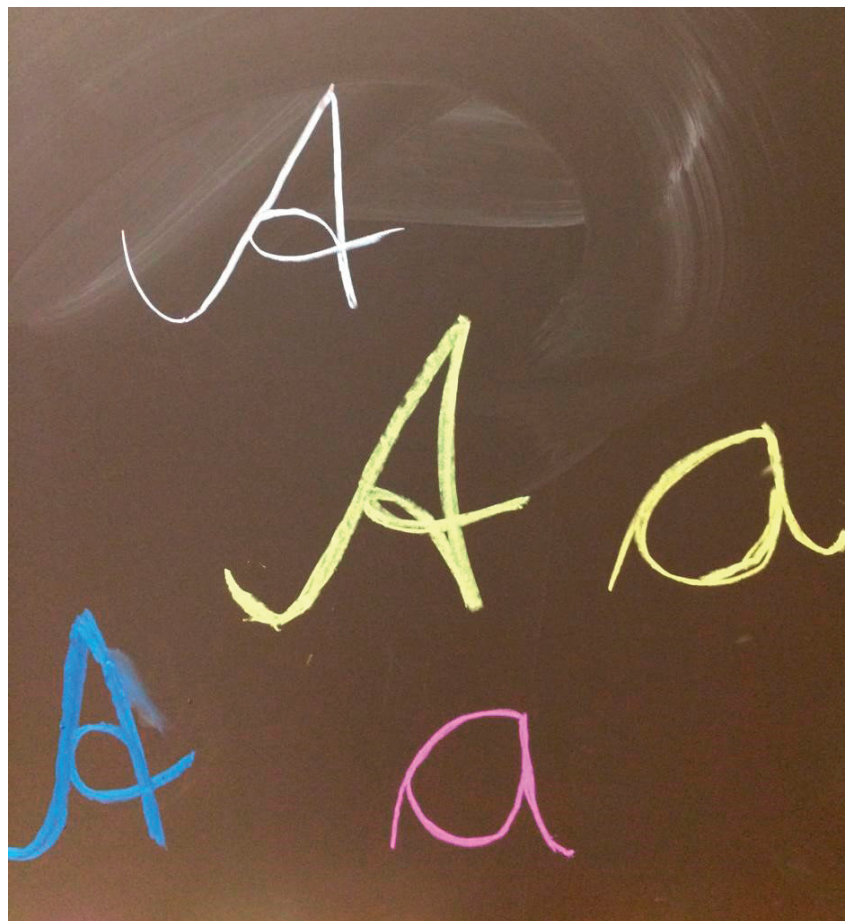


JYU DISSERTATIONS 422

Jyrki Honkonen

Variations on the Idea of Learning

Benchmarking the Interface Between
Finnish Comprehensive School and
Waldorf School Music Education



UNIVERSITY OF JYVÄSKYLÄ
FACULTY OF HUMANITIES AND
SOCIAL SCIENCES

JYU DISSERTATIONS 422

Jyrki Honkonen

**Variations on the Idea of Learning
Benchmarking the Interface Between Finnish
Comprehensive School and Waldorf School
Music Education**

Esitetään Jyväskylän yliopiston humanistis-yhteiskuntatieteellisen tiedekunnan suostumuksella
julkisesti tarkastettavaksi yliopiston Musica-rakennuksen salissa M103
syyskuun 4. päivänä 2021 klo 12

Academic dissertation to be publicly discussed, by permission of
the Faculty of Humanities and Social Sciences of the University of Jyväskylä,
in building Musica, auditorium M103 on September 4th, 2021 at 12 o'clock noon



JYVÄSKYLÄN YLIOPISTO
UNIVERSITY OF JYVÄSKYLÄ

JYVÄSKