuuksiani. Mutta käytännön tilanteet, joissa tarvitsee puhua ovat kehittäneet englannintaitojani. En koe kieltä ongelmaksi. Eri kielenkäyttö tunnilla on mukavaa vaihtelua. (Extract 72, Log 2)

Although he realistically admitted that speaking in English was not among his greatest strengths, he genuinely felt that his spoken English skills had improved owing to the practical situations where he had to speak. He viewed the use of foreign language as a positive change, not as a problem. Considering how important English skills were as part of his studies and professional competence, Sauli stated that English is needed for data acquisition; material, theory and knowledge is increasingly in English, and consequently development as an instrumentalist requires some sort of English skills. Sauli thought that the course, in which the communication took place mainly in spoken language, supported his English studies and internationalization competence. If English-medium teaching was available in the future, Sauli would participate. Extract 73 illustrates his reasons:

Osallistuisin, koska sujuvan englanninkielen käytön ei opi kuin käytännössä ja siihen tarjotaan kouluissa aivan liian vähän mahdollisuuksia kurssien osalta. Sen yhdistäminen muihin oppiaineisiin lisäisi kielitaitoa automaattisesti. (Extract 73, Log 3)

Sauli felt that fluency in using English can be learned only in practice. He thought that schools offered too few courses with the possibility of practical use of English. In his opinion, combining English to other subjects, i.e. CLIL type of teaching, would automatically increase (English) language skills. The **group**, according to Sauli, did not greatly influence his learning of English; still, he mentioned that he had picked up about 5 words (e.g. *narrow*) from student-talk. The small group of three and eventually of only two students influenced his participation in class: he was “of course more active, because the nature of the course required this”, which, however, was obviously positive at least in terms of improving spoken language skills. The English-medium **teaching** made Sauli more attentive, and thus he followed the tuition and thought about the instructions more carefully. He estimated that he had picked up about 5 words (e.g. *accompaniment, augmented, upbeat, timbre*) from **teacher**-talk. In his opinion, when asked how the course could be changed to improve the learning of English, the teaching was very appropriate (*toimiva*) as it was.

In Sauli’s view, the given **vocabulary handouts** were well outlined (*jäsennelty*) and comprised quite comprehensively the words needed and used in class. The vocabularies had a positive effect on Sauli’s vocabulary; they were the best source of vocabulary learning for him with an estimated 10–15 words (e.g. *consecutive, contrary motion, grace note, slur, abbreviation*) learned. In Log 2, he described how he had made use of the vocabularies for English learning by reading them through a few times for about five minutes, and when encountering new words, to remember them, he linked them to related entities:

Muutaman kerran [olen] lukenut sanastot läpi ja uusien sanojen kohdalla olen yrittänyt yhdistää ne niille ominaisiin kokonaisuuksiin niiden muistamiseksi. n. 5 min/kerta. (Extract 74, Log 2)

After the course, in Log 3 he wrote that he had read the vocabularies through a couple of times, trying to memorize new words. Altogether, he estimated having spent about 50 minutes for this independent vocabulary learning. Through the **English teaching material** (handouts / music sheets and emails in English) Sauli had learned approximately 5 words. The English used in the material and in the communication (emails, text messages) had not posed him a problem. Sauli stated that the **course**

**contents** influenced his learning of English positively. Generally speaking, he considered the course “a good opportunity to train and maintain” his English skills. The following extract describes generally Sauli’s experience of English as a medium of learning and instruction during the course:

Olen kokenut englanninkielen hyvänä vaihteluna koulun käyntiin. Oppiaine ei sinällään ole liian teoriapainotteinen, joten siinä pärjää hyvin käytännön puhekielellä ja musiikinpiirin sanastolla. Itse en ole kokenut kieltä ongelmaksi, ennemminkin hyödyksi. Sanasto on laajentunut hieman ja paperisena versiona saamamme musiikinsanasto kattaa hyvin termit, joita tunneilla olemme tarvinneet. (Extract 75, Log 2)

For Sauli, English-medium learning seemed like a welcome change in his studies. For him, English was no problem; rather, it was of use. As VS as a subject was not very theoretical, he thought that he managed well with practical spoken language and music vocabulary. His vocabulary had expanded slightly, which was at least partly attributable to the vocabulary handouts, as was mentioned earlier. They covered the terms needed in class well. In summary, Sauli considered the CLIL teaching a good variation and appeared motivated and interested in improving his English language skills. His language learning seemed to benefit more or less from many factors, his own active attitude and motivation undoubtedly being the most important. Also the vocabulary handouts and the teacher proved useful.

### **Toni: “moderate” at English**

Toni’s average exposure to English before the course consisted of listening to English 1–2 hours a day. He did not speak with English-speakers. He read both general English texts and English texts with music vocabulary related to his field daily. The following extract illustrates how he viewed himself as a learner of English:

aika laiska, mutta asiat jäävät ihan hyvin päähän jos vain jaksaa pönttää. (Extract 76, PCQ)

Toni considered himself lazy as a learner of English; however, if he could just study enough, or “cram”, his retention was fairly good. He quite clearly seemed like an above average English learner, as his English grade in the Matriculation examination had been *eximia cum laude approbatur* (E), and he had passed the JAMK English course with the best possible grade (5). He estimated his current language skills in general listening comprehension as “quite ok” (*ihan ok*) and comprehension of music vocabulary as “moderate” (*kohtalainen*), in reading comprehension of music-related content as “fairly

ok” (*melko ok*) with some words possibly unclear, and in speaking as “moderate”, as he considered himself a little shy. He described his ability to use English vocabulary related to music / his own field in speech as follows:

ei kovin hyvä, en muista sanoja mutta saatan ne tunnista vastaan tullessa (Extract 77, PCQ)

He did not think his spoken music vocabulary was very good. While he could not remember music words he, however, suspected that he might recognize them on encountering them. As a learner of English Toni was a practical doer, as evidenced by Extract 78, where he describes how he best learns English:

tekemällä ja puhumalla, myös sanaston ja kieliopin pänttäminen on onnistunut jos motivaatiota on riittävästi (Extract 78, PCQ)

Toni learned English best by doing and by speaking, although he could also learn vocabulary and grammar by cramming in case he had enough motivation. Before the course started, Toni considered English and learning it “fairly important” and “interesting”. He described his expectations of learning English as follows:

paljon käytännön taitoja (Extract 79, PCQ)

Although very general and brief, Toni actually seemed to have quite great expectations; he expected to learn many practical skills, as he put it.

### **Learning of the English language**

As was the case with Toni’s content learning, also his language learning must be dealt with less data compared to the other students, as Toni unfortunately did not answer the post-course log (Log 3). However, his answers to the two logs already give a fairly good idea of his learning of English. In Log 1, Toni wrote freely about his learning of English as follows:

I've gained a bit of self-confidence in having a conversation in english. Maybe I've learned a little bit of musical terms in english too but I still could learn them more. I haven't particularly spent time at home learning the vocabulary. At least I have learnt to use the already known vocabulary a little bit better. (Extract 80, Log 1)

He had become a little more confident in having a conversation in English. He had possibly learned some music terms as well or at least improved in using the already acquired vocabulary. He had not learned any vocabulary at home. At this phase, the students had not yet received the vocabulary handouts. However, Toni felt that he could

make good use of the vocabulary he had learned in the JAMK English course, and having spoken in English during the VS lessons, he felt he could talk about music and use the vocabulary from the English course a little more fluently now. This was “a little boost to his self-confidence”. Considering the above extract (80), where he wrote that he had learned music terms or at least learned to use the already known vocabulary better, Toni seemed to contradict himself, stating jokingly later on in Log 1 that he had only learned one new word, *humppa*, and claiming having had activated none. Apparently, he had activated some vocabulary. In his feedback in Log 1, Toni wrote that a “list of some commonly used terms on this course would be handy”. His comment was an important reminder for me to finish the ever expanding vocabularies that were long overdue and finally give them to the students; before the course, I had originally planned to give them right after the beginning of the course.

Toni seemed slightly confused in Log 1, writing that he did even not know that he should actually learn English during the course, and that he had thought that he could take English VS lessons just for fun and maybe learn to talk better about music. Log 1, to which he referred to as “this survey”, had made him feel like he needed to show what he had learned in some sort of final examination at the end of the course. I must probably take some responsibility for his confusion; I apparently did not inform him well enough that he did not have to actively learn English during the course. I mainly informed the students via my personal email of the study related to the course, i.e. the learning logs, keeping emails related to running the course apart; such emails I sent from my work email. Toni may have initially missed some emails I sent to him, as there was a person with the same name who apparently received some emails I sent. However, having noticed this, I resent the emails to his correct email address with all the previous information attached.

In Log 2, Toni’s description of his learning of English was quite similar to the one he gave in Log 1:

I have gained a little bit useful vocabulary for conversations about music and learned to feel more free when talking in english. (Extract 81, Log 2)

He felt he had gained some useful vocabulary for music-related conversations; he also felt freer when speaking in English. While he could not recall any special experience or

moment of learning English, he described a more general experience related to a feeling:

Maybe sometimes I've felt some proudness if I've managed to use some new vocabulary that we have learnt at this course or managed to talk about some difficult subject in English. (Extract 82, Log 2)

Toni felt pride when he managed to use some new vocabulary learnt during the course or to use English to discuss a difficult matter. This recollection was apparently significant for Toni, probably functioning as a positive internal motivator. Based on the two learning logs, Toni's areas of English learning were, apparently in the order of importance, first, spoken English skills and, second, vocabulary, as in Log 2 he summed up in what areas he had experienced learning as follows:

Definitely in having a conversation. I've got some new vocabulary too but that I could try to learn more. (Extract 83, Log 2)

He had clearly improved in conversational skills and gained some vocabulary. He was more confident and free in speaking in English about music and proud of his improved ability. While he had learned some words, he stated that he could still try to strengthen his vocabulary, as he felt he had "forgot words a lot, sometimes even the simple ones", as he wrote.

### Factors in language learning and how they were viewed

How Toni viewed different factors influencing his learning of English is portrayed in Table 19 below.

Table 19. Factors influencing Toni's content learning and his view (+ / 0 / -) of various aspects

Factor	Aspect	viewed as
Learner	proud about oneself: speaks only English	+
	not very motivated to learn individually outside class	-
Group	little direct influence; indirect confidence booster	0 / +
Teaching / teacher	important source and model of English, provider of material	+
Vocabularies	handy, some words	+
English material	no harm; helps	0 / +
Course contents	enabled using the vocabulary learned in the English course	+

As we have seen, as a **learner**, Toni was a practical doer and speaker, driven especially by positive emotions. As mentioned, he wanted to take English VS lessons just for fun and maybe learn to speak better in the process; lazy, he studied, or crammed,

individually only if he had to. In line with this profile, he described how he had influenced his learning of English:

Well, I could have learned some words from the vocabulary that the teacher gave us students. All in all my own motivation is yet again playing a big role in learning this stuff. At least I try to talk english all the time. (Extract 84, Log 2)

He had not attempted to learn words from the given **vocabulary handouts**. He seemed to lack motivation for active self-study, which of course was not required. As a positive aspect considering the learning of English, he spoke only English in class. The **group** did not have a great direct but rather an indirect influence on Toni's learning of English, as Extract 85 shows:

Not very much influence. We talk in english in lessons so maybe they have helped me with my self-esteem in talking in english. (Extract 85, Log 2)

Quite apparently, Toni felt superior in his spoken English skills to the other students, and eventually only one student, in the group. Self-confident, free and quite talkative compared to the other student(s), Toni's self-esteem as a competent speaker of English was supported. Thus, the other student(s), without knowing it, acted as his confidence booster(s). The **teacher's** role in Toni's language learning seemed that of a model, supporter and provider of material, as Extract 86 illustrates:

The teacher always talks in english and he gave us the sheets of vocabulary so obviously he's important in every way to learn this stuff. (Extract 86, Log 2)

Speaking always English and providing supporting material, the teacher acted as an important source of vocabulary input and model of usage. Probably also the teacher was a kind of confidence booster or a mirror reflecting positive feedback on Toni's successful action, although Toni did not directly mention any example to confirm such a presumption; however, he seemed hungry for social and emotional affirmation, at least this was the case in content learning: the teacher's contentment over Toni's quick learning of bossa nova was an experience he remembered and related in Log 2 (see Extract 35, 5.1.5). The **vocabulary handouts** were of some use to Toni, as he wrote:

I've learned some words from the rather too few times that I have looked at these. These are very handy, no doubt. (Extract 87, Log 2)

He had learned some words from the handouts. He seemed slightly embarrassed to write that it was "rather" or "too few times" that he had looked at them. However, he thought

that the vocabularies were handy. He had used the Thematic vocabulary for about ten minutes to check out a few words. The Alphabetical vocabulary, that he had received later on, he had not used as much, “maybe a couple of times only”. He had scanned it though quickly after he got it, but suspected that he had not learned much. The other **English material** (teaching material, emails, text messages) did not seem very significant, although it had some general benefit, as Extract 88 illustrates:

Well, they don't do any harm. Maybe these help us students to get used to managing all kinds of stuff in english. (Extract 88, Log 2)

The English material such as emails was possibly beneficial in helping the students to become accustomed to managing in English in general. Although Toni did not directly answer the question of how the course contents influenced his learning of English, as it was asked in the Log 3 that he did not fill in, it seemed that the course contents seemed to offer Toni a good possibility to make use of some of the vocabulary he had acquired in the English course of his studies. The two courses with partially similar contents seemed to support one another. Extract 89 illustrates not only Toni’s learning of English but also this fertile common ground:

I've got a little boost to my self-confidence in having a conversation in english and I can talk about music and use the music vocabulary we learned at english lessons of Jamk a little bit more fluently since we have talked everything in english during lessons. (Extract 89, Log 1)

The practical use of spoken English, using previously learned vocabulary to actually study and talk about the contents of the VS course, was a positive, self-confidence boosting language learning experience for Toni. In sum, besides being motivated to speak in English, he seemed to benefit especially from some external factors such as the teacher and the vocabulary handouts.

### **5.2.6. Summary of the findings: English language learning**

The students’ learning of English is now summarized in two tables. Table 20 shows the areas in which the students experienced learning and the order of the areas. It also gives the estimated amounts of learned vocabulary; the students’ estimates of the words they learned as new ones and estimates of the words they activated are combined. As can be seen from Table 20 below, language learning was experienced in three, although mostly only in two only areas. All Finnish students were similar in that their first area of

language learning was speaking and the second area was vocabulary. The foreign student, Albin, only experienced some learning in vocabulary. The students' vocabulary learning varied, with the estimated amounts of the items learned and activated summed being from some 3 to possibly up to 30. Olli and Sauli seemed to have learned most words, apparently owing quite importantly to their use of the vocabulary handouts, which was more active compared to the others; Olli had learned 7 and Sauli 10–15 words from the vocabulary handouts, as was mentioned earlier. Finally, Sauli felt he learned also in the area of listening comprehension.

Table 20. Students' areas of language learning and amounts of learned vocabulary

Area of learning	Piia		Albin		Olli		Sauli		Toni	
speaking	1				1		1		1	
vocabulary	2	5–10	1	3–5	2	20	2	15–30	2	some
listening							3			

Table 21 below summarizes the individual student experiences of various factors presented earlier as one general student experience.

Table 21. Factors influencing students' language learning and student's views of the factors

Factor		Students' experiences of positive and negative factors in VS learning
Learner	+	already advanced / used to studying in English, motivated, pride of speaking only English, active self-learning of vocabulary at home
	-	no internal interest, no goals, not motivated to study outside class, speaking not very good
Group	+	good example, foreign student brought naturalness, indirect confidence booster, some words
	-	no or little direct influence
Teaching / teacher	+	speaks clearly, provides help, helps by speaking proper English, source and model of English and provider of material; teaching: English teaching requires attention, use of Finnish possible if needed, some words
	-	-
Vocabularies	+	comprehensive, handy, used many times, useful to read, possibly useful in future, important source of words,
	-	did not use, not much significance
English material	+	language no problem, did no harm, helps in learning to manage things in English, reading English educational, possibly some influence on language learning, some words
	-	-
Course contents	+	positive influence
	0	probably no influence, no comments

In learning English, the general experience was that most of the factors were viewed as at least mostly positively. The learner and the group as factors were the most dividedly viewed, having most positive and negative aspects. The findings will be looked at more carefully in Discussion.

## **6 DISCUSSION**

The aim of the present study was to explore and describe the experiences of both VS content learning and English learning in the English-medium VS course of students studying in the degree programme in music of the JAMK University of Applied Sciences. The general main research question of what kind of experiences the students had in the two areas of learning, i.e. VS and English, was answered by finding out, first, what the students experienced they had learned in these two areas and, second, what factors influenced their learning and how (i.e. how the factors were viewed). The data of the study consisted of student's written learning log answers, with the focus being on the five student cases providing the most data. The findings presented and summarized in the previous chapter will now be discussed, relating them to the framework of the present study and to previous research, when possible. The learning of VS content is discussed first, and after the discussion of learning of English, implications of the study will be considered.

### **6.1 Learning of VS content**

All students seemed to consider the VS course at least somewhat useful, as they experienced learning in many areas of VS, be it learning new skills and knowledge or rather revising and strengthening formerly acquired ones. For the most part, there was clear heterogeneity in the students' areas of content learning (see Table 13, p. 91). Furthermore, as the students' starting levels in VS differed, the experienced amount of learning was, of course, also different and subjective and thus not comparable to the extent of learning experienced by the others. Similar teacher estimates based on heterogeneous yet mostly positive descriptions of VS learning experiences of JAMK music students from the VS course have been reported by Lintukangas (2008: 38, 47–48), a former teacher of VS at JAMK.

The area of the most VS learning, among the top three areas for all students (1, 1, 2, 3, x), was accompanying in different styles, i.e. accompaniment patterns. This was not surprising, as for one thing, piano accompaniment patterns as “rhythmic formulas” of music styles (Björninen 2000) are basically a quite concrete and simple area of learning; and for another, as learning them was among the clearly stated objectives and thus a major, if not the main, emphasis of the course; and furthermore, as most students

considered this also their first area of importance. However, Sauli and Olli considered this an area where they learned slightly less than in their first area of learning, which, for Sauli, was mastering chord progressions in different keys (the second area for Piia) and, for Olli, recognizing chord symbols (the second area for Albin and also mentioned by Toni). Interestingly, these two areas, emphasized in the course, which were the areas of the most learning for Sauli and Olli were also the areas of the least learning (10) for other students; Albin considered mastering chord progressions one of his areas of the least learning, whereas Piia and Sauli thought that they had learned practically nothing new about recognizing chord symbols. This clear-cut difference is probably readily explainable by the fact that Sauli as a guitarist and Piia as a pop-jazz singer with former VS studies were very accustomed to reading chord symbols, while Albin and Olli as classical pianists, and also Toni, an accordionist, were apparently much less so and thus felt they had learned much. Combining melody and harmony / accompaniment was the second area for Sauli (also in importance) and the third area for Olli (also in importance) and an area of moderate (5) learning also for Piia. This area was also practiced quite a lot during the course, accounting also for the learning experienced. The third area of learning for Piia was blues; also Albin experienced some learning (7) in this area. Despite the fact that a substantial amount of time was dedicated on this area during the course, Sauli and Olli considered this an area of very little learning (9, 10). For Olli, this was due to a lack of practice and laziness, and for Sauli due to prior experience of playing blues on the guitar. The third area of learning for Albin was improvisation in which also Piia and Sauli experienced some learning (7).

After the top three areas of learning, the fourth area of learning was quite unanimously harmonization (4, 4, 5). It was also an area of specific focus in a few lessons. Mastering chords and chord inversions seemed to be the next area; it was an area of moderate learning for Albin (4) and Sauli (5) or of some learning (6) for Piia, for whom it was also high (3) in importance. Also Toni mentioned this area. *Prima vista* or sight playing was, perhaps slightly surprisingly, generally viewed as an area of only little learning (8, 8, 10, -, x?). Chord *prima vista* was, in the teacher's opinion, practiced practically on almost every lesson as new songs were introduced and also when practicing combining melody and chords. Perhaps students still felt it was not specifically focused on, but rather that it was interwoven into the learning of other areas. Also, while Piia considered this personally important (2), she was already familiar with it and felt she

had not practiced it more than she normally did. As for Albin, he was already excellent in sight reading. Sauli felt that this area required practice and he had practiced this least during the course, apparently concentrating on areas he regarded as more important. One area that could have possibly been included among the areas of VS learning when I asked students to rate the areas of VS learning in Log 3 was transposition, which is often categorized as an area of VS (see 3.1.1; e.g. Ojala 2008), although it was not even mentioned in the JAMK VS course description and thus was not a central part of course contents. The rather little amount of transposition practiced during the course consisted mainly of playing rather simple songs, mostly with the primary chords (I, IV, V) or with certain chord progressions (e.g. the diatonic progression by fifths or twelve-bar blues progression) in different keys. Besides this, transposition exercises were used mainly as an adjunct enabling differentiating the learning for more advanced students. If the students had experienced learning in this area, they could have mentioned it in the optional area (see Log 3, point 7). In her feedback in Log 3, Piia wrote she would have liked to learn more transposition, which she considered an important skill in her work, although seemingly she was aware that it was not supposed to be included as a major area in the current VS course.

Apart from learning and improving specific VS skills, also more general, important learning gains related to VS were attained. Among the students whose main instrument was not the piano, general piano playing skills, essential for playing VS on the piano, improved: whether this meant recovering some of the former “touch” (Piia), “getting used to the keyboard of the piano” (Toni), or becoming “more accustomed to the piano and accompanying with it” which related to learning to think like pianists as well as “using both hands as separate ‘instruments’” (Jouni), or developing not only in practice and but also and even “primarily at the thought level” (Sauli). Also, a better understanding of one’s skills and a realization of the need to practice can also be counted as learning experiences, probably for all students. Those who had not previously formally studied VS seemed to have adopted a new kind of thinking or attitude towards VS. Albin, a classical pianist, who was “happy to have the opportunity to study this subject” and thought that VS “should be essential to any pianist”, felt he had adopted, not unimportantly, a “more conscious approach” to VS. Similar findings about views and benefits of VS for classical pianists have been reported earlier (e.g. Iivari 2008). Toni, who eventually “felt excited” about the contents of the VS course to

the extent of considering whether he should study the subject more, thinking that VS “actually feels very free” and feeling it should not be taken very seriously, seemingly experienced VS as a novel, motivating, liberating and important way to make music and “teach the joy of making music”. Beyond VS, he had learned to think a little more freely about music, which sounds like a positive and significant learning experience for a future instrument teacher. Toni’s experience seems to reflect the general nature and aims of VS (see 3.1.1) and “the freedom of musical expression” referred to (Rikandi 2012: 18). A similar benefit from VS studies, i.e. finding a more relaxed attitude to making music, also classical, especially for students of classical music (such as Albin), was noted also noted by Lintukangas (2008: 17), who also saw the development of the sense of rhythm and harmony as advantages.

## 6.2 Factors in content learning

As was already seen regarding some areas of the students’ VS learning, what was covered and to what extent by the teaching naturally had an effect on what all students learned the most or considerably (e.g. accompaniment patterns) or quite significantly (harmonization); however, also the students’ background, e.g. former skills or studies, and especially what they considered important, that is, motivating, seemed to play a central role in influencing what their areas of most learning were, explaining some quite clear-cut differences between the students (e.g. recognizing chords symbols, improvisation, blues). The factors and how they influenced VS content learning in general will now be looked at mostly as a general experience of all the students, rather than individual experience, although some comparison is also made between the individual students’ views.

For most students, all factors had positive and negative aspects; thus all factors could enhance or hinder learning to some extent (see Table 14, p. 91). As a **learner**, every student experienced themselves in a twofold, contradictory way. On the one hand, there was a general positive attitude towards, interest in and motivation for VS, expressed especially by Piia and also Toni (after he got over his initial frustration of having to do the course with the piano and not his main instrument, accordion); for Piia the main motivator was the fact that she needed VS skills in her work and to accompany herself, for Toni the motivator seemed to be rather the joy of making music he had found. However, on the other hand, Piia and Toni felt that they should have practiced more.

There was some lack of motivation to practice at home (Toni), especially for all the matinees (Sauli). The importance of sufficient student motivation as a prerequisite for VS learning has been perceived and highlighted before (Lintukangas 2008: 18). Insufficient practicing at home was due to many reasons: lack of time because of other studies or other things to do, lack of general study motivation, tiredness, or laziness. Such contradiction seems very general among students, I have noticed as the teacher of the course. It is also quite understandable that the students tend to prioritize e.g. their main instrument studies over VS studies. Self-critique of insufficient practicing and the rude realization that more practice would have led to better gains from the course was noticed also by the students of an earlier VS course, as evidenced by some comments by students and the teacher (Lintukangas 2008: 38, 47–48 ).

The **group** was mainly experienced as a positive, supportive factor, particularly as it was nice or fun to play together (Olli, Albin). Seeing a VS group as a “learning community” (of which also the teacher is a part) and an important asset in VS teaching, with the students in the group as important agents and contributors to teaching, has been emphasized by Rikandi (2012). However, the benefit derived from the other student(s) in the group seemed to depend on the group. While especially Olli considered Albin an instructive example to learn from, Sauli and Toni felt the group had no or little influence on their learning; this most likely related to the lower skill level of the group members. In Piia’s group there was initially a less-skilled non-pianist student, which seemed to bother her slightly, especially as she, skilled herself, wished for more individual, if not private, teaching. Both the mentioned advantages and the disadvantage of group teaching experienced by Piia were noted also by Korhonen (2008: 18–19), who reported that according to his students (participating in a band ensemble course in groups of 4–5) the benefits of group teaching included e.g. gaining new ideas and perspectives, learning from others’ experiences, mistakes and successes, receiving support and advice; negative aspects of differently-skilled students in a group included e.g. waiting and frustration. The afore-mentioned student views of VS learning experiences in a group of the present study, first, reflect the students heterogeneous levels, second, strengthen the idea that relatively equally-skilled students make the best group, and third, also raise the issue that a three-person group might be too large at least for some learners. Indeed, Lintukangas (2008: 12, 38) agreed with the last two points, and supported the idea of roughly equally-skilled groups as well as groups of

two as enabling better learning. Her view that a group of two students would be optimal for learning was confirmed by student views and critique on the group size (p. 47). Also Korhonen (2008: 6), likewise a teacher of VS at JAMK, shared her view, considering groups of three students too large for VS teaching, thus not permitting enough time per student. Unfortunately, although groups of two students only used to be common in JAMK VS teaching, groups of three are now the norm for economic reasons.

The **teaching** was mostly viewed positively: the atmosphere was considered positive, nice and relaxed and the teaching versatile and of a good level. However, it could have been more individual, taking the level of students better into account, according to some students (Piia, Olli). Lessons were considered short by a student (Toni). The **teacher** was also primarily seen in a positive light. He was viewed as a skilled facilitator and expeditor of learning, providing tips and also encouragement, especially by less advanced students, and a demonstrator, a source of examples and a provider of feedback also among other students. A positive atmosphere in lessons and a good relationship between the teacher and the students were considered factors promoting learning also by Lintukangas (2008: 18–19). As a critical feedback of the teacher / teaching, a student (Piia) thought that the teacher could have been more demanding to improve her practicing and more efficient in using the time for VS learning. While her comments importantly helped me as a teacher to note some faults in my teaching and they were appreciated, they most probably were also a reflection of her low level of independent practicing due to her lack of general study motivation, and an indication of even unrealistic hopes of individual teaching. Furthermore, some unclarity about homework assignments and general goals of the course was felt by a student (Toni). The importance of orientation and of explaining and clarifying the contents and requirements of the VS course to the students was pointed out by Lintukangas (2008: 15–16).

The **course contents** were experienced positively for the most part, yet as having some room for improvement. The contents were characterized as comprehensive and informative enough as they were, and mostly as beneficial professionally, as well as exciting and interesting by a student (Toni) to whom VS was a new subject of study. On the other hand, related to how the teaching was viewed by some, the contents were seen in part as too easy for pianists (Olli), or not fulfilling all personal wishes (Piia).

Furthermore, even more accompaniment patterns could have been covered (Sauli). As the teacher of the VS course, I have faced the challenge of the heterogeneity of the students (see also Lintukangas 2008: 17) and their expectations, needs and wishes already before this year's course and have made efforts to individualize the teaching. The English medium may have made the task even more demanding, as using English caused some slowdown, thus also heightening some advanced students' experience of the contents and teaching not being tailored enough. As a matter of fact, having previous VS studies, these students could and most probably would have passed the course only by demonstrating their VS skills in the matinees and the end-of-course examination without participating in tuition which was not obligatory in such cases. Despite their slight criticism and personal wishes for more individual contents, these students wanted to participate in the teaching and seemed to benefit from the course as revision and deepening of their acquired skills. However, including students more as contributors influencing the course contents (and the learning material through which the learning of the contents occurs) is a valid point, raised also by Rikandi (2012), as VS as a subject should be student-centered, adapting to students' needs, according to the description of VS by VS teachers (see 3.1.1). The VS course contents were deemed not very important and not supporting professional competence, yet possibly useful, by a student (Albin), and uninteresting by another (Henri), both classically-oriented musician students; furthermore, two students, instrument pedagogues, although they liked the contents and considered them useful, would have preferred to study them with their main instrument instead of the piano.

The **teaching / learning material** was viewed generally positively as helpful or interesting. It was regarded as essential for practicing at home by one student, and described as concrete support useful as a memory aid also after the course by another. A student liked especially the clear examples on accompaniment patterns. However, at least two students with piano studies considered, at least initially, some of the material too easy and one expressed his hope for more difficult pieces. One more student expressed his wish for even wider coverage of examples on different styles. Jouni wrote as his wish in the feedback of Log 1 that "it would be nice if some of the songs we go through could be a bit more jazzy". I had asked for feedback and was grateful that I received some. I also tried to take it into account. Yet, providing versatile material to everybody's needs is next to the mission impossible. This is why I have actually

encouraged students to bring also their own material significant to them to class, like Rikandi (2012), and this year's VS course was no exception. Students' material was used in addition to the material provided by the teacher e.g. when studying blues: different examples of blues tunes in different keys were then used to learn and practice the blues contents. This positively individualized the learning and teaching.

The **matinees** were, for most of the students, positive, good VS learning experiences increasing practicing (see Lintukangas 2008: 26) or a good addition to teaching, as one put it. A pianist student thought them fun, non-stressful events; another seemed to see them as concerts for which his practicing was different, i.e. increased. While most thus regarded the matinees as factors increasing external motivation, one student felt that there were too many matinees and that he did not have enough motivation to practice for each, which was in contrast with the non-critiquing feedback on the matinees by the students of Lintukangas (2008: 38). The end-of-course **examination** was not characterized separately, excluding one student, the one who lacked motivation for all matinees; he considered the examination neutrally as a regular one following the familiar routine. Apparently, others considered the examination quite similar to the matinees, and thus a positive factor increasing practice (see Lintukangas 2008: 34).

Finally, **English as the language of instruction** was viewed rather similarly by all students; overall, it was experienced as a factor with almost no influence or as no hindrance to learning, although it initially caused slight complication and some slowdown, making learning a little harder. This experience of initial or temporal slowdown in the learning of content seems to be in line with what has been found out about immersion education (Marsh 1999: 69). However, the students' experience seemed to concur with the general finding that regarding the amount of content knowledge CLIL learners do not differ from those taught in their mother tongue (Dalton-Puffer 2008: 4). The foreign student, Albin, the most accustomed to using English also in studies, apparently had the least difficulty with English: for him only a very limited area of recognizing chord symbols in spoken English posed some difficulty. As a positive aspect about using English, it was noted that due to having to concentrate more on understanding English-medium teaching more attentive listening ensued, which, according to a student, had actually the advantage of better retention of what was heard (see 5.1.4, Extract 26). Such an experience seems at least partially

consonant with the argument that “linguistic problems...often prompt intensified mental construction activity so that deeper semantic processing and better understanding of curricular concepts can occur” (Vollmer et al., cited in Dalton-Puffer 2008: 4).

### **6.3 Implications of the findings on content learning**

The findings on content learning indicated that, despite their heterogeneous backgrounds and former skills, all students generally liked studying VS, considering VS skills useful, and experienced content learning, although the areas of considerable and less considerable learning mostly differed due to many individual, social and other external factors influencing their learning. The experienced learning and positive attitude towards VS highlight the importance of VS as a subject as supporting the students’ musicianship and thus their other studies and professional competence in a versatile manner. Based on the findings, it seems appropriate to continue offering the VS content course, not only for those with the piano as their main instrument but for all music students.

How various factors influencing VS content learning were viewed by the students reflects, among other things, importantly their heterogeneous skills levels. Leveling out the differences should be a focus in forming the teaching groups, which obviously should not be too large. Some students with no former piano or piano VS studies should benefit from preparatory studies, which in fact, are luckily currently provided, after the course has been developed. Still, the teacher has a significant and challenging role in enabling successful VS content learning by providing motivating and individualized teaching within the course contents; the potential and the possibilities of the group could and should be taken even better into account in redesigning the future VS instruction. Finally, as VS content learning did not seem to be inhibited by the English-medium CLIL instruction, the practice could be continued and further developed, and even expanded to other courses in the JAMK degree programme in music, as a student wished.

### **6.4 Learning of the English language**

All the students seemed to make some progress in learning English; gains were made in one, two or three areas: listening comprehension, speaking, and vocabulary (see Table 20, p. 116). This is not surprising, as these have been found to be the areas that are most

favourably affected by CLIL (see 2.4.1; Dalton-Puffer 2008: 5–6). All students learned some items of vocabulary, to varying degrees. The students' first area of learning, except for Albin, was clearly speaking skills; the second one, for three, was vocabulary, and the third one was listening comprehension, interestingly mentioned only by one student. Experiencing learning only in these areas was very expectable also because the course was a practical one, taught primarily through the medium of spoken English in small groups of 3 (or 2) students, with only the communication via email taking place through the written medium. Indeed, in teaching talk undoubtedly and quite obviously is “the main means of transmitting information” (Edwards and Westgate 1994, as cited in Dalton-Puffer 2008: 10) and classroom talk “the central source of participants' linguistic and intellectual experience” (Dalton-Puffer 2008: 10). In addition to emails, some of the study material was in English, and the vocabulary handouts provided some example sentences in English in addition to individual words. Moreover, although it was not part of the course but part of the participation in the present study, the students had the possibility to keep their learning logs also in English, which provided some possibilities to read English and write in English. Even surprisingly, initially all the Finnish male students voluntarily seized this opportunity, although Sauli chose to use Finnish after Log 2. Regardless of these possibilities, albeit limited, no one directly mentioned having experienced learning in reading or writing. However, some students' vocabulary learning seemed to benefit from this extra exposure.

The first area of English learning was clearly speaking; four of the students listed it as their first area of learning. Only Albin, obviously already so used to communicating in spoken English, did not mention learning in this area. Producing output is considered more demanding than receiving input, and essential in language learning, e.g. for developing fluency (see 2.2.2). The students verbal descriptions of their experienced learning differed somewhat: they had learned to “express” themselves “more freely / fluently” (Piia), “speak more fluently” (Piia, Olli), “speak English in practical situations” (Sauli), “feel freer when talking in English”, or had “gained self-confidence in having a conversation in English” (Toni); an individual student's descriptions also differed somewhat in different log entries, as these examples show. These findings are concurrent with earlier ones showing that CLIL learners often display improved fluency, risk-taking and uninhibitedness in their use of the foreign language (Dalton-Puffer 2008: 6). If the students expressed the extent to which they had experienced

learning, they used expressions such as “maybe” (Olli) or very subjective synonyms such as “somewhat” (“jonkin verran”, Sauli), “a bit of” or “a little bit (more)” (Toni), or “slightly” (“hieman” Piia). While thus apparently rather modest, or modestly expressed, their learning or improvement was, however, evidently clearly felt. Toni emphatically wrote that he had “definitely” improved in having a conversation in English. Before the course, Toni thought he was “not very good” in using vocabulary related to music in his speech, as he did not remember the words. Sauli, for whom speaking in English was the weakest area and who had not needed to use music vocabulary in speech, and who did not even expect to experience learning in this area before the course, listed it as his first area of learning. Piia had felt she might “flounder” (*takellella*) in her speaking and had some difficulty finding the right words, especially music-related, before the course. In the pre-course questionnaire, Piia and Olli had clearly stated “more fluent speaking” and “more confidence to speak” as their expected learning outcomes, respectively, and Toni perhaps referred to it, having expected to learn “many practical skills”. Their positive expectations most probably contributed to their learning in this area. In a similar vein, also Jaana had expected to gain “fluency in speaking” and “courage to speak” and Henri “clear and precise communication”. He felt, in Log 1, that his spoken English language had “improved a bit”, having become “slightly more fluent” in “some aspects”. Also Jouni, who did not mention expecting better spoken skills, thought, in his first and unfortunately only log, that his “speaking of English” had become “more fluent”; he also, admitting that he could, of course, improve his spoken English, hoped to further improve in this area, because he wanted to be a “more fluent speaker”.

Vocabulary learning was the second area of learning for all the Finnish-speakers; for Albin it was the only, and thus the first, area. The students’ estimates of learned and activated words ranged from a few to approximately 20 or possibly some more. Albin’s estimate was 3–5 words. He probably made the least gains in vocabulary learning, learning only a few words and activating about the same amount. Piia, although she wrote that she could not estimate the amount after the course, estimated she had learned 1–5 new words and activated 5–10 words in a multiple choice question in Log 1; thus altogether, she probably learned/activated 5–10 words. For Toni no numerical estimate was received, as it was only asked in the final log. He wrote he had “gained a little bit” of “useful vocabulary”, “managed to use some new vocabulary” learned during the course, and “got some new vocabulary”. He probably learned at least a handful of new

words, maybe 5–10, and had apparently activated some vocabulary learned in the JAMK English course. Olli estimated having learned maybe 5–10 new words and activated 1–5 in Log 1, and maybe 20 new words in Log 3. Sauli learned most likely the most vocabulary items. In Log 1 he had learned 1–5 and activated 1–5 words and in Log 3 he felt he had learned 5–10 new words and activated 10–20. He was able to list 11 of the words in Log 3, which points to productive learning of at least written forms, but not necessarily more; others listed only a few vocabulary items and Piia none, which could suggest learning of possibly only the spoken form of words, receptively only or possibly also productively (Nation 2001, as cited in Schmitt 2008: 333–334). Also Henri had learned new words, “approximately 10”, such as *hook* and *suspension* from teacher talk and *inversion*, *diminished*, and *root position* from both teacher-talk and student-talk; he thought he had activated “approximately 5” words of which none were listed. Answering in English he used also words such as *inversion*, *accompany*, *free accompaniment* and *seventh chord* in describing his content learning his log. Jouni had learned “probably” 1–5 new words, mentioning (*first*) *inversion* (*terssikäännös*), picked up from teacher-talk, as an example; he had similarly “probably” activated 1–5 words of which he could name *bar* (apparently, and hopefully, referring to *tahti(viiva)*). Henri had expected to learn “especially music vocabulary” and Jouni “to expand music vocabulary”, while Olli and Piia were less accurate, having expected to learn “more” or “useful” vocabulary. Again, motivated expectations were undoubtedly important for language learning. Furthermore, intentional vocabulary learning, practiced especially by Sauli and Olli, obviously importantly complemented incidental vocabulary learning, for which time was quite limited, and explained why Sauli and Olli learned more words, and possibly on a deeper level, than the others (see 2.4.2; Schmitt 2008).

Listening comprehension was an area where only Sauli explicitly mentioned having experienced learning. This was his third area of language learning. He wrote that his listening (comprehension) had certainly (*varmast*) developed in Log 2. Learning to understand English better was the only expectation Sauli expressed prior the course. Other students did not mention, at least not explicitly, comprehension as an area of learning; however, like Sauli, also Olli mentioned that he felt he “had to” listen the English instruction more carefully. Apparently, most students were quite accustomed to listening and good at understanding English, and thus did not feel they had improved in this area.

## 6.5 Factors in language learning

What the students could learn in terms of language skills was greatly influenced by the nature of the course, as was already stated above. With the spoken English being the medium of instruction not many possibilities to practice writing or reading comprehension were available. Thus, the learning experienced by the students was all but restricted to the areas of speaking, listening comprehension and vocabulary. For vocabulary learning, however, the written material, such as the vocabulary handouts, emails and English teaching material, were somewhat important factors. All the central factors and how they influenced learning English will now be looked at, mostly as a general experience of all the students, rather than as individual experiences, although some comparison is also made between the individual students' views, as was the case with factors influencing content learning.

Most factors influencing language learning were viewed either positively or neutrally, that is, they either enhanced learning or had no influence (see Table 21, p. 116). Only the **learner** factor was viewed mostly in a twofold manner, as having also negative aspects. Positive learner aspects included being already competent and accustomed to using English (Albin), being motivated and active in class or in vocabulary self-study at home (Olli, Sauli) or feeling proud of oneself as a speaker of English (Toni). What motivated the students was considering English skills important as part of their professional competence (Albin) or their present (Sauli) or future studies, e.g. a possible future experience as an exchange student (Olli). Less advanced students seemed to benefit more of having an internal motivator. Learner aspects that may possibly have hindered language learning were not being very motivated to learn language individually outside class (Toni) or feeling that spoken language skills were not very good or strong (Olli, Sauli). Also, an inactive, uninterested attitude or having no goals for language learning (Piia) seemed a negatively influencing aspect within the learner factor. Also feeling already competent enough seemed to lead to a rather passive stance not fostering further language learning (Albin). Expected language learning outcomes expressed before the course reflected the students' general inner motivation. As was stated, before the course all Finnish students had some expectations, more or less specific, for language learning (also Piia, who claimed otherwise), whereas Albin did not have as clear expectations. Motivation, self-confidence and non-anxiety as positive affective variables have been found to facilitate language learning, according to the

Affective filter hypothesis by Krashen (1982); these variables are often related to how individuals experience themselves as part of a group.

The **group** was viewed generally as a positive factor, however, also as only slightly positive or neutral. The atmosphere in the group was considered nice and relaxed. The group members' level of English was crucial; a fellow student served as a good example if his English was above a student's own level. Piia, Olli and also Sauli seemed to benefit from the group. The two foreign students (Albin, Igor), although not native speakers of English, in the two groups were not only language models to learn from and sources of comprehensible input necessary for implicit language learning (Krashen 1982), but also brought authenticity, making using a foreign language in class more natural, as Piia wrote. The foreign students, who were fellow students, were not experienced as a threat but rather as models and motivators for language learning. Also Sauli seemed to benefit somewhat from Toni who spoke more in class; Sauli learned some words from student-talk, as did Olli. Interestingly, it appears that also Toni benefited from Sauli, who was weaker than him in producing output, as a confidence booster. Whether Sauli, a little shy to speak, experienced Toni, more self-confident about his spoken skills and feeling superior to Sauli, as threatening or provoking anxiety is an interesting question. Anxiety and low self-confidence could impede not only language acquisition but weaken a student's desire to participate productively (see 2.2.2). For Albin's language development, the group (Jaana and Olli; in the spring only Olli) seemed insignificant. The fact that instruction was given in a small group setting was experienced as providing a good opportunity for speaking (Olli), or requiring more active participation (Sauli). The social and contextual nature of learning the English language in the VS course was obvious (see 2.2.2).

The **teacher** was an important source and model of English; he helped by always speaking English, by speaking clearly or simply by speaking proper English, i.e. provided comprehensible input. He was seen also as a provider of the language material, especially the vocabulary handouts, and of help e.g. in case a student did not understand or lacked a word. That it was possible to use also Finnish as the language of communication in the learning and *teaching* if needed was considered good by a student (Piia). A systematic shift to the first language from the vehicular language by the teacher or the learner, i.e. translanguaging, including not only spoken language but also the vocabulary materials, is considered normal and appropriate in CLIL e.g. to facilitate

understanding (Coyle et al. 2010: 16). Using the first language of the learner is beneficial especially in establishing the initial link between a word's form and meaning (Schmitt 2008: 337). English-medium teaching positively required more attention than Finnish one, according to some students. Individual words were picked up from teacher-talk by some students.

The two **English-Finnish vocabulary handouts** (see Appendices 7 and 8) were considered mostly an important and positive factor enhancing vocabulary learning and enabling independent intentional learning outside class. The vocabularies, as an important adjunct to teacher-talk, provided the students with content-obligatory language or language *of* learning, especially the more concise Thematic vocabulary with the most essential words for the course, as well as content-compatible language or language *for* learning (see pp. 22–23), especially the more extensive Alphabetical vocabulary with less essential and extra words, and perhaps the example sentences in the Thematic vocabulary. Those who made good use of them were regarded as comprehensive, handy, useful and helpful, and for them the vocabularies tended to be the most important source of vocabulary learning. Motivated, explicit learner engagement with vocabulary, referring to e.g. increased intention to learn and increased attention focused on the lexical item as well as increased frequency of exposure, has been found to facilitate vocabulary learning (Schmitt 2008). On the other hand, the handouts did not have much significance, although used briefly and considered useful to read (Albin), or had no influence, as they were not used during the course, although considered possibly useful in the future (Piia).

Apart from the handouts, the other **English learning / teaching material**, i.e. English teaching material handouts (e.g. on blues and on some accompaniment patterns), music sheets with English lyrics, English emails and text messages, was regarded as a rather neutral or slightly positive factor influencing language learning. The English material was experienced as no problem, as doing no harm, but rather helpful in learning to get used to managing all kinds of things in English, and reading properly written emails as educational. A student believed that “everything that is in English” (*kaikki englanninkielinen*) had an influence on language learning, which is not far from how Schmitt (2008: 339–340) put it: “anything that leads to more and better engagement should improve vocabulary learning”. Two students learned some words from the English teaching material (excluding emails) provided.

The **course contents** were mostly viewed as influencing language learning positively (Sauli), for example, as they enabled using the vocabulary learned in the JAMK English course in practice (Toni). Thus, the CLIL VS course provided him, and also Sauli, with an opportunity for recycling the explicitly learned vocabulary, consolidating and enhancing their learning (Schmitt 2008: 353–354). Olli thought that the contents helped him improve the fluency of speaking and in vocabulary. Albin and Piia were neutral about the influence of the contents, either not commenting or considering it difficult to say how the contents had influenced; apparently the course contents had no or not significant influence on their learning of English.

## **6.6 Implications of the findings on language learning**

All students, especially the Finnish ones, seemingly experienced some learning or improvement in their English skills, particularly in the fluency of their spoken English, which was the first area where almost all Finnish speakers had expected to develop. As is generally admitted, Finnish students often feel that speaking is their weakest area and even those with good skills are shy to speak; thus, CLIL type of provision, especially in such a small group setting as was the case in the present CLIL VS course, compared to normal English courses, seems to provide a fairly good opportunity to practice and improve spoken skills in the process of actual content learning. Sauli probably spoke (or wrote) for many Finnish students in tertiary education, as he, comparing the VS CLIL course to “normal English courses” focusing on “writing and other exercises”, stated that the possibility to use a foreign language in practice, obviously referring (also) to speaking, was “more beneficial at this point of education”. Also the experienced vocabulary acquisition and learning coupled with the fact that some students mentioned that they could put some of the vocabulary learned in the English course of their studies to practice, activating and deepening the learning of this vocabulary, was significant. The incidental learning present in the CLIL course can thus importantly support the intentional learning present in formal language studies and vice versa. UAS students’ language learning aims could be supported by CLIL provision. When inquired about his opinion of the CLIL VS course, Sauli stated that the CLIL VS course was “a positive experience” and continued that in his opinion the practice, i.e. English-medium CLIL teaching, could be applied also to other courses in the JAMK degree programme in music. He and other students seemed also interested in participating in similar teaching. Consequently, it would seem justifiable and feasible to offer the CLIL VS course as

well as possibly other CLIL courses also in the future in the JAMK degree programme in music and possibly also in other degree programmes at JAMK.

## 7 CONCLUSION

The present study had the aim of exploring and describing JAMK music students' experiences of content and language learning during an English-medium VS content course. To conclude, I will now focus on assessing the reliability of the study, its data, analysis and findings. Finally, suggestions for further research will be proposed.

Reliability (*reliability*), i.e. replication of measurements, and validity, i.e. that a research method measures what it is supposed to, are traditional concepts used in assessing research (Hirsjärvi et al. 2003: 216). However, as the terms come from quantitative research and their scope mostly responds only to the needs of quantitative research, using these concepts in qualitative research has faced criticism and avoiding or replacing them is often suggested; problematically, the concepts describing reliability (*luotettavuus*) have received various interpretations within qualitative research and, moreover, different translations in Finnish literature (Tuomi and Sarajärvi 2009: 136–137). Terms such as credibility, transferability, dependability, and confirmability, each with sub-terms, can be used as criteria for reliability in qualitative research (for a more detailed account and comparison of the terms, see pp. 138–139).

According to Tuomi and Sarajärvi (2009: 142), despite many methods developed to collect data and in analyze it, which can be used as factors improving the reliability (*luotettavuus*) of qualitative research, a basic requirement remains that the researcher has sufficiently time for doing the research. In the present study, the overall time span of the research was almost two years (June 2011–April 2013), which included the initial preparatory stage consisting of e.g. reading, planning, compiling the research plan, and discussions with my supervisor; the data acquisition phase including preparing the logs and vocabulary handouts, running the course, and gathering the data; and the final phase where most of the writing (framework, analysis, findings etc.) took place. Factors improving the reliability include also the fact that the research process is public, which can refer to not only being detailed in reporting of what has been done, but also that other researchers assessing the process, and that informants assess the aptness of the results / findings and conclusions. This is called face validity. While the two latter ways

were not used, reporting of the study and its phases was as accurate and detailed as possible to enhance reliability. The participants, data collection, and the general process of analysis were reported and the learning logs with their instructions and questions on which the analysis was based as well as examples of the analysis were annexed as appendices for the reader to see. Interpretations made are based on extracts from the data, so the reader can assess them. Interpretation, however, is inevitably subjective and multiple: the researcher, the researchees and the reader(s) of the research report interpret the research, or part of it, in their personal manner, and these interpretations may not be totally consistent (Hirsjärvi 2003: 214). Triangulation, which may mean using many different methods, researchers, sources of data, or theories, is often seen as a way to enhance the validity of also qualitative research (Hirsjärvi 2003: 218). Methodical triangulation can mean using different methods such as interview and observation or using one method such as a questionnaire and asking about something by using different types of questions such as open and closed questions; these two uses of methodical triangulation have been referred to as between-method and within-method classes (Denzin 1978, as cited in Tuomi and Sarajärvi 2009: 145). In my study, the within-method triangulation was used; I elicited data about the students learning experiences in different ways such as free writing and more precise questions, open-ended and closed-ended ones, also enquiring the same things more than once in different logs (see Logs, Appendices 3–5).

The method of data collection, i.e. written documents or student learning logs, was in many respects very suitable at this level of education, as students should be capable of and used to writing and self-reflection. The students were asked to reflect on their experiences and write on them with the help of open and more structured questions. The written medium enabled answering at a time that was best for the students without anybody such as an interviewer present to influence or disturb answering. In privacy and with no time limits the students had the possibility of expressing themselves with thought and consideration. However, there were probably also some disadvantages. For example, there was no possibility to ask clarification questions as in interviews. Moreover, the use of two languages in the learning logs may have posed some problems in the data collection, e.g. the English translation differed from the Finnish in minor details, and some misunderstandings or inadequate understanding may have occurred for Finnish students who chose to answer the questions formulated in English. What

was probably most significant was that some difficulty and inaccuracy in answering some questions optimally by some Finnish students (Olli and Sauli) who answered in English could be discerned. However, the students could freely choose their preferred language; this was mentioned in the instructions of the logs, and the logs in both languages were sent to everyone. That these students chose to answer in a non-native language (although Sauli only in the first log) can be seen also as a positive indication of their motivation to use and learn English also in written form. Longer, more comprehensive and nuanced answers could and probably would have been obtained especially from Olli, had he answered in English; on the other hand, Olli answered quite briefly already in the pre-course questionnaire in which he, like all Finnish speakers, answered in Finnish. As to Sauli, his answers seemed to become “better” after he changed the language. He, I think, made a good decision for himself and for the benefit of the study. It is evident that a person’s native language is for most people the best means for expressing themselves. I could probably have emphasized more that the students could have used Finnish. That I used only English, also in the emails in which I sent the learning logs, thus setting an example, may have influenced the choice of language by the Finnish male students.

In addition, a drawback was that students did not always answer all questions optimally perhaps owing to a lack of interest or motivation. Piia, for example, on the whole seemed to answer slightly more comprehensively to the questions related to content learning than those related to the learning of English, and she seemed to be somewhat tired or uninterested in answering the questions related to language learning especially in Log 3, where she answered quite briefly or vaguely (e.g. “difficult to say” or “I can’t say.” “I can’t estimate.”) in more than one point. Or then she simply felt this way. Quite understandably, having to answer four times may have felt arduous or somewhat boring, and in the final log some signs of weariness or negligence were discernible in some answers, as was mentioned earlier: e.g. Olli did not rate the order of his content learning areas; Toni did not answer the final log at all. Non-participation and dropouts were unfortunate drawbacks in data collection. Although I was inexperienced as a researcher, I should have been more anticipatory, checking that the students would participate in all phases of the data collection already initially. On the other hand, while I probably could have found out early on that Igor, Jaana and Jouni would not participate in all phases, I am not sure whether I could have ensured that Henri and Toni would answer every log.

Henri quit the course for personal reasons. Toni, despite his positive attitude towards the course and well-thought answers in other logs, did not answer my repeated personal post-course contacts via email in which ask him to answer the final log.

As the study was a case study, based on only a few students, the findings cannot be directly generalized to CLIL teaching in other contexts. However, as the findings seem to be similar as those found in previous research: they seem to provide evidence for CLIL as a potential approach to both content and language learning (see Johnson and Rauto 2008). Concerning the specific context of VS teaching at JAMK, the study succeeded in finding out how the students experienced the learning of VS content and the English language, which was important, because the VS course not been organized as an English-medium CLIL course before. The findings indicated that English did not hinder content learning; rather, it motivated some students, as learning English was experienced positively and as an additional benefit.

More research on CLIL in universities of applied sciences is still needed, from various degree programmes. It would be worthwhile to study also CLIL VS teaching with more participants to receive an even better idea of how students view content and language learning during the course. A possible area of interest could be JAMK music students' views of whether including some explicit language learning goals for the CLIL VS course would be a good idea if the VS course was carried out as more deeply integrated in the students' English course in co-operation with the English teacher (see Rauto and Saarikoski 2008: 16). Furthermore, whether the CLIL practice could be applied to other courses in the JAMK degree programme in music, as a student in the present study suggested, would be an interesting area of further research.

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**APPENDIX 1: Pre-course questionnaire** (in Finnish and in English)**KYSELY ENNEN VAPAA SÄESTYS -KURSSIN ALKUA**

Hienoa, että päätit osallistua englanninkieliselle vapaan säestyksen kurssille!  
Ennen kurssin opetuksen alkua pyytäisin Sinua ystävällisesti vastaamaan tähän kyselyyn. Vaikka kurssin sisältöä opiskellaan englanniksi, tämä kysely on suomeksi, jotta pystyisit vastaamaan mahdollisimman monipuolisesti ja tarkasti antaessasi taustatietoja itsestäsi ja kuvatessasi ajatuksiasi, mielipiteitäsi, odotuksiasi ja tunteitasi ennen kurssin alkua.

Tämän alkukyselyn tarkoituksena on:

- I) kerätä taustatietoja Sinusta, mm. arvioitasi omasta vapaan säestyksen ja englannin osaamisestasi  
II) kartoittaa kurssiin liittyviä odotuksiasi sisällön (vapaa säestys) ja kielen (englanti) oppimisen suhteen.

Kaikki vastauksesi tulen käsittelemään ehdottoman luottamuksellisesti ja nimettömänä. Vastauksesi eivät vaikuta vapaan säestyksen kurssiarvosanaasi. Vastauksesi ovat arvokas ja tärkeä osa pro gradu-tutkimustani. Kiitos Sinulle vastauksestasi!

**I Taustatietoja**1) Yleiset taustatiedot

- 1.1 nimi:  
1.2 sukupuoli:  
1.3 ikä:  
1.4 äidinkieli:  
1.5 opintosuuntautumisesi:  
1.6 pääinstrumenttisi:  
1.7 sivuinstrumentti (jos on):  
1.8 englannin arvosana ylioppilaskirjoituksissa:  
1.9 opintoihisi kuuluvan ammattienglannin kurssin arvosana (jos olet jo käynyt kurssin):

OHJE: Vastaa seuraaviin kysymyksiin joko

- kyllä (K) tai ei (E), esim. kohta 2.1a
- rastilla (x) vaihtoehtovalinnoissa, esim. kohta 2.2
- tai vapaamuotoisesti omin sanoin, esim. kohta 2.1b

## 2) Englannin kielen käyttö

2.1a Oletko asunut / vierailut englanninkielisissä maissa?

2.1b Jos vastasit kyllä, niin luettele missä maissa ja kuinka kauan?

2.2 Kuinka monta tuntia päivässä keskimäärin *kuuntelet* englantia (radio, TV, Internet, elokuvat, musiikki)?

- 0
- 1:
- 2:
- 3:
- muu, mikä:

2.3a Tunnetko englantia äidinkielenään puhuvia henkilöitä tai henkilöitä, jotka käyttävät englantia kommunikoidessaan kanssasi (esim. vaihto-opiskelijat)?

2.3b Jos tunnet, niin kuinka usein keskimäärin *puhut* englantia em. henkilöiden kanssa (kasvotusten, puhelimitse, Skypen välityksellä)?

- päivittäin
- 2-3 kertaa viikossa
- kerran viikossa
- joka toinen viikko
- kerran kuussa
- muu, mikä:

2.4 Kuinka usein keskimäärin *luet* englanninkielistä tekstiä? (esim. kirjoja, aikakauslehtiä, sanomalehtiä, uutisia tms. internetistä)?

- en lue lainkaan
- päivittäin
- 2-3 kertaa viikossa
- kerran viikossa
- joka toinen viikko
- kerran kuussa
- muu, mikä:

2.5 Kuinka usein keskimäärin luet oman alasi / musiikkilehtiä tai muita tekstejä (esim. internetistä), joista voit oppia oman alasi / musiikillista sanastoa englanniksi?

- en lue lainkaan
- päivittäin
- 2-3 kertaa viikossa
- kerran viikossa
- joka toinen viikko
- kerran kuussa
- muu, mikä:

### 3) Pianon ja vapaan säestyksen osaaminen

3.1a Oletko opiskellut pianon soittoa / oletko käynyt pianotunneilla?

3.1b Jos, niin kuinka monta vuotta?

3.2a Oletko suorittanut jonkin tutkinnon?

3.2b Jos, niin minkä?

3.3 Jos et ole käynyt pianotunneilla, oletko opetellut pianon soittoa itsenäisesti (ilman opetusta)? Kerro tarkemmin.

3.4a Arvioi, oletko pianon soittajana:

- 1) aloittelija
- 2) vähän osaava/harrastanut
- 3) edistynyt

3.4b Kuvaile vielä omin sanoin itseäsi ja osaamistasi pianon soittajana.

3.5a Oletko opiskellut pianon vapaata säestystä?

3.5b Jos, niin minkä verran?

3.6a Oletko suorittanut jonkin tutkinnon?

3.6b Jos, niin minkä?

3.7 Jos et ole saanut opetusta vapaassa säestyksessä, oletko opetellut pianon vapaata säestystä itsenäisesti (ilman opetusta)? Kerro tarkemmin.

3.8 Arvioi, oletko pianon vapaan säestyksen soittajana:

- 1) aloittelija
- 2) vähän osaava/harrastanut
- 3) edistynyt.

3.9 Arvioi ja kuvaile pianon vapaan säestyksen osaamistasi omin sanoin.

Mitä osaat ja minkä tasoisesti?

### 4) Oman kielitaidon arviointi:

Arvioi ja kuvaile omaa englannin kielitaitoasi seuraavilla alueilla

4.1 kuullun ymmärtäminen:

4.2 puhuminen:

4.3 oman alan / musiikillisen sanaston ymmärtäminen:

4.4 oman alan / musiikillisen sanaston käyttö puheessa:

4.5 *Ohessa (liitteenä) on kielitaitokuvauksia. Valitse kuvaus, joka vastaa sinun tasoasi.*

**- Tämä jäi pois – liite unohtui.**

4.6 Millainen englannin kielen oppija olet? Miten opit parhaiten englantia?

**II Odotukset alkavaan vapaan säestyksen kurssiin liittyen:**

6) Olet aloittamassa opintojaksoa, jossa sisältöä (vapaa säestys) opiskellaan vieraalla kielellä (englanti).

6.1 Miksi päätit osallistua englanninkielellä toteutettavaan vapaan säestyksen opetukseen (etkä suomenkieliseen opetukseen)?

6.2 Kuvaile näin ennen kurssin alkua ajatuksiasi ja tunteitasi (esim. kiinnostus, jännitys, pelko, innostus...) liittyen

a) sisältöön (vapaa säestys) ja sen oppimiseen

b) englannin kieleen ja sen oppimiseen.

6.3 Mitä odotat oppivasi kurssilla kielen (englanti) osalta?

6.4 Mitä odotat oppivasi kurssilla sisällön (vapaa säestys) osalta?

Pre-course QUESTIONNAIRE (Free/Practical accompaniment / 'Vapaa säestys')

I'm glad that You have decided to participate in 'Vapaa säestys' (Free / practical accompaniment) course in English instruction. Before the course starts, I hope that You could be kind enough to answer this pre-course questionnaire.

This English course is open to all music students, and it is especially directed for Finnish students to offer them a possibility to improve their English skills while studying the course content.

Why this questionnaire?

- 1) To gather some background information about You, your views about your skills in English and in free/practical accompaniment.
- 2) To ask you about your expectations for the course concerning the learning of content (free / practical accompaniment = 'vapaa säestys') and language (English).

All your answers will be handled anonymously and in strict confidence. Your answers will not affect your course assessment / grade.

Your answers will be useful in conducting and developing the course and also in my research for my pro gradu thesis.

I warmly thank You for answering this questionnaire!

## **I Background information**

### 1) General background information

1. Name:
2. Gender:
3. Age:
4. Native language:
5. Year of study:
6. Your study orientation (e.g. instructor, musician...):
7. Main instrument:
8. Secondary instrument (if any):
9. English grade before entering secondary education (Equivalent of English grade in Finnish Matriculation examination):
10. English grade in JAMK English course (if you have taken the course):

**INSTRUCTION:** Answer the following questions either

- Yes (Y) or No (N), e.g. question 2.1a
- using the mark (x) in questions with given choices, e.g. question 2.2
- or, freely in your own words, as well and as much in detail as possible, e.g. question 2.1b

2) English usage:

2.1a Have you lived in / visited an English-speaking country?

2.1b If yes, please list the countries and the length(s) of your stay(s).

2.2 How many hours a day on average do you *listen to* English (radio, TV, Internet, movies, music)?

- 0
- 1-2:
- 2-3:
- more:

2.3a Do you know native English speakers or people who use English when they communicate with you (e.g. exchange students)?

2.3b If yes, how often on average do you *speak* English with the above-mentioned people (face to face, in telephone, via Skype)?

- every day
- once a week
- every other week
- once a month
- other, how often?:

2.4 How often on average do you *read* English texts (e.g. books, magazines, newspapers, news or something else on the Internet)?

- never
- every day
- once a week
- every other week
- once a month
- other, how often?

2.5 How often on average do you *read English music magazines or magazines / other texts related to your own field* (e.g. on the Internet), so that you could learn *English vocabulary related to your own field / musical vocabulary in English*?

- never
- every day
- once a week
- every other week
- once a month
- other, how often?

3) Skills in playing the piano and free/practical accompaniment (vapaa säestys)

3.1a Have you studied playing the piano / taken piano lessons?

3.1b If yes, for how many years?

3.2a Have you taken any examinations in piano (e.g. 1/3, 3/3 or other)?

3.2b If yes, what examination have you done?

3.3 If you haven't taken piano lessons, have you studied the piano on your own (without a teacher)?

Please elaborate / tell more about this.

3.4a Evaluate your skills as a piano player. Are you

- 1) beginner
- 2) intermediate
- 3) advanced?

3.4b Describe in your own words yourself and your skills as a piano player.

3.5a Have you studied free/practical accompaniment ('vapaa säestys')?

3.5b If yes, how much?

3.6a Have you taken an exam in 'vapaa säestys'?

3.6b If yes, what kind / level of exam?

3.7 If you haven't received any teaching in 'vapaa säestys', have you developed your skills in 'vapaa säestys' independently (without instruction)? If yes, please, tell about your self-learning.

3.8 Evaluate your skills in 'vapaa säestys'. Is your skill level

- 1) beginner
- 2) intermediate
- 3) advanced?

3.9 Evaluate and describe your skills in 'vapaa säestys' in your own words.

What skills do you have and what is the level of these skills?

#### 4) Evaluating your English language skills

Evaluate and describe your English skills in the following areas:

4.1 listening comprehension (understanding spoken English):

4.2 speaking:

4.3a comprehension of speech when the speaker speaks using vocabulary related to your own field / musical vocabulary:

4.3b comprehension of texts related to your own field / musical vocabulary:

4.4 using vocabulary related to your own field / musical vocabulary in your own speech:

4.5a Describe yourself as a *learner of English*.

4.5b What is the best way for you to *learn* English?

**II Your expectations towards the free/practical accompaniment (vapaa säestys) course that is about to begin:**

6) You are about to begin a course, where you will study content (free/practical accompaniment / 'vapaa säestys') in English.

6.1 Why did you decide to participate in English instruction (instead of Finnish instruction)?

6.2 Before the course starts, describe your thoughts and feelings (e.g. interest, anxiety, fear, excitement...) when you think about

a) the content of the course (vapaa säestys) and learning of it

b) English language and learning of it.

6.3 What do expect to learn during the course in terms of content (vapaa säestys)?

6.4 What do expect to learn during the course in terms of language (English)?

Thank You for your answers!

## APPENDIX 2: Information about Learning Log (in Finnish and in English)

### Infoa OppimisLokista

Ennen Vapaa säestys -kurssin alkua, täytit ennakkokyselyyn liittyen taustaasi ja odotuksiisi kurssin suhteen. Kurssin lopulla sinua pyydetään vastaamaan loppukyselyyn. Tämän lisäksi kurssin aikana pyydän sinua pitämään **henkilökohtaista oppimislokia** ja kirjoittamaan 3-5 lokimerkintää oppimiskokemuksistasi. Kirjoittamisen avuksi saat kysymyksiä. Lähetä vastauksesi minulle sähköpostitse: [vile.jaakkonen@gmail.com](mailto:vile.jaakkonen@gmail.com).

#### Perusajatus & ohjeita:

OppimisLoki on tarkoitettu sinun henkilökohtaisen oppimisprosessisi ja -kokemustesi reflektointiin eli pohdintaan Vapaa säestys -kurssin aikana. Siinä voit tarkastella oppimiskokemuksiasi eri näkökulmista, mm. kognitiivisesta, emotionaalista tai sosiaalisesta näkökulmasta. Sinua pyydetään tarkastelemaan oppimiskokemuksiasi kahdella alueella, oppimiskokemuksiasi, jotka liittyvät

- 1) *sisällön* eli *vapaa säestyksen* oppimiseen sekä
- 2) *kielen* eli *englannin* oppimiseen.

Alla on esimerkkikysymyksiä, jollaisia sinua ehkä pyydetään pohtimaan OppimisLokissa:

- Oletko oppinut jotain uutta? Miksi? Miksi et?
- Mitä olet oppinut? Miksi? Kuinka? Mikä / Kuka on auttanut / haitannut oppimistasi?
- Millainen on asenteesi / tunteesi suhteessa a) itseesi oppijana b) opettajaan c) muihin opiskelijoihin ryhmässäsi?
- Kuinka a) sinä itse b) opettaja c) muut ryhmän opiskelijat olet/on/ovat vaikuttaneet oppimiseesi?
- Millainen oppimisilmasto / -ilmapiiri tunneilla on?
- Miten kuvailisit omaa osallistumistasi / aktiivisuuttasi?
- Jne.

#### Miksi?

Sinun (opiskelija)näkökulmastasi OppimisLoki

- a) tukee oppimistasi kurssin aikana. Oppimistasi todennäköisesti edistää tietoinen itsereflektio (esim. Mitä minä teen oppiakseni? Mikä voisi auttaa oppimistani?) ja henkilökohtaisten tavoitteiden asettaminen (Mitä tahdon oppia ja miksi?).
- b) auttaa lisäämään tietoisuutta itsestäsi oppijana ja siten kehittää itseohjautuvuuttasi muissakin opinnoissasi.

Opettajan näkökulmasta OppimisLokin kautta on mahdollista

- a) saada palautetta jo kurssin aikana eikä vasta sen jälkeen, jolloin voin paremmin tehdä mahdollisia muutoksia kurssin kehittämiseksi ja oppimisesi helpottamiseksi.
- b) kerätä tietoa tutkimustani varten. OppimisLokisi kautta saan oppimisestasi tärkeää tietoa, joka toimii tutkimusmateriaalina.\*

\*HUOM. Tätä OppimisLokia pitämällä annat samalla minulle luvan käyttää kirjoituksiasi ja mahdollisesti lainauksia niistä gradussani. Kuitenkaan nimeäsi ei mainita, kaikki mahdolliset lainaukset ovat luonnollisesti nimettömiä.

## Information about Learning Log

Before the 'Free accompaniment' course started, you already filled in a pre-course questionnaire asking about your background and expectations about the course. At the end of the course, you will be asked to fill in a post-course questionnaire. In addition, during the course you will be asked to keep a **personal learning log** and write 3-5 log entries about your learning experiences in it. Your writing will be helped by some questions. Please, send your answers to me via email: [ville.jaakkonen@gmail.com](mailto:ville.jaakkonen@gmail.com).

### General idea & some guidelines:

This Learning Log is your personal place for reflecting on your learning process and experiences during the Free accompaniment course. You can look at your learning experiences from various perspectives such as cognitive, emotional, social, etc.

You are asked to consider your learning experiences in two broad areas, regarding

- 1) *content* learning (free accompaniment)
- and
- 2) *language* learning (English).

Some examples of questions you might be asked to reflect on in your Learning Log:

- Have you learned something new? Why? Why not?
- What have you learned? Why? How? What/Who has helped/hindered your learning?
- What is your attitude/feelings towards a) yourself as learner b) the teacher c) the other student group members?
- How have a) you b) the teacher c) other students influenced your learning?
- What is the learning atmosphere like in the class?
- How would you describe your own participation / activity?
- Etc.

### Why?

From *your* (student) point of view:

- a) to support your learning during this course. Your learning is likely to be improved by conscious self-reflection (e.g. What am I doing to learn? What could help in my learning?) and setting of personal goals (What do I want to learn and why?).
- b) to raise your general awareness of yourself as a learner and help you become a self-directed learner in your other studies.

From *my* (teacher) point of view:

- a) to receive feedback not only after the course but already during it, so I can better make some possible adjustments to improve the course and help your learning.
- b) to collect data for my research. Your learning log writings serve as valuable material.\*

\* N.B. By keeping this Learning Log, you give your permission for me to use your writings and possibly some quotations from them in my Pro Gradu thesis. Your name will not be mentioned, all possible quotes from your writings will be anonymous.

### APPENDIX 3: Log 1

## OppimisLoki: kokemuksiasi sisällön ja kielen oppimisesta vapaa säestyksen kurssilla

### Yleisiä ohjeita oppimislokin pitämiseen:

Tämä on henkilökohtainen OppimisLokisi, joten kirjoita vapaasti omalla tavallasi, joko suomeksi tai englanniksi.

Tarkoituksena on kirjoittaa omista oppimiskokemuksistasi (pohdinnat, tunteet, mielipiteet...) Vapaa säestys -kurssin aikana. Pyri oppimistasi reflektoidessasi (pohtiessasi) kirjoittamaan avoimesti ja rehellisesti sekä yksityiskohtaisesti konkreettisia esimerkkejä käyttäen. Eli jos sinulla on jotain kriittistäkin sanottavaa, liittyipä se sitten kurssin vetämiseen, opettajaan tai muihin ryhmäläisiin, kirjoita siitä. Jos jokin asia ei ole tai toimi parhaalla mahdollisella tavalla, kerro siitä. Tai jos olet oppinut jotain uutta tai sinulla on positiivisia oppimiskokemuksia, mainitse niistä.

Oppimiskokemustesi reflektointi voi auttaa sinua yleisellä tasolla tulemaan tietoisemmaksi itsestäsi oppijana ja edistää erityisesti tällä kurssilla sisällön ja kielen oppimistasi. Toivottavasti hyödyt oppimispohdinnoistasi! Minulle kurssin opettajana ja sen kehittäjänä sekä tutkijana vastauksesi antavat arvokasta tietoa, ja arvostan suuresti, jos ystävällisesti maltat käyttää hieman aikaa oppimiskokemustesi pohtimiseen.\*

Jos sinulla on jotain kysyttävää, otathan yhteyttä. Kiitos jo etukäteen vastauksistasi!

\*HUOM. Tätä oppimislokiä pitämällä annat samalla minulle luvan käyttää kirjoituksiasi ja mahdollisesti lainauksia niistä gradussani. Kuitenkaan nimeäsi ei mainita, kaikki mahdolliset lainaukset ovat luonnollisesti nimettömiä.

### 1. OppimisLokimerkintä (viikko 46, 10 oppitunnin jälkeen)

Kurssimme alkoi viikolla 36 ja on päässyt jo mukavasti käyntiin. Kymmenen oppituntia on mennyt.

#### Ohjeita:

Tässä ensimmäisessä OppimisLokimerkinnässä pyydän sinua *palaamaan ajatuksissasi hieman taaksepäin ja kirjoittamaan tähänastisista oppimiskokemuksistasi (1.-10. oppitunti).*

Kirjoitathan täysin lausein. Kuvaile mahdollisimman avoimesti, vapaasti ja rehellisesti oppimiskokemuksiasi (niin positiivisia kuin negatiivisiakin) ja niihin vaikuttaneita/vaikuttavia tekijöitä alla olevien kysymysten avulla. Kirjoita niin pitkästi kuin tuntuu tarpeelliselta. Vastauksen pituutta oleellisempaa on kuitenkin se, mitä kirjoitat ja kuinka analyttisesti osaat pohtia oppimisprosessiasi. Toivottavasti otat kaiken irti tästä mahdollisuudesta pitää oppimislokiä ja hyödyt siitä!

Lähetäthän vastauksesi minulle nimelläsi varustettuna sähköpostin liitetiedostona ennen seuraavaa tuntia eli viimeistään 21.11. Kiitos! ☺

## Osa I) Vapaata aihekirjoitusta

Pohdi ja kirjoita vapaamuotoisesti annatusta *aiheesta*. (Kirjoitathan vastauksesi vähintään kolmella lauseella. Ole vapaa kirjoittamaan pidemmin!)

1. Kuvaile tähänastisia *yleisiä kokemuksiasi kurssista*:
  
2. Kirjoita vapaasti (*oppimis*)*kokemuksistasi sisällön eli vapaa säestyksen suhteen*:
  
3. Kirjoita vapaasti (*oppimis*)*kokemuksistasi kielen eli englannin suhteen*:

## Osa II) Kirjoita kysymysten avulla

Äskeisen yleisemmän aihekirjoittamisen jälkeen, pohdi ja kirjoita alla olevien kysymysten avulla yksityiskohtaisemmin sisällön ja kielen oppimiskokemuksiasi.

### A) Sisältö: vapaa säestys

- 4.1 Mitä *uusia* asioita (tieto / ymmärrys / taidot), jos jotain, olet toistaiseksi oppinut? Miksi? / Mikä on auttanut?
  
- 4.2 Oletko kehittynyt joissakin asioissa (tieto / ymmärrys / taidot), joita ehkä tiesit / osait jo ennen kurssia? Miksi? / Mikä on auttanut?
  
- 4.3 Kuvaile (mahdollisia) *ongelmia tai haasteita*, joita sinulla on ollut sisällön oppimisessa.  
Mikä / kuka oli aiheuttaja? Mikä olisi voinut tai voisi auttaa sinua?

### B) Kieli: englanti

- 5.1 Mitä (asioita / taitoja) olet oppinut tai missä olet kehittynyt tähän mennessä? Miksi? / Mikä on auttanut?
  
- 5.2 a) Arvioi kuinka monta **uutta** sanaa (= sanoja joita et osannut / et ollut tavannut ennen kurssin alkua) olet oppinut.
  - en yhtään
  - 1-5
  - 5-10
  - 10-20
  - 20-30
  - enemmän: montako?

b) Luettele näistä sanoista niin monta kuin pystyt:

c) Opitko sanat opettajan puheesta (T= teacher), toisten opiskelijoiden puheesta (S = students) vai molemmilta (B = both)? Merkitse (T, S tai B) yllä listaamiesi sanojen yhteyteen, jos mahdollista.

5.3 a) Arvioi, kuinka monta sanaa *passiivisesta sanavarastostasi* (=sanoja jotka tiesit/osasit tai olit tavannut ennen kurssia, mutta joita et kyennyt aktiivisesti muistamaan tai käyttämään) ja olet saanut aktivoitua.

- en yhtään
- 1-5
- 5-10
- 10-20
- 20-30
- enemmän: montako?

b) Luettele näistä sanoista niin monta kuin pystyt:

c) Auttoiko sinua sanavarastosi aktivoimisessa opettajan puhe (T), toisten opiskelijoiden puhe (S) vai molemmat (B)? Merkitse (T, S tai B) yllä listaamiesi sanojen yhteyteen, jos mahdollista.

6. Kuvaile (mahdollisia) *ongelmia tai haasteita*, joita sinulla on ollut kielen oppimisessa.

Mikä / kuka oli aiheuttaja? Mikä olisi voinut tai voisi auttaa sinua?

### III) Palautetta

7. Voit antaa halutessasi palautetta kurssista tähän asti.

Onko sinulla toiveita, ideoita, vinkkejä, jotain parannusehdotusta, joka voisi edistää oppimistasi? Mitä minä opettajana voisın kenties tehdä tai olla tekemättä oppimistasi edistääkseni? Entä mitä ryhmän muut opiskelijat voisivat tehdä tai jättää tekemättä jotta oppisit paremmin?

Kiitos paljon vastauksistasi! ☺

## Learning Log: Your experiences on learning content and language during the free accompaniment course

### **General instructions for keeping your Learning Log:**

This is your personal learning log. So, write freely and in your personal way. You can write in Finnish or in English.

The purpose is to write about your personal learning experiences (reflections, feelings, opinions...) during the Free accompaniment course. Try to be open and honest and detailed (with concrete examples) in your writing as you reflect on your own learning. So, if you feel that you might have something critical to say about something, such as about the general running of the course or the teacher or the other students in your group, please feel free to write about it. If you feel that something is not going as it could or should, please write about it. Or if you feel that you have learned something new or enjoyed something, please mention it.

This self-reflection is likely to improve your awareness of yourself as a learner in general and your learning of content and language during this course in particular. Hopefully you will benefit from it! For me, your answers are valuable as the teacher, 'researcher' and developer of the course, and I really appreciate if you will be kind enough to spend some time reflecting your learning process.\*

If you have any questions, please don't hesitate to contact me and ask them. Thank you in advance for your answers!

\* N. B. By writing keeping this learning log, you give your permission for me to use your writings and possibly some quotations from them in my Pro Gradu thesis. However, your name will not be mentioned, all possible quotes from your writings will be anonymous.

### 1<sup>st</sup> Learning Log entry (after the 10<sup>th</sup> lesson, week 46)

The course started in week 36 and is now well under way. Ten lessons have passed.

#### **Instructions:**

In this first learning log entry, please *think back on the course and write about your learning experiences so far (1<sup>st</sup> – 10<sup>th</sup> lesson)*.

Please, write in full sentences and describe as openly, freely and honestly as you can your learning experiences (positive and negative) and the factors influencing them by answering the questions below. Write as long answers as you feel is needed; however, even more important than length of your answers, is what you write and how analytically you can reflect on your learning process.

I hope you will make the most of this possibility of keeping a learning log for your own benefit!

Please send your answers to me via email in an attachment with your name *before* next lesson, by Nov. 21<sup>st</sup> at the latest. Thank You! ☺

## Part I) Free thematic writing

In this part, reflect on and write freely about the given *theme*.  
(Please answer with at least 3 sentences. But feel free to write more!)

1. Please, describe your *general experiences about the course* so far:
  
2. Write freely about your (*learning*) *experiences* regarding the *content* of the course, i.e. *free accompaniment*:
  
3. Write freely about your (*learning*) *experiences* regarding *the English language*.

## Part II) Writing by answering questions

After this general thematic free writing, with the help of the following questions think and write in more detail about your learning experiences concerning

### A) Content: free accompaniment

- 4.1 What *new* things (knowledge / understanding / skills), if any, have you learned so far? Why? What has helped in this?
  
- 4.2 Have you made progress in things (knowledge / understanding / skills) you possibly already knew / mastered *before* the course? Why? What has helped in this?
  
- 4.3 Describe any *problems or challenges* you (might) have had in learning course content. What/who caused this? What could have helped / could help you?

### B) Language: English

- 5.1 What (things/skills) have you learned or improved so far? Why? What has helped in this?
  
- 5.2 a) Estimate how many *new words* (=words you did not know / had not encountered before starting the course) you have learned.
  - none
  - 1-5
  - 5-10
  - 10-20
  - 20-30
  - more: your estimate?

b) List as many of these new words as you can:

c) Did you pick up and learn the new words from teacher-talk (T) or from student-talk (S) or from both (B)? Mark (S, T, or B) after each word you listed above, if you can.

5.3 a) Estimate how many *words from your passive vocabulary* (=words that you knew / had encountered before the course but could not actively remember or use) you have **activated**.

- none
- 1-5
- 5-10
- 10-20
- 20-30
- more: your estimate?

b) List as many of these words as you can.

c) In activating these passive words, were you helped by teacher-talk (T) or student-talk (S) or both (B)? Mark (T, S or B) after each word you listed above, if you can.

6. Describe any problems/challenges you (might) have had in learning English. What/who caused this? What could have helped / could help you?

### III) Feedback

7. Please, feel free to give feedback on the course so far.

Do you have any wishes, ideas, hints for improvement, something to help your learning? What could I as the teacher do / not do to help your learning? What could other student group members do / not do to help your learning?

Thank you for your answers! ☺

## APPENDIX 4: Log 2

### OppimisLoki: kokemuksiisi sisällön ja kielen oppimisesta vapaan säestyksen kurssilla

#### **Yleisiä ohjeita oppimislokien pitämiseen:**

Tämä on henkilökohtainen OppimisLokisi, joten kirjoita vapaasti omalla tavallasi, joko suomeksi tai englanniksi.

Tarkoituksena on kirjoittaa omista oppimiskokemuksistasi (pohdinnat, tunteet, mielipiteet...) Vapaa säestys -kurssin aikana. Pyri oppimistasi reflektoidessasi (pohtiessasi) kirjoittamaan avoimesti ja rehellisesti sekä yksityiskohtaisesti konkreettisia esimerkkejä käyttäen. Eli jos sinulla on jotain kriittistäkin sanottavaa, liittyipä se sitten kurssin vetämiseen, opettajaan tai muihin ryhmäläisiin, kirjoita siitä. Jos jokin asia ei ole tai toimi parhaalla mahdollisella tavalla, kerro siitä. Tai jos olet oppinut jotain uutta tai sinulla on positiivisia oppimiskokemuksia, mainitse niistä.

Oppimiskokemustesi reflektointi voi auttaa sinua yleisellä tasolla tulemaan tietoisemmaksi itsestäsi oppijana ja edistää erityisesti tällä kurssilla sisällön ja kielen oppimistasi. Toivottavasti hyödyt oppimis pohdinnoistasi! Minulle kurssin opettajana ja sen kehittäjänä sekä tutkijana vastauksesi antavat arvokasta tietoa, ja arvostan suuresti, jos ystävällisesti maltat käyttää hieman aikaa oppimiskokemustesi pohtimiseen.\*

Jos sinulla on jotain kysyttävää, otathan yhteyttä. Kiitos jo etukäteen vastauksistasi!

\*HUOM. Tätä oppimislokia pitämällä annat samalla minulle luvan käyttää kirjoituksiasi ja mahdollisesti lainauksia niistä gradussani. Kuitenkaan nimeäsi ei mainita, kaikki mahdolliset lainaukset ovat luonnollisesti nimettömiä.

## 2. OppimisLokimerkintä (viikko 14, 26 oppitunnin jälkeen)

Kurssimme alkaa olla jo loppusuoralla. Jo 26 oppituntia on mennyt.

#### **Ohjeita:**

Tässä toisessa OppimisLokimerkinnässä pyydän sinua taas *palaamaan ajatuksissasi taaksepäin ja kirjoittamaan oppimiskokemuksistasi.*

Muistele ja kuvaile mahdollisimman tarkasti, avoimesti, vapaasti ja rehellisesti oppimiskokemuksiasi (niin positiivisia kuin negatiivisiakin) ja niihin vaikuttaneita/vaikuttavia tekijöitä alla olevien kysymysten avulla. Kirjoita niin pitkästi kuin tuntuu tarpeelliselta. Vastauksen pituutta oleellisempaa on kuitenkin se, mitä kirjoitat ja kuinka analyttisesti osaat pohtia oppimisprosessiasi.

Voit kirjoittaa suomeksi tai englanniksi, kuitenkin mieluiten sillä kielellä, jolla mahdollisimman hyvin pystyt kirjoittamaan kokemuksistasi.

Lähetäthän vastauksesi minulle nimelläsi varustettuna sähköpostin liitetiedostona, jos mahdollista jo ennen seuraavaa tuntia eli viimeistään 9.4. Kiitos!

## Osa I) Vapaata aihekirjoitusta

Kirjoita vapaamuotoisesti annetusta *aiheesta*. (Kirjoitathan vastauksesi vähintään kolmella lauseella. Ole vapaa kirjoittamaan pidemmin!)

1. Kirjoita vapaasti *sisällön* eli *vapaa säestyksen oppimiskokemuksistasi*:
  
2. Kirjoita vapaasti *kielen* eli *englannin oppimiskokemuksistasi*:

## Osa II) Kirjoita kysymysten avulla

Äskeisen yleisemmän aihekirjoittamisen jälkeen, pohdi ja kirjoita alla olevien kysymysten avulla yksityiskohtaisemmin sisällön ja kielen oppimiskokemuksiasi.

### A) Sisältö: vapaa säestys

Muistele *vapaan säestyksen oppimiskokemuksiasi* tämän kurssin aikana.

3. Kuvaille mahdollisimman tarkasti yksi tai useampi *oppimiskokemus* (1-3) eli tilanne, jossa opit jonkin asian. Millainen kokemus oli? Mitä opit? Miten? Mikä (tai mitkä) tekijä(t) vaikutti(vat) oppimiseesi?
  
4. Mikä vaikutus seuraavilla tekijöillä on ollut vapaan säestyksen oppimiseesi ja millä osa-alueilla:
  - a) Sinä (esim. oma motivaatio, läsnäolo, aktiivisuus, itsenäinen opiskelu/harjoittelu, jne.)
  - b) ryhmä (muut opiskelijat)
  - c) opettaja/opetus
  - d) annettu materiaali (nuotit, monisteet)
  - e) englannin kieli
  
5. Millä vapaan säestyksen osa-alueilla olet mielestäsi oppinut uutta / kehittynyt?
  
6. Millä osa-alueilla haluaisit vielä kehittyä?

**B) Kieli: englanti**

Muistele *englannin kielen oppimiskokemuksiasi* tämän kurssin aikana.

7. Kuvaile mahdollisimman tarkasti yksi tai useampi *oppimiskokemus* eli tilanne, jossa opit jonkin asian. Millainen kokemus oli? Mitä opit? Mikä (tai mitkä) tekijä(t) vaikutti(vat) oppimiseesi?

8. Mikä vaikutus seuraavilla tekijöillä on ollut englannin kielen oppimiseesi ja millä osa-alueilla:

- a) Sinä (esim. oma motivaatio, läsnäolo, aktiivisuus, itsenäinen opiskelu/harjoittelu, jne.)
- b) ryhmä
- c) opettaja/opetus
- d) annetut sanastomateriaalit (temaattinen sanasto aakkosellinen sanasto)
- e) muu materiaali (englanninkielinen opetusmateriaali, englanninkieliset sähköpostit, tekstiviestit)

9. Millä englannin kielen osa-alueilla olet mielestäsi oppinut uutta / kehittynyt?

10. Millä osa-alueilla haluaisit vielä kehittyä?

11. Oletko käyttänyt sanastoja kielen oppimiseen? Miten? Minkä verran ( x min)?  
Kuinka usein?

- a) Teemasanasto (Thematic English-Finnish vocabulary)
- b) Aakkosellinen sanasto (Alphabetical vocabulary)

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This self-reflection is likely to improve your awareness of yourself as a learner in general and your learning of content and language during this course in particular. Hopefully you will benefit from it! For me, your answers are valuable as the teacher, 'researcher' and developer of the course, and I really appreciate if you will be kind enough to spend some time reflecting your learning process.\*

If you have any questions, please don't hesitate to contact me and ask them. Thank you in advance for your answers!

\* N. B. By writing keeping this learning log, you give your permission for me to use your writings and possibly some quotations from them in my Pro Gradu thesis. However, your name will not be mentioned, all possible quotes from your writings will be anonymous.

## 2<sup>nd</sup> Learning Log entry (after the 26<sup>th</sup> lesson, week 14)

The course is soon over. 26 lessons have passed.

### **Instructions:**

In this second learning log entry, again, please *think back on the course and write about your learning experiences*.

Please, write and describe as openly, freely and honestly as you can your learning experiences (positive and negative) and the factors influencing them by answering the questions below. Write as long answers as you feel is needed; however, even more important than length of your answers, is what you write and how analytically you can reflect on your learning process.

Please send your answers to me via email in an attachment with your name, *before* next lesson, by April 9<sup>th</sup> at the latest, if possible. Thank You! ☺

## Part I) Free thematic writing

In this part, reflect on and write freely about the given *theme*.

(Please answer with at least 3 sentences. But feel free to write more!)

1. Write freely about your *learning experiences* regarding the *content* of the course, i.e. *free accompaniment*:
  
2. Write freely about your *learning experiences* regarding *the English language*:

## Part II) Writing by answering questions

After this general thematic free writing, with the help of the following questions think and write in more detail about your learning experiences concerning

### A) Content: free accompaniment

Think of your *learning experiences concerning free accompaniment* during this course.

3. Describe as precisely as you can one or more of your learning experiences (1-3), in other words a moment when /situation where you learned something. What was your experience like? What did you learn? How? What factor(s) influenced your learning?
  
4. How have the following factors influenced your content (free accompaniment) learning and in what areas:
  - a) You (e.g. your motivation, presence, activity in lessons, practicing at home, etc.)
  - b) the group (other student(s))
  - c) the teacher / teaching
  - d) the given material (music sheets, handouts)
  - e) the English language
  
5. In your opinion, in what areas of free accompaniment have you learned new things / developed your skills?
  
6. In what areas would you still want to learn more / develop your skills?

**B) Language: English**

Think of your *learning experiences concerning English* during this course.

7. Describe as precisely as you can one or more of your learning experiences (1-3), in other words a moment when /situation where you learned something. What was your experience like? What did you learn? How? What factor(s) influenced your learning?
  
8. How have the following factors influenced your language (English) learning and in what areas:
  - a) You (e.g. your motivation, presence, activity in lessons, practicing at home, etc.)
  - b) the group (other student(s))
  - c) the teacher / teaching
  - d) the given vocabulary material (Thematic vocabulary and Alphabetical vocabulary)
  - e) other material (English teaching material, English emails, text messages)
  
- 9) In your opinion, in what areas of the English language have you learned new things / developed your language skills?
  
- 10) In what areas would you still want develop your language skills?
  
- 11) Have you used the given vocabulary hand-outs to learn English? How? How much (x minutes)? How often?
  - a) Thematic Vocabulary
  - b) Alphabetical vocabulary?

## APPENDIX 5: Log 3 (Post-course log)

### 3. Loki = Loppukysely (viikko 19)

Mitä mieltä olet englanninkielisestä sisältöopetuksesta, johon osallistuit? Millainen kokemus se oli?

#### I) Vapaan säestyksen oppiminen:

- 1) Miten odotuksesi kurssin suhteen ovat täyttyneet sisällön eli vapaan säestyksen oppimisen osalta (Vastasiko kurssin sisältö odotuksiasi? Mieti mitä odotit oppivasi ennen kurssia vs. mitä opit.)?
- 2) Mitä olet mielestäsi oppinut vapaan säestyksen osalta tämän kurssin aikana?
- 3) Miten englannin kieli vaikutti
  - a) kurssin sisällön eli vapaan säestyksen oppimiseesi?
  - b) osallistumiseesi tunnilla (jos vertaat osallistumistasi muuhun, suomenkieliseen opetukseen)?
- 4) Mitä mieltä olet matineoista (joulu-, blues-, kevätmatinea) ja loppudentistä vapaan säestyksen oppimisesi kannalta? Millaisia ne olivat oppimiskokemuksina?
- 5) Kuinka tärkeänä pidät vapaa säestys –kurssin asioita osana opintojasi / ammattitaitoasi?
- 6) Tukeeko vapaa säestys -kurssi mielestäsi muita opintojasi / ammattitaitoasi? Jos, niin miten?
- 7) a) Mitä seuraavista asioita olet *oppinut eniten tämän kurssin aikana*? Merkitse tärkeysjärjestyksessä (1=eniten, 2, 3... Esim. d) 1, b) 2, jne.) ao. listaan. (Huom. Tämä ei siis välttämättä ole sama kuin se mitä osaat parhaiten, jos osait asian jo ennen kurssille tuloasi. )
  - a) sointumerkkien tunnistaminen
  - b) sointujen ja sointukäännösten hallinta
  - c) sointuprogredioiden hallinta eri sävellajeissa (mm. II-V-I, kvinttikierrot, blues-kierto)
  - d) säestysmallit, säestäminen eri tyyliellä
  - e) melodian ja sointujen/säestyksen yhdistäminen
  - f) improvisointi

- g) blues
  - h) korvakuulosoitto (soittaminen ilman nuotteja kuulonvaraisesti)
  - i) prima vista –soitto
  - j) melodian soinnuttaminen
  - k) jokin muu, mikä?:
- b) Tarkastele tekemääsi tärkeysjärjestystä, sen kolmea ensimmäistä ja kolmea viimeistä osa-alueita. Miksi opit eniten / vähiten näillä alueilla?

Opin eniten:

- 1) Miksi?
- 2) Miksi?
- 3) Miksi?

Opin vähiten:

- 1) Miksi?
- 2) Miksi?
- 3) Miksi?

- 8) Minkä em. asioiden oppiminen ollut sinulle tärkeintä kurssin aikana? Luettele tärkeysjärjestyksessä kolme tärkeintä ja vähiten tärkeintä (a-k). Miksi nämä ovat sinulle tärkeitä / ei-tärkeitä?

Minulle tärkeimmät:

- 1) Miksi?
- 2) Miksi?
- 3) Miksi?

Minulle vähiten tärkeät:

- 1) Miksi?
- 2) Miksi?
- 3) Miksi?

- 9) Onko jotain mitä olisit halunnut oppia enemmän kurssilla?

- 10) Muuttaisitko jotenkin kurssin sisältöä (Puuttuiko mielestäsi jotain? Oliko jotain liikaa?)?

## II) Englannin oppiminen

- 1) Miten odotuksesi kurssin suhteen ovat täyttyneet kielen eli englannin oppimisen osalta (Opitko kielen osalta sitä, mitä odotit oppivasi ennen kurssia?)?
- 2) Mitä olet mielestäsi oppinut englannin kielen osalta tämän kurssin aikana? Luettele tärkeysjärjestyksessä oppimiasi asioita.

- 3) Miten kurssin sisältö (vapaa säestys) vaikutti
  - a) englannin kielen oppimiseesi?
  - b) osallistumiseesi tunnilla (jos vertaat osallistumistasi muuhun englannin opiskeluun, esim. amk-opintojesi englannin kurssi)?
- 4) Mitä mieltä olet sanastoista (teemasanasto ja aakkosellinen sanasto) englannin kielen oppimisesi kannalta?
- 5) Käytitkö sanastoja sanojen itsenäiseen oppimiseen? Jos, niin miten ja minkä verran (kuinka monta kertaa / kuinka kauan)?
- 6) a) Arvioi kuinka monta sanaa opit (opit kokonaan uusia sanoja tai aktivoit aiemmin oppimiasi sanoja) kurssin aikana:
  - b) Luettele mahdollisimman monta mieleesi tulevaa oppimaasi sanaa:
  - c) Minkä verran sanoja opit
    - 1) opettajan puheesta:
    - 2) opiskelijoiden puheesta:
    - 3) sanastoista:
    - 4) englanninkielisistä sähköposteista:
    - 5) englanninkielisestä opetusmateriaalista:
  - d) Mainitse esimerkkejä, jos pystyt. Kirjoita ylle (1-5).
- 7) Miten englanninkielistä vapaan säestyksen sisältöopetusta voisi mielestäsi muuttaa / parantaa englannin kielen oppimisen lisäämiseksi?
- 8) Kuinka tärkeänä pidät englannin kielen osaamista osana opintojasi / ammattitaitoasi?
- 9) Tukeeko tämä englanninkielinen vapaa säestys -kurssi mielestäsi kieliopintojasi (englannin opinnot) ja ns. kansainvälistymisosaamistasi? Jos, niin miten?
- 10) Osallistuisitko jatkossa opinnoissasi muuhun englanninkieliseen opetukseen, jos sitä olisi tarjolla? Miksi / miksi et?
  - Haluatko sanoa vielä vapaamuotoisesti jotain kurssista tai antaa palautetta?

3<sup>rd</sup> log entry = post-course questionnaire (week 19)

After participating in the English-medium content course, what is your opinion about it?  
What kind of experience was it?

### I) Learning of content (free accompaniment)

- 1) How did the course meet your expectations as regards learning the content (free accompaniment)? (What you expected to learn before the course *vs.* what you learned.)
- 2) What did you learn content-wise during the course?
- 3) How did the English language influence
  - a) your learning of content?
  - b) your participation in class (compared to your participation in courses taught in your mother) tongue)?
- 4) What is your opinion about the matinees (Christmas, blues, spring matinee) and the final test (in May)? What was their significance in your learning? How were they as learning experiences?
- 5) How important do you consider the course contents as part of your studies / your professional competence?
- 6) In your opinion, does this course support your other studies / your professional competence? If yes, how?
- 7) a) In what of the following areas have you *learned the most during this course?*  
Mark below in order of importance (1, 2, 3... E.g. d) 1, b) 2 etc.).
  - a) recognizing chord symbols
  - b) mastering chords and chord inversions
  - c) mastering chord progressions in different keys (such as II-V-I, diatonic circles of fifths, blues-progression)
  - d) accompaniment patterns, accompanying in different styles
  - e) combining melody and harmony/accompaniment
  - f) improvisation
  - g) blues
  - h) playing by ear (playing without written music)
  - i) prima vista playing

- j) harmonizing a melody
- k) something else? what?:

- b) Look at your order of importance, especially the first three and last three areas. Why did you learn most / least in these areas?

I learned the most:

- 1) Why?
- 2) Why?
- 3) Why?

I learned the least:

- 1) Why?
- 2) Why?
- 3) Why?

- 8) What were the most important learning areas for you during the course? List in order of importance the three most important ones and the three least important ones (a-k). Why were / weren't these important for you?

The most important areas for me were:

- 1) Why?
- 2) Why?
- 3) Why?

The least important areas for me were:

- 1) Why?
- 2) Why?
- 3) Why?

- 9) Is there something you would have wished to learn more during the course?

- 10) Would you somehow change the contents of the course (Was something missing? Was there too much of something?)?

## II) Learning of English

- 1) How did the course meet your expectations as regards learning the English language (Did you learn what you expected to learn before the course?)?
- 2) What you have learned English-wise during this course? List some things you have learned in order of importance.
- 3) How did the course content (free accompaniment) influence
  - a) your learning of English?

- b) your participation in class (compared to your participation in other English studies, e.g. English course that is part of your studies at JAMK)?
- 4) What is your opinion about the vocabulary handouts (Thematic vocabulary and alphabetical vocabulary)? What was their significance in your learning of English (and/or possibly Finnish)?
- 5) Did you use the vocabulary handouts to learn vocabulary independently during the course? If yes, how and to what extent (how many times / for how long)?
- 6) a) Estimate how many new English words you learned (whether you learned totally new words or activated words you already knew from your passive vocabulary) during the course:
- b) List as many of the words you learned that come to your mind:
- c) Estimate: How many words did you learn from
- 1) teacher-talk:
  - 2) student-talk:
  - 3) the vocabulary handouts:
  - 4) English emails:
  - 5) English teaching material:
- d) If possible, give some example words for each (1-5) point above.
- 7) In your opinion, how could the English-medium free accompaniment course be improved to enhance your learning of English?
- 8) How important do you consider English language skills as part of your studies / your professional competence?
- 9) In your opinion, does this English-medium course support your other language studies (English language studies) / internationalization competence? If yes, how?
- 10) Would you participate in other English-medium teaching, if such teaching was available at JAMK? Why / why not?
- Is there something else you would like to say about the course? Your comments and feedback are very welcome.

Many thanks for your answers and for valuable participation! ☺

**APPENDIX 6: Course outline**

lesson / week	Course outline, main contents
1 / 36	triads (quality: major, minor, augmented, diminished), chord symbols, inversions, degrees of major/minor scale
2 / 37	seventh chords (part 1), chords symbols, inversions, degrees of major/minor scale
3 / 38	seventh chords (part 2), altered notes, added/omitted notes; more extended chords (briefly)
4 / 39	I-IV-V-I cadence in major/minor, different inversions => II-V-I cadence; practicing chords and voice leading; finding cadences from songs, applying
5 / 40	II-V-I in major and minor; beat accompaniment pattern, transposing a I-IV-V song
6 / 41	beat, rock beat
42	<i>autumn break</i>
7 / 43	ballad
8 / 44	ballad; practicing chords; chords progressions (I-VI-IV or II- V) (transposition)
9 / 45	root-fifth bassline; creating a good bassline; backbeat (waltz, march, humppa...)
10 / 46	combining accompaniment and melody: slow waltz + melody; <b>Log 1</b>
11 / 47	triplet accompaniment patterns
12 / 48	triplet feel / swing feel, shuffle; walking bass; the progression of fifths
13 / 49	practicing / preparing for the Christmas matinee
14 / 50	<b>Christmas matinee</b>
	<i>Christmas break</i>
15 / 2	outline for spring term, revision of autumn term: chords, inversions, II-V-I cadence, comps
16 / 3	tango (part 1) + beguine
17 / 4	tango (part 2) + habanera
18 / 5	(re)harmonization (part 1): primary chords, secondary chords secondary dominant; using the progression of fifths
19 / 6	harmonization (part 2)
20 / 7	blues (part 1): 12-bar blues, one-bar / two-bar left-hand pattern, blues scale (blue notes), playing a solo
21 / 8	blues (part 2): turnaround; variations in blues progression – jazz blues, walking bass
9	<i>winter break</i>
22 / 10	blues (part 3): revision, hints for the solo/right hand: repetition, embellishments, harmonic notes etc.
23 / 11	playing melody+chords / chord sight reading, practicing for the blues matinee
24 / 12	disco; <b>blues matinee</b>
25 / 13	bossa nova
26 / 14	jazz waltz; <b>Log 2</b>
27 / 15	reggae
28 / 16	revision
29 / 17	revision
30 / 18	<b>examinations</b>
/ 19	<b>Post-course Log = Log 3</b>

## APPENDIX 7: Thematic English-Finnish vocabulary

### General vocabulary

accompaniment /ə'kɒmpənɪmənt/ pattern/figure / style / rhythm accompanying, comping chordal accompaniment keyboard harmony / keyboard accompaniment / free accompaniment / practical accompaniment	säestys säestyskuvio / -tyyli / -rytmi säestäminen, komppaus sointusäestys vapaa säestys (lähin vastine; suomalaiselle termille ei ole täsmällistä englanninkielistä vastinetta, käytössä eri termejä) säestää (laulajaa) säestäjä analysoida analyysi sointu sointusoitin hallinta, taito, osaaminen kompata; komppi säestäminen, komppaus säestävä muusikko, säestäjä
accompany (a singer) accompanist analyse /'ænləaɪz/ analysis /ə'nælɪsɪs/ chord /'kɔ:d/ chordal instrument command /kə'mɑ:nd, [am] kə'mænd/ (of chords) comp comping comping musician / comper	säveltää sävellys säveltäjä harjoitella; harjoitus soinnuttaa (uudelleen)soinnutus improvisaatio, improvisointi improvisoida improvisoitu soolo instrumentti, soitin instrumentaalimusiikki, soitinmusiikki
compose /kəm'pəʊz/ composition /,kɒmpə'zɪʃn/ compositor exercise harmonize /'hɑ:mənaɪz/ (re)harmonization (of a melody) improvisation /,ɪmprəvaɪ'zeɪʃn, [am] ɪmprəvi'zeɪʃn/ improvise /'ɪmprəvaɪz/ an improvised solo	oppia, opetella (sointukäännöksiä) kuunnella (musiikkia) hallita, osata (asteikkoja / sointuja) melodia, sävelmä melodialinja opetella, oppia ulkoa musiikki; nuotit musisoida lukea nuotteja nuotit, nuottilehti nuottipaperi nuottiteline
instrument, musical instrument instrumental music	muusikko lahjakas muusikko muusikkous nuotti(merkki), sävel
learn /'lɜ:n/ (chord inversions) listen (to music) master /'mɑ:stə, [am] 'mæstə/ (scales / chords) melody /'melədi/ melodic line memorize /'meməraɪz/ (chord progressions) music /'mju:zɪk/ make music read music sheet of music, music sheet music paper music stand	
musician /'mju:'zɪʃn/ a gifted / talented musician musicianship note /'nəʊt/	

play a wrong note	soittaa väärä nuotti
notate /nəʊ'teɪt/	nuotintaa
notation /nəʊ'teɪʃn/	nuottikirjoitus, nuotinnus
notation program(me) / software	nuotinnusohjelma
perform /pə'fɔ:ɹm/	esiintyä, esittää
performance	esitys
performer	esiintyjä
piece /'pi:s/ (of music)	(musiikki)kappale
play /'pleɪ/	soittaa
play an instrument	soittaa jtkn soitinta
learn / play by ear	oppia / soittaa korvakuulolta
practice /'præktɪs/	harjoitus, treeni
practise (Am practice)	harjoitella
recognize /'rekəɡnaɪz/ (intervals)	tunnistaa, tuntee (intervalleja)
sight-read /'saɪt ri:d/ (sight-play, sight-sing)	lukea (soittaa/laulaa) suoraan nuoteista
sight reading/singing/playing / prima vista	prima vista (laulu/soitto)
slow down /'sləʊ/ (the tempo)	hidastaa (tempoa)
song /'sɒŋ, [am] sɔ:ŋ/	laulu
sound /'saʊnd/	kuulostaa, kuulua; ääni; soundi, soittotyö
transpose /træns'pəʊz/	siirtää eri sävellajiin, transponoida
transposition /,træns'pə:zɪʃn/	transponointi
tune /'tju:n/	kappale, sävelmä, laulu; virittää
in tune	vireessä
out of tune	epävireessä, epävireinen
tuning	viritys
voice-leading	äänenkuljetus

What kind of *accompaniment pattern* would you use to *accompany* this tango?

*Comp* this four-bar chord progression with different *comp patterns*.

*Command* of chords and their inversions is essential for a good *voice-leading* which makes your playing *sound* better.

*Transpose* the chords (melody) *into* different keys / *up* (down) *a whole step*.

*Sight-reading* (*sight-playing*) is a useful skill for any musician.

Should every *musician* be able to *read music* and *play by ear*?

*Practice* makes perfect, so take time to *practise/practice*!

I play the piano as my main *instrument*.

Can you use a *notation program* such as Sibelius to *notate* your own *compositions*?

When you learn to *improvise*, don't be afraid of *playing a wrong note*.

*Harmonize* this melody, first using only primary chords (I, IV, V), then *reharmonise* it using diatonic substitute chords and secondary dominants.

The piano is *out of tune*.

## Notes and rests

note /'nəʊt/ (note) head stem flag /'flæg/ beam /'bi:m/	nuotti nuotin pää varsi väkänen palkki
note value /'væljuː/ double whole note (Am) / breve /bri:v/ (Br) whole note / semibreve half note / minim quarter note /'kwɔ:təʳ/ / crotchet /'krɒʃeɪ/ eight note / quaver /'kweɪvəʳ/ sixteenth note / semiquaver thirty-second note / demisemiquaver	nuottiarvo, nuotin aika-arvo  kaksinkertainen kokonuotti kokonuotti puolinuotti  neljäsosanuotti kahdeksasosanuotti 16-osanuotti 32-osanuotti
duration /dɪə'reɪʃən/ dotted note /dɒtɪd/ tie /'taɪ/	kesto[aika] (ajallinen), pituus pisteellinen nuotti sidekaari; yhdistää samantasoiset nuotit
slur /'slɜːr/ rest (sign) triplet /'trɪplɪt/	(legato)kaari; sitoa tauko trioli

A dot increases the *duration* of a note by half its *value*.

## Musical staff

(musical) staff /'stɑːf, [am] 'stæf/ (pl. staves) space line ledger /'ledʒəʳ/ line	nuottiviivasto väli viiva apuviiva
be located pitch /'pɪtʃ/ virittää	sijaita, olla sävel-, äänenkorkeus; viritys(taso);
be off pitch give the pitch pitch names (C-D-E-F-G-A-B)	olla epäpuhdas antaa ääni sävelnimet (C-D-E-F-G-A-H)

A *staff* consists of five *lines* and four *spaces*.

*Middle C* is located on a *ledger line*.

The note in the first space (f) is higher in *pitch* than the note located on the first line (e).

clef /'klef/ treble /'treɪbəl/ clef (G clef) bass /'beɪs/ clef (F clef)	nuottiaivain G-avain, diskanttiaivain bassoavain, bassoklaavi, F-avain
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register /'redʒɪstəːr/	ääniala, rekisteri
range /'reɪndʒ/	ääniala, -alue, rekisteri, ambitus
notation	nuottikirjoitus, nuotinta
octave /'ɒktɪv/	oktaavi
double octave /'dʌlbʰɪ/	kaksi oktaavia
at the octave	oktaavia korkeammalta
in octaves / octave doubling	oktaavikaksinnus
octave range / octaves / division of the compass	oktaaviala(t)
subcontra octave / double octave	subkontra- (C2 – H2)
contra octave	kontra- (C1 – H1)
great octave	suuri- (C – H)
small octave	pieni- (c – h)
one-line octave	yksiviivainen (c1 – h1)
two-line octave	kaksiviivainen (c2 – h2)
etc.	jne.
key signature /'sɪɡnɪtʃəːr/	etumerkintä
accidental /,æksɪ'dentʰəl/	tilapäinen etumerkki
sharp /'ʃɑ:p/	ylennysmerkki (#)
C sharp (C#) – D# etc.	cis-dis-eis-fis-gis-ais-his
double sharp	kaksoisylennysmerkki (##)
sharp / sharpen /'ʃɑ:pʰn/ / raise /'reɪz/	ylentää
a sharpened / raised note	ylennetty nuotti
flat /'flæt/	alennusmerkki (b), alennettu nuotti/sävel
C flat (Cb) – Db etc.	ces-des-es-fes-ges-as-b
double flat	kaksoisalennusmerkki (bb)
flat / flatten /'flætʰn/ / lower /'ləʊəːr/	alentaa
a flattened / lowered fifth	alennettu kvintti
sharps and flats	mustat koskettimet
natural /'nætʃrəl/ / cancel (Am)	palautusmerkki (♮)
cancel /'kænsəl/	kumota, palauttaa
enharmonic /,ɛnhɑ: 'mɒnɪk/	enharmoninen (esim. eis-f)

*A natural sign cancels (the effect of) a flat or a sharp.*

*A flat (sign) lowers the pitch of a note by half-step, a sharp (sign) raises the pitch.*

*The key signature of A major and f# (f sharp) minor has three sharps: f sharp, c sharp and g sharp.*

*The notes E# and F are enharmonically equivalent.*

## Intervals

interval /'ɪntəv<sup>ə</sup>l/

unison /'ju:nɪs<sup>ə</sup>n/ (prime)  
 second  
 third  
 fourth  
 fifth  
 sixth  
 seventh  
 eighth / octave  
 ninth  
 tenth  
 eleventh  
 twelfth  
 thirteenth

simple interval

compound interval /'kɒmpaʊnd/

interval quality /'kwɒlɪti/

minor (second)  
 major (third)  
 perfect /'pɜ:fɪkt/ (fifth)  
 diminished /dɪ'mɪnɪʃt/ (seventh)  
 augmented /ɔ:g'mɛntɪd/ (fourth)

(whole) step / (whole) tone

half step / half tone / semitone

triton /traɪt<sup>ə</sup>n/

intervalli, kahden sävelen välinen tasoero

priimi  
 sekunti  
 terssi  
 kvartti  
 kvintti  
 seksti  
 septimi  
 oktaavi  
 nooni  
 desimi  
 undesimi  
 duodesimi  
 tredesimi

intervallit oktaaviin asti

intervalli, joka on yli oktaavin

intervallin laatu

pieni (sekunti, p2)  
 suuri (terssi, s3)  
 puhdas (kvintti, pu5)  
 vähennetty (septimi, v7)  
 ylinouseva (kvartti, y4)

kokosävelaskel

puolisävelaskel

tritonus

The distance between two pitches is called an *interval*.

What is the interval between (the note) C and E (above)?

## Scales

scale /'skeɪl/

major /'meɪdʒə<sup>r</sup>/

C major scale

minor /'maɪnə<sup>r</sup>/

natural /'nætʃ<sup>ə</sup>rəl/

harmonic /hɑ:'mɒnɪk/

melodic /mə'lɒdɪk/

ascending /ə'sendɪŋ/

descending /dɪ'sendɪŋ/

asteikko

duuri

C-duuriasteikko

molli

luonnollinen

harmoninen

melodinen

nouseva

laskeva

other scales

muita asteikkoja

chromatic /krə'mætɪk/

kromaattinen

	diatonic /daɪə'tonɪk/ pentatonic /pentə'tonɪk/	diatoninen pentatoninen; sävellajin
mukainen	whole-tone blues /'blu:z/	kokosävel- blues-
modes	Ionian /aɪ'æʊniən/ (mode) Dorian /'dɔ:riən/ Phrygian /'frɪdʒiən/ Lydian /'lɪdiən/ Mixolydian /,mɪksəʊ'lɪdiən/ Aeolian /i:'æʊliən/ Locrian /'lɒkriən, 'lɒk-/	moodit jooninen doorinen fryyginen lyydinen miksolyydinen aiolinen lokrinen
scale degrees /di'gri:/	tonic /'tonɪk/ supertonic /'su:pə-, 'sju:pə/ mediant /'mi:diənt/ subdominant /sʌb'dɒmɪnənt/  dominant /'dɒmɪnənt/ submediant  leading note, tone (Am) subtonic /sʌb'tonɪk/	asteikon asteet, sävelet toonika, perussävel, 1. aste supertoonika, teräsävel, 2. aste mediantti, välittäjä, 3. aste subdominantti, leposävel, 4. aste dominantti, huippusävel, 5. aste submediantti, alavälittäjä, 6.aste johtosävel, 7. aste subtoonika, alennettu 7. aste
key /'ki:/	major / minor key in the key of C (major) in all (twelve) keys  key change / modulation black and white keys of the piano middle C	sävellaji; kosketin; virittää duuri-/mollisävellaji C-duurissa kaikissa (kahdessatoista) sävellajissa sävellajinvaihdos, modulaatio pianon koskettimet keski-C
keyboard /'ki:bɔ:d/		koskettimisto; kosketinsoitin; sormio
relative key /'relətɪv/ / related key /rɪ'leɪtɪd/ parallel key /'pærəleɪl/		rinnakkaissävellaji muunnosävellaji, sama alkuävel (C–c)

Play the *G major scale* on the piano.

Can you play the piece *in the key of D major*?

Learn to play the II-V-I chord progression *in all keys*.

The key signature of Bb major has two flats. What is its *relative minor*?

The *parallel key* of A major is A minor, which has no sharps or flats.

C major and A minor are *relative keys*.

## Chords

chord /'kɔ:d/	sointu
triad /'traɪəd /	kolmisointu
major: C major triad	duuri: C-duurikolmisointu
minor	moll
diminished	vähennetty
augmented	ylinouseva
suspended 4 <sup>th</sup> (chord)	kvarttipidätys, "sus-sointu"
four-note chord	nelisointu
seventh chord /	septimisointu; (myös) seiskasointu
(C7)	
major seventh (chord) (Cmaj7)	maj-seiska, duuruurseptimisointu
(ds7)	
minor seventh (chord) (Cm7)	molliseiska,
moll(pien)septimisointu (mp7)	
minor-major seventh (chord) (Cm7)	mollimaj-seiska,
mollisuurseptimisointu(ms7)	
(dominant) seventh (chord) /	seiska(sointu),
major minor seventh (chord) (C7)	dominanttiseptimisointu,
diminished seventh (chord) (C <sup>o</sup> 7)	duuripienseptimisointu (dp7)
	(koko)dimi, vähennetty
half-diminished seventh (chord) (C <sup>o7</sup> )	(vähennetty)septimisointu (vv7)
molliseptimisointu,	puolidimi, vähennetty
	vähennetty pienseptimisointu
	(vp7), ="molliseiska miinus
	viitonen" (m7-5)
C7: "C seven" / "C seventh" / "C dominant seventh" / C dominant seventh chord / C major/minor seventh chord	
= C7: "C-seiska" / "C-seiskasointu" / C dominanttiseiska(sointu) / C dominanttiseptimisointu / C-duurin pienseptimisointu	
sixth chord	(pop.) sekstisointu (C6=c, e, g, a);
	(klass.) terssikäännös (I6=e, g, c)
invert /ɪn'vɜ:t/	kääntää sointu, soittaa soinnun
	käännös
an inverted chord	käännetty sointu, käännös
(chord) inversion /ɪn'vɜ:ʃn/	sointukäännös, soinnun käännös
root position /'ru:t pə'zɪʃn/	perusmuoto, pohja-asema,
	pohjasävel alin
first inversion	terssikäännös (esim. C/E;
	sekstisointu
second inversion	kvinttikäännös (C/G);
	kvarttisekstisointu
third inversion	septimikäännös (C7/Bb)
root / root note /'ru:t/	pohjasävel

resolve /rɪ'zɒlv/  
 resolution /ˌrezə'lu:ʃən/

purkaa (pidätys); purkautua  
 purkaus(sävel)

A *triad* is a three-note chord that consists of the *root*, third and fifth.

C major triad contains a major third and a perfect fifth.

Chords sound different: cheerful and bold (*major*), or melancholic and pensive (*minor*), or dramatic and agitated (*diminished*), or floating and mystical (*augmented*).

Can you play all *inversions* of C sharp *half-diminished chord* (C#<sup>ø7</sup>)?

Csus4 *resolves* to C.

chord symbol /'sɪmb<sup>ə</sup>l/  
 abbreviation /əˌbrɪ:vɪ'eɪʃən/  
 slash /'slæʃ/  
 slash chord

sointumerkki

lyhenne

kauttaviiva ( / )

sointukäännös (C/E);

vääräbassosointu (H/C)

open chord/triad /'əʊp<sup>ə</sup>n/

avosointu, kolmisointu ilman

terssiä (Cno3)

incomplete chord /ˌɪnkəm'pli:t/

vajaasointu

alteration /ˌɔ:l'tɛ'reɪʃən/

soinnun sävelen kromaattinen

muunnos

alter /'ɔ:l'tɛɹ/\*

muuttaa, muuntaa

altered chord /'ɔ:l'tɛd/

muunnosointu; soinnun

sävel(iä) kromaattisesti

muunnettu, esim. C7b5, C7#9

altered note

muunnosävel (b5, #5, b9, #9, #11, b13)

Examples (altered chords):

C7b5 / C7-5

= "C (dominant) seventh flat five (chord)"

"C-seiska miinus vitonen"

Cm7b5 / Cm7-5

= "C minor seventh flat five (chord)"

"C-molliseiska miinus vitonen",

= half-diminished seventh chord (C<sup>ø7</sup>)

= "C-puolidimi"

C7#5 / C7+5

= "C (dominant) seventh sharp five (chord)"

"C-seiska risti / plus vitonen"

(= "C augmented (minor) seventh" (C+7, Caug7)

"ylinouseva (pien)septimisointu",  
 harvin.)

Cmaj7#5 / Cmaj7+5

= "C major seventh sharp five"

"C-majseiska risti / plus vitonen"

(= C augmented major-seventh (chord)"

"ylinouseva suurseptimisointu",  
 harvin.)

consonance /kɒnsənəns/

konsonanssi, tasasointu,  
 tasasointisuus

consonant (interval)	konsonoiva, tasasointinen (intevalli)
dissonance /'disənəns/	dissonanssi, riitasointu, riitasointisuus
dissonant (interval)	dissonoiva, riitasointinen (intervalli)
harmony /'hɑ:məni/	sointu, harmonia(oppi); kappaleen soinnut
cadence /'keɪdəns/	kadenssi, lopuke
plagal cadence /pleɪg <sup>ə</sup> l/	plagaalikadenssi (IV-I)
authentic cadence /ɔ:'θentɪk/	autenttinen kadenssi (V-I)
full / perfect cadence	täys(i)lopuke (I-IV (II) -V-I)
half / imperfect cadence	puolilopuke, dominanttilopuke (I-V)
false / deceptive cadence /dɪ'septɪv/	harhalopuke (esim. V-VI)
(diatonic) progression by fifths / of fifths, diatonic circle of fifths, circle progression	(diatoninen) kvinttikierto
chord change /'tʃeɪndʒ/	soinnun vaihtuminen
chord function /'fʌŋkʃən/	sointuteho, soinnun funktio
chord progression /prə'greʃən/	sointukulku
ii-V-I progression	ii-V-I-sointukulku
chord sequence /'si:kwəns/	sointusekvenssi
substitute chord / chord substitute	korvaussointu, sijaissointu
substitute (for) /'sʌbstɪ,tju:t, [əm] 'sʌbstɪtu:t/	korvata, asettaa/käyttää jtk jnk sijaan
primary chords /'praɪməri, [əm] 'praɪmeri/	pää-, kadenssisoinnut (I, IV, V)
secondary chords /'sekəndəri/	sivusoinnut, korvaavat soinnut, diatoniset sijaissoinnut, rinnakkaissoinnut (ii, iii, vi)
The second degree (II / Dm) can be <i>substituted for</i> the fourth degree (IV / F). Neljännen asteen soinnun (IV / F) voi korvata toisen asteen soinnulla (II / Dm). You can substitute Dm7 for F. Dm7 may substitute for F (maj7).	Voit korvata F-soinnun Dm7:lla. Dm7:a voi käyttää F(maj7):n sijaan.
harmonize /'hɑ:mənaɪz/	soinnuttaa; olla sopusoinnussa
harmonization /,hɑ:mənaɪ'zeɪʃən/	soinnutus
harmonic rhythm /hɑ:'mɒnɪk/	harmoniarytmi
harmonic progression	sointukulku; liike soinnusta toiseen
reharmonize /'ri:-/	soinnuttaa uudelleen
reharmonization	uudelleensoinnutus, sijaissoinnutus

## Rhythm and meter

pulse /'pʌls/	syke, pulssi
strong	vahva
weak	heikko
steady /'stedi/	tasainen
beat /'bi:t/	tahdin lyönti; isku, syke; tahtiosa;
beat	
beat grouping	iskuala, iskutus
downbeat / on-beat	vahva tahdinosa (4/4: 1. ja 3.
tahdinosa)	
afterbeat / backbeat / off-beat	'jälkilyönti', 'takapotku'; 2. ja 4.
	tahdinosa
off-beat	tahdin osien jäävät vastarytmit
	(esim. synkooppi); vastoin
	perusrytmiä soittaminen
upbeat / pickup /'pɪkʌp/	kohotahti
pattern /'pætən/	malli, rakenne, muoto; kuvio
rhythmic pattern /'rɪðmɪk/	rytmikuvio
recurring pattern /rɪ'kɜ:riŋ/	toistuva kuvio
meter/metre /'mi:tə/ / time	tahtilaji; rytmi, pulssi, poljento
duple time (metre) /'dju:pəl/	tasajakoinen, kaksijakoinen
	tahtilaji
triple time /'trɪpl/	kolmijakoinen tahti(laji)
quadruple time /'kwɒdrʊpl/	nelijakoinen tahtilaji, 4/4-tahti
simple time / simple metre	tasajakoinen perustahti
simple duple time (metre)	tasajakoinen tahtilaji, jossa
	kaksi iskua tahdissa (2/2,
	2/4, 2/8)
	kolmijakoinen tahtilaji (3/2, 3/4,
	3/8)
	tasajakoinen tahtilaji, jossa
	neljä iskua tahdissa (4/2, 4/4,
	4/8)
compound time / compound metre /'kɒmpaʊnd/	yhdistetty tahtilaji
compound duple time (metre)	yhdistetty tasajakoinen tahtilaji,
	jossa 2 tai 6 iskua tahdissa: 6/4,
	6/8, 6/16
	yhdistetty kolmijakoinen
	tahtilaji, jossa 3 tai 9 iskua
	tahdissa: 9/4, 9/8, 9/16
	yhdistetty tahtilaji, jossa 4 tai
	12 iskua tahdissa: 12/4, 12/8,
	12/16
time signature / meter signature	tahtilajimerkintä, tahtiosoitus
common time / four-four time / 4/4 time	4/4-tahtilaji
three-four time /	3/4-tahtilaji
cut (common) time	2/2-tahtilaji, "alla breve"

accent /'æksənt/	isku, korko, paino, aksentti; painottaa
accented /æk'sentɪd/	aksentoitu, korostettu
accent mark	aksenttimerkki
indicate /'ɪndɪkeɪt/	osoittaa, olla merkinä
stress /'stres/	paino
measure (Am) / bar (Br)	tahti
incomplete measure	vajaatahti
bar line	tahtiviiva
double bar line	kaksoistahtiviiva
tempo marking, marks	tempomerkintö, nopeuden vaihtelut
broad (largo) /'brɔ:d/	laajasti, hitaasti
slow (lento, adagio)	hitaasti
walking pace (andante)	käyden
moderate (moderato) /'mɒdəɪt/	kohtalaisesti
rather fast (allegretto)	melko nopeasti
fast, lively (allegro)	nopeasti, iloisesti
lively (vivace)	vilkkaasti
very fast (presto, prestissimo)	hyvin nopeasti
slackening (ritardando) /'slækənɪŋ/	hidastaen
holding back (ritenuto)	pidätellen
quickenning (accelerando)	kiirehtien
held (tenuto)	pidättäen
comp / accompaniment pattern	komppimalli, säestysmalli, säestyskuvio
ballad /'bæləd/	balladi
beat /'bi:t/	beat
waltz /'wɔ:lts, wɔ:ls/	valssi
jazz waltz /'dʒæz/	jazzvalssi
bossa nova /'bosə 'nəʊvə/	bossa nova
disco /'diskəʊ/	disko
beguine /bɪ'gi:n/	beguine
tango /'tæŋgəʊ/	tango
reggae /'regeɪ/	reggae
swing, swing feel, triplet-feel, jazz phrasing, swung phrasing	kolmimuunteisuus, kolmimuunteinen rytmitys, swing-fraseeraus /-artikulaatio, trioilifraseeraus, suffle(-fraseeraus)

When you play bossa nova you play *straight eight notes*, but when you play jazz they become *swung eight notes*. Play with *swing feel*!

## Blues

twelve-bar blues (chord progression) turnaround /'tɜ:nraʊnd/	12-tahdin blues (-sointukierto) sointukulku, joka johtaa takaisin alkuun
blue notes flattened/lowered 3 <sup>rd</sup> / 5 <sup>th</sup> / 7 <sup>th</sup>	bluesille ominaiset 'siniset sävelet': alennettu terssi / kvintti / septimi
blues scale /'blu:z/ minor blues scale major blues scale	blues-asteikko molliblues-asteikko duuriblues-asteikko
question-answer form	kysymys-vastaus –muoto
solo /'səʊləʊ/	soolo
phrase /'freiz/	fraasi
motif /məʊ'ti:f/	motiivi, aihe, aihelema
lick /'lɪk/	lyhyt melodiapätkä, improvisaatiokuvio
repeat /rɪ'pi:t/	toistaa
alter /'ɔ:lteɪ/	muuntaa, muunnella
vary /'veəri/	varioida, muunnella
variation /,veəri'eɪʃn/	variointi, variaatio, muunnelma, muuntelu
left-hand accompaniment pattern	vasemman käden säestyskuvio

The A (*minor*) blues scale consists of the following notes: A, C, D, Eb, E, G (= root, b3<sup>rd</sup>, 4<sup>th</sup>, #4<sup>th</sup>/b5<sup>th</sup>, 5<sup>th</sup>, b7<sup>th</sup>); in other words, it consists of the minor pentatonic scale plus the #4<sup>th</sup> / b5<sup>th</sup> degree.

When you improvise a *blues solo*, you can start by playing *blues licks*.

The same *blues scale* can be used throughout the *12-bar progression*.

This vocabulary is mainly based upon and has been abridged as well as adapted from the following source: Ervola, K. 2001. *Musiikkisanakirja: englanti-suomi-englanti / Dictionary of musical terminology: English-Finnish-English*. Helsinki: Finn Lectura.

Pronunciation is from: MOT englanti 5.0 englanti-suomi  
(<http://mot.kielikone.fi.ezproxy.jyu.fi/mot/jyu/netmot.exe>).

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## APPENDIX 8: Alphabetical English-Finnish vocabulary

### Alphabetical vocabulary English-Finnish

#### A

accent		isku, pano, korko, aksentti
accent mark		aksentti-merkki ( > )
accentuation		korostus, painotus
accidental		tilapäinen etumerkki
acoustics		akustiikka
alter*		muuttaa, muuntaa
	altered chord	muunnosointu; esim. C7b5
	altered note	muunnosävel
alteration		muunnos, muuntaminen
analyse / analyze (Am)		analysoida, eritellä, tarkastella
analysis		analyysi, erittely, tutkimus
appoggiatura (It. 'leaning')		etuhale, etulyönti
arrange		sovittaa
	arranged for piano	pianolle sovitettu
arrangement		sovitus
ascend		nousta, kohota
	ascending melodic minor scale	nouseva melodinen
augment		molliasteikko
	augmented (interval / chord)	lisätä, kasvattaa, suurentaa ylinouseva (intervalli / sointu)

#### B

B		h-sävel, h-nuotti
	B flat	b
	B sharp	his
backbeat / afterbeat		takapotku, 2. ja 4. iskun korostaminen
background music		taustamusiikki
backing		tausta, säestys
	backing singer / musician	taustalaulaja / säestävä muusikko
balance		tasapaino; pitää tasapainossa
ballad		balladi; laulu jossa kertova sisältö
band		yhtye, bändi, orkesteri, soittokunta
bar (Am. measure)		tahti; tahtiviiva
bar line		tahtiviiva
	double bar	kaksoisviiva
bass		basso
bass clef / F clef		bassoavain, -klaavi, F-avain
bassline		bassolinja
beat*		tahdin lyönti; isku, syke; tahtiosa;
beat		
beguine		beguine

bind	sitoa; sidekaari
blue notes	bluesissa 'alavireiset' sävelet (3. 5. ja 7. aste)
blues*	blues
blues scale	blues-asteikko (esim. C: c, es, f, ges, g, b)
borrowed chord	lainasointu (toisesta sävellajista)
bossa nova	bossa nova
break	tauko, breikki, (kompin)pysäytys
bridge (passage)	ylimenokohta, välike
broken chord	murtosointu
C	
cadence*	kadenssi
cancel (Am.)	palautusmerkki
chord*	sointu
chordal	sointu-, kieli, soinnukas
chord extentions	kolmisoinnun lisäsävelet (6, 7, 9, 11 13)
chord indication / chord symbol	sointumerkki
chord substitute	sijaissointu
chord voicing	sointuhajotus
chorus	(jazz) kertosae t. sointusarja, satsi; esim. blues chorus 12 tahtia
chromatic	kromaattinen, ½-sävelaskelin tapahtuva liike
chromatic scale	kromaattinen asteikko
church mode / authentic mode	kirkkosävellaji
circle of fifths / circle of keys	kvinttiympyrä
circle progression / (diatonic) circle of fifths, (diatonic) progression of (/by) fifths	diatoninen kvinttikierto (I-IV-vii°-iii-vi-ii-V-I)
classic(al)	klassinen
classical music	klassinen musiikki; länsim. taidemusiikki
clave	clave-rytmikuvio
clef	nuottiavain
close / cadense	kadenssi
close(d) harmony / - position / - voicing	ahdas asettelu, suppeat soinnut
cluster / tone cluster	klusteri, sävelkimppu
coda (It. 'tail')	coda, 'häntä' päätöslisäke, ylijakso
coda (sign)	coda-, "pomppa"-merkki
colo(u)r value / tone colour / timbre	sointiväri
common chord / triad	kolmisointu
common time	4/4-tahtilaji
common tone	yhteinen sävel (kahdessa soinnussa)
comp (abbreviation for accompany)	komppi; kompata, säestää soinnuilla

comper	'komppaaja'
community singing	yhteislaulu
compose*	säveltää
compound time / compound metre*	yhdistetty tahtilaji
compound interval*	intervalli, joka on yli oktaavin
concert pitch	normaaliviritys = a1 = 440 Hz
consecutive	paralleeli, yhdensuuntainen
consecutive (/parallel) fifths	rinnakkaiskvintit
consonance	tasasointu, 'jännityksetön sointu'
consonant	konsonoiva, tasasointinen
contrary motion	vastaliike, vastakkaisliike
creative	luova, luomis-
creativity	luovuus, luomiskyky
critical	kriittinen, kriittisen tarkka
criticism	arvostelu, kritiikki
criticize	arvostella, kritisoida
critique	arvostelu, arviointi, kritiikki
cut time (Am.)	2/2 tahtilaji
D	
damper pedal / sustaining pedal	kaikupedaali (oikea pedaali pianossa)
damping pedal / soft pedal	pianopedaali
degree	aste, asteikon sävel
descend	laskea, laskeutua, tulla alas
descending (melodic minor scale)	laskeva, laskeutuva, aleneva
diatonic	diatoninen; sävellajin mukainen
diminished*	vähennetty
discord / dissonance	epäsointu; soraääni, dissonanssi
disharmonious / dissonant	epäsointuinen, riitasointuinen
dominant	dominantti, huippusävel; asteikon 5. sävel
dot	piste(nuotin arvon pidentävä); staccatopiste
dotted note	pisteellinen nuotti
double	kaksinkertainen, kaksois-; soittaa samaa ääntä
double bar	kaksoisviiva
double time	kaksijakoinen tahtilaji; kaksi kertaa nopeammin kuin aikaisemmin
duple time*	tasajakoinen, kaksijakoinen tahtilaji
duplet	duoli
duration	nuotin tai tauon kesto
dynamic accent	dynaaminen korostus
dynamics	dynamiikka, äänenvoimakkuuden vaihtelu
dynamic marks / dynamic marking	dynaamiset merkit

## E

ear	korva; sävelkorva, musiikkikorva tarkka sävelkorva soittaa korvakuulolta
a good ear	
play by ear	
ear training / aural training	musiikkikorvan kehittäminen
ensemble	yhtye; yhteisesitys, yhteissoitto
entertain	huvittaa, viihdyttää
evergreen	'ikivihreä' iskelmä, josta tullut 'klassikko'
exercise	harjoitus; harjoittaa, harjoitella
express	ilmaista
expression	ilmaisu, tulkinta
expression marks	esitysmerkit, esityserkentä
extempori	valmistelematta, harjoittelematta
extemporize	esittää tai puhua valmistelematta
extend	levittää, laajentaa; pidentää
extension	laajentaminen, laajennus; laajuus; jatko
extensions	soinnun lisäsävelet: 9, 11, 13

## F

fade out	häivyttää ääni; loppuhäilytys
fake book	jazz-standardien ja –originaalien kirja, jossa melodia, sanat ja sointumerkit
fermata (It.) / hold / pause	fermaatti, pidäke
figure	sävelkuvio; tehdä kuvioita
figured bass / continuo / thorough bass	kenraalibasso
fill	'täyte'; melodiapätkä soolomelodian osien välissä
fill-in	tavallisesti rumpalin improvisoima välike
film score / film music	elokuvamusiikki
fine (It. 'end')	kappaleen loppu kertauksen jälkeen
finger	merkitä jhk sormijärjestys
fingering	sormijärjestys, sormitus
finger memory	sormimuisti; soinnun / kuvion lihasmuisti
first-time passage	ensimmäinen kerta t. 'maali'
first / second ending	1. / 2. maali
flat*	alennusmerkki, alennettu nuotti; alennettu- alentaa
flatten	
folk music	kansanmusiikki; folkmusiikki
folk song	kansanlaulu
form	muoto (sävellyksessä)

binary form	kahdenpuolinen, kaksijaksoinen muoto, AB
strophic form	jonomainen, säkeistömuoto
ternary form	ABA-laulumuoto, kolmitaitteinen muoto
four-four time / common time	4/4-tahtilaji
four-part	neliääninen
fractional tone / micro tone	mikrosävel(askel)
full score	(täydellinen) partituuri, jossa kaikki äänet
fusion	fuusio, yhteensulautuminen; esim. jazzrock
G	
general pause (G.P.) / grand pause / cutoff	kenraalipaussi
genre	taidemuoto, lajityyppi; sävellysmuoto
German sixth (chord)	ylinouseva sekstisointu
gig	keikka
grace note	korukuvio, koristenuotti
grand piano	konserttiflyygeli
grand staff	diskantti- ja bassoviivastot
groove	(jazz) svengata; svengi
ground note	perussävel, pohjasävel
group	yhtye
H	
half*	puoli, puolikas; puoli-, puoleksi
half note / half rest (Am)	puolinuotti / puolitauko
half step / half tone / semitone	puolisävelaskel
harmonic	sopusoituinen; yläsävel, ylääänes
harmonic analysis	sointuanalyysi
harmonic inversion	harmoninen käännös; sointukäännös
harmoninc progression	sointukulku; liike soinnusta toiseen
harmoniuos	sointuva, sopusoituinen, yksimielinen
harmonization	soinnutus, sävellyksen sointurakenne
harmonize*	soinnuttaa; olla sopusoinnussa
harmony*	sointu, harmonia(oppi); kappaleen soinnut
harpsichord	cembalo
head	nuotin pää; musiikin alku
head-motif	pääaihe, motiivi
hit	hitti, suosikkisävelmä
hold / pause / fermata	fermaatti, pidäke

hook	toistuva, erottuva, 'koukuttava' musiikillinen (melodia-/rytmi-) idea
hum	hyräillä, hymistä
hymn	virsi, hymni, ylistyslaulu
hymnal	virsikirja
I	
idea	aihe, motiivi; teema
imitation	imitaatio, jäljittely
improvise	improvisoida
insight	oivaltaminen; jkn syvä ymmärtäminen
instruct	opettaa; ohjata, opastaa
instruction	opetus, opastus
instructor	opettaja, kouluttaja
instrument	instrumentti, soitin; soitintaa
instrumental	soittimellinen, instrumentaalinen
instrumentation	soitinnus, instrumentaatio; soittimisto
intensity	intensiteetti, voimakkuus
interlude	välisoitto; tauko, väliaika
interpret	tulkita
interpretation	tulkinta
interval*	intervalli, sävelväli
intro / introduction	intro, aloitus, alkusoitto, johdanto
inversion*	(soinnun) käänös
invert	käantää
irregular meter / odd meter	poikkeusjakoinen tahtilaji
irregular time division / irregular beat	epäsäännöllinen tahtijako ja iskutus
Italian sixth (chord)	ylinouseva sekstisointu
ivory, pl. ivories	(ark) pianon koskettimet; norsunluu-, kermanvalkoinen
J	
jam	jammata, improvisoida (jazzia)
jam session	jamit
jazz	jazz; soittaa jazzia; soittaa jazzina, sovittaa jazziksi
jazz combo	pieni jazz-yhtye
jazzed-up	jazziksi muutettu
jazzman / jazz musician	jazzmuusikko
jazz standard	jazzstandardi
jazzy	jazzahtava, jazzille ominainen
jury	arvostelulautakunta
K	

key*	kosketin; sävellaji; virittää
keyboard*	koskettimisto; kosketinsoitin; sormio
keyboard instruments	kosketinsoittimet
keyboard harmony* / keyboard accompaniment	vapaa säestys
keynote	perussävel sävellajissa
key relationship	sävellajisuhde
key signature*	etumerkintä
knowledge of music	musiikin tuntemus, musiikkioppi
L	
lay back	(jazz) soittaa rennosti
lead	johtoaihe; (jazz) melodia
leading note / leading tone	johtosävel, 7. aste, puolisävel toonikaan
lead line	lead-line, melodialinja
lead sheet	'komppilappu'; melodia, sanat ja soinnut
leap / skip	hyppy, sekuntia suurempi intervalli
ledger line / leger line	apuviiva nuottiviivaston ala- tai yläpuolella
left-hand voicing	vk:n sointuhajotukset ilman pohjasäveltä
L.H. (lh) left hand	vasen käsi (pianomusiikissa)
lick (slang)	(jazz slang) improvisointikuvio t. lyhyt melodianpätkä, 'likki'
lines and spaces / staff	nuottiviivasto
lullaby	kehtolaulu
lyrics	lyriikka; laulun sanat, sanoitus
lyricist	(laulun) sanoittaja
M	
main theme	pääteema
major*	duuri; suuri (intervalli)
male voice	miesääni
master	taitaja, mestari; hallita, taitaa
master of music	musiikin maisteri
measure (Br bar)	tahti (Am)
mediant	mediantti, välittäjä, 3. aste asteikossa
medley	potpurri
melodic	melodinen, laulullinen
melodicist	melodian soittaja
melodic line	melodialinja

melodious	soinnukas, laulava; sävelmään liittyvä, sävelmällinen; laulunomainen, melodinen
melodize	tehdä melodiseksi t. soinnukkaaksi
melody	melodia, sävel(mä)
meter (metre)*	tahtilaji; rytmi, pulssi, poljento
meter signature / time signature*	tahtiosoitus
metronome	metronomi
middle-C	keski-C
middle voice / middle register	keskiääni
minor*	molli; pieni (intervalli)
mode (church mode)*	moodi; (kirkko)sävellaji
modulate	moduloida, vaihtaa sävellajia
motif, motive	motiivi, aihe, aihelema
motion	melodian liike
music*	musiikki(oppi); nuotit
play with the music	soittaa nuoteista
musical	musikaalinen; sointuva, melodinen; musiikin, musiikki-, musikaali
musical expression	musiikillinen ilmaisu, tulkinta
musical taste	musiikkimaku
musical sense	musiikin taju
musicality, musicalness	musikaalisuus; sointuisuus
music book	nuottivihko
music education	musiikkikasvatus
musician	muusikko, soittaja; säveltäjä; musiikintuntija
musicianship	muusikkous, musiikin taju, musikaalisuus
music-making	musisointi
music master (mistress) / music teacher	soitonopettaja
music paper	nuottipaperi
music pedagog(ue)	musiikkipedagogi, musiikinopettaja
music playschool	musiikkileikkikoulu
music rack	nuotinpidin
music reading	nuotinluku
music stand	nuottiteline
music stool	pianotuoli
music theory	musiikinteoria
 N	
naked fifth / open fifth	avonainen kolmisointu, josta puuttuu kvintti
national anthem	kansallislaulu, kansallishymni
natural	palautus-, tasoitusmerkki; tasoitettu nuotti
natural note	tasoitettu, palautettu nuotti

natural sign	palatusmerkki, tasoitusmerkki
N.C. (abbr. 'No Chord')	(lyh.) ei sointua
Neapolitan chord	napolilainen sointu; alennetulle II asteelle
Neapolitan sixth	napolilainen sekstisointu
negro spirituals	negrospirituaalit, USAn mustien hengelliset kansanlaulut
ninth chord	noonisointu
noise	kohina, häly
non-harmonic tone / non-chordal tone (note)	sointuun kuulumaton sävel, hajasävel
notation	nuottikirjoitus, nuotinta
note	nuotti; sävel; (Br) pianon kosketin; ääni, äänensävy
note-cluster	sävelklusteri, sävelkimppu
notehead	nuotin pää, nuppi
noteless	epämusikaalinen
note value*	nuottiarvo
nuance / dynamics	vivahde, vivahdus; hienous, nyanssi; voimasuhteiden huomioiminen
number	musiikkikappale, musiikkinumero
O	
obbligato (It.)	obligato, säestysääni
octave*	oktaavi
double octave	kaksi oktaavia
at the octave	oktaavia korkeammalta
in octaves / octave doubling	oktaavikaksinnus
octave range / division of the compass*	oktaaviala(t)
small octave	pieni- (c – h)
one-line octave	yksiviivainen (c1 – h1)
odd metre (meter) / irregular metre (meter)	poikkeusjakoinen tahtilaji. esim. 5/4 tai 7/8
off-beat	tahdin osien väliin jäävät vastarytmit (esim. synkooppi); vastoin perusrytmiä soittaminen
open fifth	avoin kvintti t. kolmisointu ilman kvinttiä
open harmony / open position	avoin asettelu, haja-asettelu; ääriäänien välillä yli oktaavi
open triad / open fifth	avoin sointu, avosointu (ilman terssiä)
organ	urut
organ point / pedal point	urkupiste
ornament / grace note / embellishment	ornamentti, korusävel, korukuvio
ostinato (It.)	ostinato; toistuva sävelaihe tai rytmi
ottava (8va) alta (It. 'an octave higher')	oktaavia ylempää

ottava bassa (It. 'an octave lower')	oktaavia alemmaa
overtone / harmonic	yläsävel, ylä-äänes
 P	
parallel chord / mirror chords	rinnakkaissoinnut, esim. C (I) – Am (VI)
parallel intervals	rinnakkaisintervallit, esim. rinnakkaiskvintit
parallel key	muunnesävellaji, sama alkusävel (C – c)
parallel motion / planing	rinnakkaiskulku, -liike
part	ääni; osa; -ääninen
sing in parts	laulaa äänissä
the violin part	viulun osa
a song in several parts	moniääninen laulu
part writing (Br) / voice leading (Am)	äänenkuljetus
passage	osa, kohta, katkelma
pause	fermaatti, pysähdys; (fraasi)paussi
pedal	pedaali, poljin; painaa pedaalia
pedal point / organ point	urkupiste
pentatonic scale	pentatoninen asteikko, viisisävelikkö
perfect cadence / authentic cadence / full cadence	täyslopuke
perfect interval	puhdas intervalli
perfect pitch / absolute pitch	absoluuttinen sävelkorva
perfect time	tasajakoinen tahtilaji
perform	esittää; soittaa (a concert, konsertti); esiintyä (on the piano, soittamalla pianoa)
performance	esiintyminen, näytös
performer	esiintyjä
period	lauseke; kahden t. useamman säkeen rytmien t. melodinen kokonaisuus
phrase	fraasi, säe; musiikillinen ajatus
phrasing	fraseeraus, soiton jäsentäminen, yl. 2-4 tahtia
phrase-mark	(säe)kaaritus, fraseerausmerkki
Phrygian	fryyginen
piano	piano; piano (p) = hiljaa
upright piano / vertical piano	pystypiano
grand piano / horizontal piano	flyygeli
pick-up / pickup	kohotahti
piece	kappale
pitch*	sävelkorkeus; viritys(taso), vire; virittää
plagal cadence	plagaalikadenssi (IV – I)
planing / parallel chords	rinnakkaissoinnut
play*	soittaa

polychord	kaksi t. useampia sointuja päällekkäin
polyphonic	polyfoninen; moniääninen
popular music / pop music	viihde-, populaarimusiikki
portion of beat	tahdin osa
position*	sointukäännös; asento, asenne
posture	asento, ryhti
potpourri	potpuri; eri sävelmistä sommiteltu yhdistelmä
primary chord / primary triad	kantasointu (I, IV, V)
prime	priimi, sama sävel; unison
progression*	sävelkulku t. sointukulku
pulse / beat*	syke, pulssi; rytmin perusyksikkö
Q	
quadruple time / quadruple metre (meter)	4/4-tahti, nelijakoinen tahtilaji
quadruplet	kvartoli
quality	laatu; äänenväri, värisävy; sointi
quantity	määrä: kesto, pituus
quartal harmony (cf. tertian harmony)	harmonia, joka perustt puhtaalle kvartille
quarter note / (Br) crochet	neljäsosanuotti
quartet(te)	kvartetti; kvartetto
quaver / (Am) eighth note	(Br) kahdeksasosanuotti; trilli, tremolo
quint	kvintti (tavallisesti fifth)
quintal harmony	kvintille perustuva harmonia
quintet(te)	kvintetti; kvintetto
quintuple time / quintuple metre (meter)	viisijakoinen tahtilaji
quintuplet	kvintoli, viisisävel
R	
range	äänialue, rekisteri, ambitus
recapitulate	kerrata
recapitulation	kertausjakso
recur	toistua, uusiutua
refrain	kertosäe; refrensi
register	rekisteri, ääniala
rehearsal / practice	harjoitukset, harjoitus, harjoittelu
rehearse / practice, practise	harjoitella, harjoittaa
related key / relative key	rinnakkaissävellaji
repeat	toistaa, kerrata; toisto, kertausjakso
repeat sign / repeat mark	kertausmerkki
repetition	kertaaminen, kertaus, harjoitus
resolution	purkaus; purkaussävel
resolve	purkaa; purkautua
rest*	tauko

return	palaa! ts. kertaus t. da capo
R.H. (abbr. for right hand)	oikea käsi (kosketinsoittimissa)
rhyme	loppusointu; riimi, värssy
rhythm*	rytmi
rhythmical	rytmikäs, rytmisen, rytmii-
rhythmic position	rytmisen tahdinosa
strong position / accented/strong beat	vahva tahdinosa
weak position / unaccented/weak beat	heikko tahdinosa
rhythm section	rytmiryhmä (piano, kitara, basso, rummut)
riff	riffi; lyhyt melodinen fraasi; soittaa riffejä
rolled chord / arpeggio	murtosointu, arpeggio
root (note)	(kolmisoinnun) pohjasävel
root bass	basso, joka muodostuu soinnun pohjasävelistä
root position	pohja-asema; sointu, jossa pohjasävel alin
row	rivi
run / quick passage	juoksutus; nopeasti soitettava, asteittainen sävelkulku
S	
scale*	asteikko
scale degrees*	asteikon asteet, sävelet
tonic	toonika, perussävel, 1. aste
score	partituuri; sovittaa (jillek instrumentille) soitintaa
second	sekunti; toinen ääni
second inversion	kvinttikäännös (esim. C/G), 2. käännös; kvarttisekstisointu, $\frac{6}{4}$ -sointu
second subject / subtheme	sivuteema
secondary	toisarvoinen, sivu-
secondary dominant	väliDominantti, tilapäinen dominantti
secular (music)	maallinen; ei-hengellinen (musiikki)
semi	puoli-; puoliksi, puolittain
semi tone / half tone / half step	puoli(sävel)askel
sentence	säeryhmä
septuplet	septoli, seitsensävel
sequence	sekvenssi, aiheensiiirto; sama aihe t. sointujen toistuminen
seventh	septimi
seventh chord*	septimisointu; nelisointu, jossa 1, 3, 5 ja 7
sextet(te)	sektetti; sektetto
sextuple	kuusijakoinen, kuusi-iskuinen tahti(laji)

sextuplet	sekstoli
sharp*	korotusmerkki; korotettu, ylennetty (sävel)
sharps and flats	mustat koskettimet
sheet music	yksittäinen nuotti (esim. pianolle); (ark.) kaikki painettu musiikki
sheet music shop (Am store)	nuottikauppa
shifting metre (meter) / changing meter	vaihtuva tahtilaji
sight-read	soittaa suoraan nuoteista
sight-reading	prima vista -soittaminen
sight-sing	laulaa suoraan nuoteista
signature*	etumerkintä, etumerkit
key signature*	(sävellaji)etumerkintä
time signature / metre signature*	tahtiosoitus
similar motion	samansuuntainen like; kaksi t. useampia ääniä liikkuu samaan suuntaan
simple interval (cf. compound interval)*	intervallit oktaaviin asti
simple time / simple metre*	tasajakoinen perustahti
sing	laulaa; laulu
sing along	laulaa mukana, yhdessä
singalong	yhteislaulutilaisuus
sing to a piano	laulaa pianon säestyksellä
singer	laulaja
singable	helppo laulaa, laulettava; melodinen
singing	laulu, laulaminen
six-four chord	kvarttisekstisointu, kvinttikäännös
six-three chord	sekstisointu, terssikäännös
sixth chord	sekstisointu (nelisointu); terssikäännös (16)
skip / leap	hyppy; melodinen liike, joka on yli s2
slash chord	vinoviivasointu, kauttasointu, sointukäännös (C/E); vääräbassosointu (C/Db)
slur	sitominen; legatokaari; sitoa; soittaa legato
soft pedal / una corda pedal	vaimennus-, pianopedaali
soft-pedal	käyttää pedaalia; vaimentaa
sol-fa	solfa-menetelmä; "solfata", tapalla säveliä
solfège, solfeggio	solfeesi, säveltapailu
solmization	solmisaatio (do, re, mi, fa, so, la, ti, do)
solo (It. 'alone')	soolo, -esitys; soolo-osa, improvisaatio-osuus; soolo-, yksin-
solo singing / solo song	yksinlaulu
soloist	solisti
sonata form	sonaattimuoto

	exposition	esittelyjakso
	development	kehittelyjakso
	recapitulation	kertausjakso
song		laulu, laulaminen
song cycle		laulusarja, sikermä
song form		laulumuoto (ABA, ABC, AABA)
songful		laulava, melodinen, laulullinen
songwriter		lauluntekijä
sonority		sonorisuus, sonoriteetti
sonorous		soinnikas, syvä-ääninen; kuuluva, syvä
soprano		sopraano, korkein naisääni
soprano clef		sopraanoavain
sostenuto pedal		sostenutopedaali (kesk. urkupistepedaali)
sound		ääni; musiikki; soundi, sointiväri; kuulostaa, kuulua
sound pressure		äänenpaine
sounproof		äänieristetty; äänieristää
sound track		(filmin) ääniraita; elokuvan musiikki
sound wave		ääniaalto
space		väli (nuottiviivastossa)
spacing		asettelu, jaottelu; soinnun sävelten vertikaalinen asettelu
speaker		puhujia; juontaja; kaiutin, kovaääninen
speaking voice		puheääni
spiritual		hengellinen; hengellinen laulu; spirituaali
	black spiritual	afro-amerikkalainen uskonnollinen laulu
	white spiritual	hengellinen (kansan)laulu
staff (stave), pl. staves*		nuottiviivasto
staff notation		viivastonuottikirjoitus
stage fright		ramppikuume
stand		teline
	music stand	nuottiteline
stem / tail		nuotin varsi
step		sävelaskel
stepwise		asteittain(en)
stool		palli; jakkara
	piano stool	pianotuoli
straight eights, straight time		suorat 8-osanuotit (vrt. kolmimuunteisuus)
stride (bass)		pianonsoittotapa jossa vasen käsi luo kompin
string		kieli
stringed instrument		kielisoitin; jousisoitin (kordofonit)
strophe / verse		stroofi; säkeistö

strophic form	säkeistömuoto, -sikermä, jonomainen muoto
structure	rakenne; struktuuri
style	tyyli, tapa, suunta
subdivision of the beat	sivuisku, väli-isku
subdominant	aladominatti, IV aste
subject / theme	teoksen päämelodia, pääteema
submediant	alavälittäjä, IV aste
subsidiary	sivuteema
substitute chord	sijaisointu
subtheme / second theme / subsidiary	sivuteema
subtonic	johtosävel, alennettu VII aste; kokosävel toonikaan (vrt. leading tone)
superimposed	päällekkäinen
supertonic	teräsävel, II aste
support	tukea; tuki
suspended note	pidätetty nuotti
suspended fourth / sus chord	kvarttipidätys (V7 soinnussa)
suspension	pidätys
sustain	pidättää (nuotti, ääni)
sustained	pidätetty
swing	soittaa swingin tapaan, rytmi(kkyys), svengi
swing (time)*	swing-artikulaatio, kolmimuunteisuus
swingy	svengaava
syncopate	synkopoida
syncopation	synkooppi, 'epäisku'; synkopointri
system	nuottiviivasto(t); viivastoryhmä, 2 tai useampia viivastoja yhdistettynä
T	
tag	kappaleen loppu, usein coda; (jazz) improvisoitu, toistuva osa
tail	choruksen lopussa
talent	nuotin varsi
talented	lahja(kkuus), kyky, taipumus, kyvyt
talk music	lahjakas
tango	puhua musiikista
technique	tango; tanssia tangoa
temper	tekniikka; mekaaniset (soittajan)
temperament	taidot
	temperoida, virittää
	temperointi, viritys
	tasavireinen viritys; oktaavi jaettu 12:een ½- sävelaskeleeseen

mean-tone temperament	keskisävelviritys (1500-1700); eri korkuisia ½-sävelaskeleita
tempo, pl. tempi (It. 'time') / time / meter	tempo; tahti, vauhti; aikamitta; esitysnopeus
tempo marking, marks*	tempomerkintö, nopeuden vaihtelut
tenor	tenori; tenoriääni; tenori-
tense	kireä, jännitetty, jännittynyt
tenseness	kireys, pingoitus
tension	kireys, jännitys; jännittyneisyys
tenth	desimi; oktaavi + terssi
term	termi, erikoissana
terminology	terminologia, termistö
ternary form	kolmitaitteinen laulumuoto (ABA)
tertian harmony / tertiary harmony	terseille perustuva harmonia
terzett(o)	tertsetti; tertsetto
texture	musiikin pintakudos, rakenne, soinnin 'tiheys' sävellyksessä (homo-, polyfonia)
theme / subject / motif	teema, valta-aihe; teoksen perusajatus
theoretical	teoreettinen
theory	teoria, musiikinteoria
theory of music	musiikinteoria
thin	(äänestä) ohut, heikko
third	terssi
third inversion	nelisoinnun 3. käännös, septimi alin sävel, (esim. G7/F); sekuntisointu
thorough bass / figured bass / bass continuo	kenraalibasso
three-four time	¾-tahti(laji)
through-composed	läpisävelletty (joka säkeisöllä oma melodia)
tie	sidekaari
timbre	äänenväri, sointi(väri)
time*	tahti(laji); (nuotin) aika-arvo, kesto; pysyä tahdissa; sointua
beat time	lyödä tahtia
in time	tahdissa
out of time	epätahdissa
keep time	pysyä tahdissa
time signature / metre (meter) signature	tahtilajimerkintä, tahtiosoitus
time value*	(nuotin) aika-arvo, kesto
timing	ajoitus
tonal	tonaalinen, sävelellinen, sointi-; pääsävellajissa pysyvä
tonality	tonaliteetti, sävellaji(suhteet)
tone	ääni, sointi, äänensävy; äänenväri; sävy, äänilaji; virittää; madaltaa sävel

tone (Am note) (whole note, tone)	sävel; äänes; kokosävelaskel
tone cluster	sävelkimppu, klusteri
tone deaf	ei sävelkorvaa
toneless	väritön, soinnuton, yksitoikkoinen; vaisu, laimea
tonic	tonaalinen; toonika, perussävel, 1. aste; perussävellaji; 1. asteen kolmisointu
touch	kosketus (esim. pianon); (harv) sormeilla, soitella hiljaa
	soittaa sävelmä
track	(äänilevyn t. nauhan) kappale, raita
transcribe	sovittaa (toiselle soittimelle); kuunnella ja nuotintaa kappale, 'transkriboida' / 'blokata' / 'plokata' biisi
transcription	sovitus, siirtokirjoitus; transkriptio, kuullun musiikin kirjoittaminen nuoteiksi
transition	siirtyminen, ylimeno, usein modulaation kautta (esim. pää- ja sivuteema)
transpose	transponoida, siirtää toiseen sävellajiin
transposition	transponointi
treble	diskantti-; sopraano-; korkea ääni (instrumentista)
treble clef / G clef	G-avain, diskanttiavain
triad / common chord*	kolmisointu
trio	trio; sävellys triolle
triple	kolmijakoinen (rytmi)
triple metre (time)	kolmijakoinen tahti(laji)
triplet	trioli
triplet feel / swing / swing feel / jazz phrasing /	kolmimuunteisuus,
swing phrasing	kolmimuunteinen
	rytmitys; jazz-, suffle-, swing-, triolifraseeraus, swing-artikulaatio
tritone / augmented fourth / diminished fifth	tritonus; y4 tai v5 (3 kokosävelaskelta)
tritone substitution	tritonuskorvaus; dom7-sointu korvaa toisen dom7-soinnun tritonuksen päässä (C7-Gb7)
tune	sävelmä, melodia; viritys; ääni; virittää
	vireessä, viritetty puhtaasti
	epävireessä; nuotin vierestä, epäpuhtaasti
tuneful	melodinen, sointuva, soiva
tuneless	epäsointuinen, huonosti soiva

tuner	virittäjä (piano tuner)
tuning	viritys
tuning fork	viritysrauta
tuning hammer	(pianon) viritysvasara
tuning key	viritysavain
tuning pin / peg	viritystappi
turnaround	kappaleen lopussa oleva sointukulku, joka johtaa takaisin alkuun
twelve-bar blues	12-tahdin blueskaava; I, IV, V asteen sointuja
two-part form	kaksitaitteinen muoto (AB)
two-part time / duple time	kaksijakoinen tahti(laji)
U	
u.c. (abbr. for una corda, It. 'one string')	(lyh.) una corda, 'yhdellä kielellä', vasen pedaali, sordino- t. pianopedaali
unaccompanied	ilman säestystä
unison	unisono; yksiääninen kohta; priimi-intervalli
	yksiääninen laulu
	laulaa yksiäänisesti
unisonal, unisonant, unisonous	yksiääninen
unmusical	epämusikaalinen
unprepared	ennalta valmistamaton; improvisoitu
unsteady	epätasainen (rytmi); vaihteleva
unsustained	pidättämätön (nuotti)
upbeat / anacrusis	kohotahti
upright piano	pystypiano
up-tempo / fast	nopeasti
V	
value*	aika-arvo
vamp	improvisoitu säestys (sointusekvenssi) tai laulun alkusoitto, jota toistetaan kunnes laulaja jatkaa; rytmisektion ostinatokuvio; soittaa em. säestysmuunnelma, variaatio
variation	vaihtelu, vaihtelevuus;
variety	monipuolisuus
vary	varioida, muunnella (teema)
versatile	monipuolinen, monitaitoinen
verse	säe; säkeistö (laulun)
version	versio, tulkinta; sovitus

vocal	äänen; ääni-, laulu; vokaali- pl. –s (erik yhtyessä) laulu; laulaja, laulusolisti
vocal music	laulumusiikki
vocal training	äänenmuodotus (laulu)
vocalist	laulusolisti, laulaja, vokalisti
vocally	suullisesti; laulaen, laulullisesti
voice	ääni; lauluääni
break(ing) of the voice / mutation	äänenmurros
category of the voice / voice category	äänilaji
chest voice	rintaääni
head voice	pää-ääni, falsetti
song for 3 voices	3-ääninen laulu
song for mixed voices	sekakuorolaulu
range of voices / compass	äänialue
voice leading (Am), part-writing (Br)	äänenkuljetus
voicing	sointuhajotus
W	
walking bass	(tavallisesti asteittain) yleensä ¼- nuotein liikkuva ('kävelevä')
	bassokuvio
waltz	valssi; tanssia valssia
warm up / warming up	äänenavaus
well-known	tunnettu, kuuluisa
whole*	koko; kokonainen; koko-
whole note / rest / step/tone*	kokonuotti / -tauko / -sävelaskel
winds / instruments	puhaltimet, puhallinsoittimet
woods / woodwinds / woodwind instruments	puupuhaltimet
work song	työlaulu (työlaulut bluesin pohjana)
wrist	ranne
write (for)	kirjoittaa; säveltää
writer / composer	säveltäjä

This vocabulary is mainly based upon and has been abridged as well as adapted from the following source: Ervola, K. 2001. *Musiikkisanakirja: englanti-suomi-englanti / Dictionary of musical terminology: English-Finnish-English*. Helsinki: Finn Lectura.

\*-sign refers to a separate theme -based vocabulary where the entry is treated more in detail / more examples are given.

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**APPENDIX 9: Extracts translated into English**

Piia:

Extract 1, PCQ: Generally speaking, I think I am intermediate... of course it depends on what you compare. Generally speaking, I can play from the chord symbols without and with the melody. Rhythmically, my playing could be more precise. I could also use different comps more in a more versatile manner. I can play by ear to some extent, not very well. I can transpose to some extent, e.g. 1 step up or down goes well, usually. I can also play more extended chords to some extent.

Extract 2, PCQ: I wish to learn to accompany in a versatile manner. Various comps, improvisation, using more extended chords. Transposition. The best possible skills in sight playing would be very useful. Playing by ear.

Extract 3, Log 2: I have learned a wide range of different comps/styles and e.g. ways to harmonize songs. I have got good support material that has supported my learning and that will surely be useful in the future. The things taught have mainly been revision of the former VS studies. New matters have related e.g. to blues and notes added to a melody. Although many things have been revision, it has done no harm, on the contrary.

Extract 4, Log 2: In difficult matters the English language has slightly complicated and slowed down learning, but I have hardly found it a hindering factor.

Extract 5, Log 3: I don't think that it [English] would have influenced [content learning] very much compared to having the course in Finnish. The English language may have occasionally slowed down comprehension of some things, etc.

Olli:

Extract 11, PCQ: I can play comps (although I passed the [3/3] examination in 2007), improvise, generally speaking play popular music from sheet music, I'd like to play more difficult chords more often

Extract 12, PCQ: *I would like to learn to play more difficult [chords], so called jazz chords. / If I could refine my vapaa säestys skills.*

Sauli:

Extract 20, PCQ: I've sometimes played songs from songbooks with chords. / I can tolerably accompany songs.

Extract 21, Log 2: Before, I have played that style with the guitar, so it is not complete novelty. However, on the piano the comp is constructed slightly differently than on the guitar, so I had to relearn it through mental effort and trial. The greatest help in learning to create the comp was the aural picture provided by teacher. By imitating it I could eventually get the hang of how I could create the bossa nova rhythm myself.

Extract 22, Log 2: ...I have noticed that I have improved in playing the piano over the past year. The improvement has occurred first and foremost at the thinking level. [My] understanding of building larger chords has improved and I have gained a better idea of what and how you should play for example between the melody and the bass line.

Extract 23, Log 2: There's always something to improve in every area, but perhaps playing more fluently would require the most practice

Extract 25, Log 2: The English language has not been a hindrance to learning. Perhaps occasionally I have had to concentrate more on the topic to understand it verbatim.

Extract 26, Log 3: You listened much more attentively to instructions and for this reason your retention of theory is much better.

Toni:

Extract 27, PCQ: I can perhaps break and invert chords to some extent. Rhythms may be a little inaccurate. I listen to those I accompany moderately.

Extract 28, PQC: basics of different music styles, improvement of sense of harmony

Piia:

Extract 37, PCQ: Difficult to say. I've never been very good at English. I may learn easily, but I also forget quickly, if I don't use the language.

Extract 38, PCQ: It may take some time for me to find the words. I think that with some practice I will recall the vocabulary.

Extract 39, PCQ: useful vocabulary and more fluency in speaking

Extract 40, Log 1: I have learned some new vocabulary. I have also revised old one. I can express myself perhaps a little more freely than before the course. Speaking [English] in class has not caused stress, although at times I have to "search for" words:

Extract 41, Log 2: My speech is more fluent and recalling vocabulary is gradually becoming easier.

Extract 42, Log 3: Maybe my speech a little is more fluent. Some vocabulary related to music may have stuck in my mind.

Extract 42, Log 2: I haven't tried to actively learn English, so I haven't studied it during my free time (except for the English course in the autumn). The main objective of the course for me has been learning vapaa säestys. Learning English occurs on the side (is a by-product).

Extract 43, Log 2: The English language has "been there on the side" (has been secondary in the learning process). I haven't experienced the language as difficult, except for some occasions when I have felt that I have to think things over twice. First the matter (e.g. a difficult chord symbol) has to be translated into Finnish in your head and only after this you can think how the chord could be played on the piano. This has maybe slowed down action in class sometimes. If I have experienced the language as problematic, I have asked in Finnish. That there's a Russian student in my group with whom I speak English also in other contexts has brought naturalness to using English.

Olli:

Extract 51, PCQ: I learn [English] quite quickly, often I'm able to explain things

Extract 52, PCQ: I'm looking forward to it with interest!

Sauli:

Extract 64, PCQ: I mainly read and listen to English. I haven't needed to speak in English many times so far.

Extract 65, PCQ: There has not been a need to use music vocabulary in speaking yet.

Extract 69, Log 2: [My] listening has definitely improved, and so have slightly also my spoken English skills.

Extract 70, Log 2: A couple of times a new word has stuck in my mind in class, and after coming home I've looked it up in the vocabularies we got or in a dictionary. E.g. upbeat.

Extract 72, Log 2: Speaking in English is not among my greatest strengths, but the practical situations where I have had to speak have improved my English skills. I don't consider the language a problem. Using a different language in class is a nice change.

Extract 73, Log 3: I would participate, because a fluent use of English can only be learned in practice and for learning this too few opportunities are offered in schools. Integrating it with other subjects would increase language skills automatically.

Extract 74, Log 2: I have read the vocabularies through a few times, and when encountering new words, I've tried to link them to related entities to remember them. About five minutes/time.

Extract 75, Log 2: I've experienced the English language as a good change in my studies. The subject is not too theoretical, so you manage well in it with practical

spoken language and vocabulary related to music. Personally I haven't considered the language a problem, rather useful. [My] vocabulary has extended a little and the music vocabulary as a paper version that we got covers well the terms that we have needed in lessons.

Toni:

Extract 76, PCQ: quite lazy, but things stick well in my mind if only I put in enough effort and cram.

Extract 77, PCQ: not very good, I can't remember words but I may recognize them when encountering

Extract 78, PCQ: by doing and by speaking, also cramming vocabulary and grammar has worked out if there's been enough motivation

Extract 79, PCQ: many practical skills

**APPENDIX 10: Examples of the analysis** (1. what was learned, 2. factors Piia)

Stage 1 Extracts from the data  Reading the data, finding essential expressions	Stage 2 Reduced expressions  Condensing the original expressions	Stage 3 Sub- categories  Grouping similar expressions	Stage 4 Main categories  Combining categories	Stage 5 Final category
Asiat, joita on käyty läpi, ovat olleet minulle lähinnä kertausta aiemmin opitusta, sillä olen käynyt vapaan säestyksen kursseilla jo aiemmin. / Olen oppinut (kerrannut vanhaa) pääasiassa eri tyyleillä komppaamista.	mostly revising / things/skills learned in earlier VS studies, mainly comping in different styles	revising and deepening the acquired VS knowledge / skills	improving acquired skills through revision	what has been learned
Kaikki, mitä olemme kurssilla soittaneet, on syventänyt aikaisemmin oppimaani.	deepening the learned knowledge/skills			
Soittotuntumani on ehkä hieman parantunut, sillä minun on tullut soitetua ehkä hieman enemmän kuin normaalisti.	general touch with playing the piano has improved	improved touch with playing the piano		
Olen ymmärtänyt sen, että taitoni ovat ruostuneet,	understanding that skills have rusted	new understanding	learning new things/skills	
ja minun pitäisi harjoitella ja soittaa paljon enemmän, jotta soittotuntumani paranisi ja palaisi entiselleen.	understanding the need to practice more to recover former skills	about own skills and need to practice		
Olen oppinut joitain konkreettisia asioita, millä soittoa voi parantaa. Esim. bassolinjan soittaminen eri tyyleissä.	some concrete things to improve one's playing with, e.g. playing the bass line	learning new VS skills		
Olen oppinut monipuolisesti erilaisia komppeja/tyylejä... / Olen varmempi komppien kanssa. / Osaan soittaa komppeja varmemmin.	various comps, more confidence with playing comps			
Uusia asioita on tullut mm. bluesiin ja melodiaan lisättäviin toisiin ääniin liittyen.	blues, soloing			
Ennen kurssia en ollut juurikaan soittanut kvinttikiertoja tai kyseisiä kadensseja. Ne olivat uusia asioita, jotka opin kurssin aikana.	chord progressions			
- (olen oppinut...) esim. keinoja harmonisoida kappaleita. / Soinnutustehtäviä en ollut tehnyt juurikaan aiemmin. Sain siis soinnutukseenkin uusia työkaluja	new tools for harmonization			

Stage 1: Extracts from the data (concerning seven factors related to content learning) -essential original expressions coloured and underlined	Stage 2&3: Reduced expression / Subcategory -condensing/grouping	Stage 4: Category: pros / cons -combining	+ / -
<b>Matinees/exam:</b> Matineat ja tentti olivat oppimisen kannalta hyviä asioita, sillä niitä varten tuli harjoiteltua paljon.	improved learning / practicing	improved learning	+
<b>Teaching/teacher:</b> Opetus on ollut <u>monipuolista</u> (ja asiasisältöjä paljon.); Ilmapiiri tunneilla on ollut <u>leppoisa</u> . Olisi kuitenkin hyvä, jos tunneilla soitettaisiin enemmän. ; <u>Tehokkaampaan ajankäyttöön voisi ehkä auttaa se, että määräisit</u> kuka soittaa milloinkin mitäänkin ja mistä sävellajista, sen sijaan, että kysyisit ”kukahaloittaisi?” tms. / Tunneilla kannattaisi ehkä <u>soittaa enemmän puhumisen sijaan</u> .; <u>Voisit mielestäni vaatia meiltä kuitenkin enemmän, jotta harjoittelisimme enemmän</u> .; Joudun harjoittelemaan ja soittamaan tuntien ulkopuolella <u>muuta kappaleita, joita voisi olla hyvä katsoa myös vaparitunneilla</u> . Tämä on kyllä tietysti haasteellista toteuttaa, kun tunneilla on muitakin oppilaita, ja kappaleet eivät välttämättä koske juuri kyseisiä aiheita, joita tunneilla käydään läpi. <u>Toivoisin siis hieman yksilöllisempää opetusta</u> . / Paras tietysti olisi, jos <u>saisimme yksityistunteja...</u> ; <u>Matineoista yms. voisi kertoa hieman aiemmin</u> , että valmistelemissaika olisi hyvin...	versatile teaching relaxed atmosphere	versatile teaching in a relaxed atmosphere	+
	inefficient use of time	some faults not supporting student's learning	-
	focus not enough on playing, too much talking		
	not demanding / authoritative enough		
	not individual / tailored enough		
<b>Group:</b> <u>ilmapiiri ryhmässä on leppoisa</u> ; <u>Tilanne on varmasti opettajalle erittäin haastava, sillä kaikilla kolmella opiskelijalla on hyvin erilaiset vahvuudet ja heikkoudet soittamisen suhteen</u> . / ... <u>on varmasti todella haasteellista opettaa kolmea hyvin erilaista soittajaa</u> . Mielestäni <u>ryhmän kanssa on sujunut hyvin</u> . <u>Varsinkin nyt kun ryhmässä on kolmen opiskelijan sijaan kaksi opiskelijaa, aikaa on jäänyt tunneilla vielä henkilökohtaisempaan opetukseen</u>	challenging; very differently skilled students	initially challenging	-
<b>Course contents:</b> <u>Aivan aluksi käydyt asiat tuntuivat todella helpoilta</u> .; <u>Kaikki, mitä olemme kurssilla soittaneet, on syventänyt aikaisemmin oppimaani</u> . Kertaus on opintojen äiti :). / <u>Vaikka monet asiat ovat olleet kertausta, siitä ei ole ollut mitään haittaa, päinvastoin</u> .; Kurssilla <u>käytiin mielestäni erittäin kattavasti eri osaluokkia läpi</u> . / <u>En muuttaisi paljoakaan</u> . ; <u>Laajemmilla soinnuilla esim. jazz-kappaleiden säestäminen</u> . <u>Transponointi</u> . <u>Korvakuulolta soittaminen</u> . Nämä asiat ovat varmaankin seuraavan kurssin sisältöä. Jos ne oltaisiin sisällytetty kurssiin, olisi ollut varmaankin liikaa asiaa. / <u>Laajempien soitujen ja käännosten hallitseminen olisi hyödyllistä</u> . Haluisin kehittyä <u>improvimsoinnissa ja korvakuulolta soittamisessa</u> .	relaxed atmosphere	relaxed atmosphere;	+
	things gone well and improved after a student dropout	a smaller group	
<b>Material:</b> Olen saanut <u>hyvää tukimateriaalia, joka on tukenut oppimistani</u> , ja josta on <u>tulevaisuudessa varmasti hyötyä</u> . / Hyvä, että materiaalia on annettu! <u>Materiaalit tuovat konkreettista apua harjoitteluun</u> , ja niitä voi käyttää <u>tulevaisuudessakin!</u> <u>Unohdan itse helposti asiota, jolloin materiaaleja on hyvä olla silloin kuin kaipaa apua jossain asiassa myöhemmin</u> .	initially very easy	comprehensive, beneficial revisionary learning	+
	revision beneficial, deepening acquired skills	some personal wishes not fulfilled	-
<b>English:</b> <u>Vaikeissa asioissa englannin kieli on hieman mutkistanut ja hidastanut oppimista, mutta en ole kokenut sitä juurikaan haittaavaksi tekijäksi</u> . / <u>En usko, että se (englanti) olisi vaikuttanut juurikaan (sisällön oppimiseen) verrattuna siihen, jos kurssi olisi ollut suomeksi</u> . Englannin kieli <u>saattoi joskus ehkä hieman hidastaa asioiden ymmärtämistä jne.</u> ; <u>En usko, että kielellä oli tähän asiaan (tuntiosallistuminen) mitään merkitystä</u> .	comprehensive, no need for major changes		some personal wishes not fulfilled
	some wishes for further learning		
<b>Student:</b> Suurin vaikutus oppimiseen on ollut varmasti omalla itselläni. Mielestäni olen tunneilla yrittänyt olla aktiivinen, sillä olen halunnut oppia. <u>Itsenäinen opiskeluni/harjoitteluni olisi voinut olla paljon aktiivisempaa</u> . Haluan oppia, mutta <u>opiskelumotivaatio voisi olla paljon parempi</u> . <u>Motivaation puute ei liity mitenkään juuri vapaan säestyksen opiskeluun</u> . vaan yleensäkin opiskeluun, mikä on jatkunut putkeen 20 vuotta. <u>Olen pidemmän opiskelutauon /oman tarpeessa</u> . ...jos olisin tullut vapaasäestystunneille vasta seuraavana vuonna, olisi harjoitteluni ollut tehokkaampaa. <u>Kurssilta olen kuitenkin saanut eväitä itsenäiseen harjoitteluun myös tulevaisuudessa</u> .	good, concrete support for learning/practicing	useful for learning during and after the course	+
	useful resource and memory support also for future use	almost no influence; slight complication / slowdown of learning	-
	only minor influence, complicated / slowed understanding /some learning slightly		no influence on class participation
<b>Student:</b> Suurin vaikutus oppimiseen on ollut varmasti omalla itselläni. Mielestäni olen tunneilla yrittänyt olla aktiivinen, sillä olen halunnut oppia. <u>Itsenäinen opiskeluni/harjoitteluni olisi voinut olla paljon aktiivisempaa</u> . Haluan oppia, mutta <u>opiskelumotivaatio voisi olla paljon parempi</u> . <u>Motivaation puute ei liity mitenkään juuri vapaan säestyksen opiskeluun</u> . vaan yleensäkin opiskeluun, mikä on jatkunut putkeen 20 vuotta. <u>Olen pidemmän opiskelutauon /oman tarpeessa</u> . ...jos olisin tullut vapaasäestystunneille vasta seuraavana vuonna, olisi harjoitteluni ollut tehokkaampaa. <u>Kurssilta olen kuitenkin saanut eväitä itsenäiseen harjoitteluun myös tulevaisuudessa</u> .	will to learn VS, motivated, active in class	active will to learn content in class	+
	general lack of motivation to study, need of a break	general study motivation weak, not very active self-directed practicing	-
	not very active / efficient individual practicing		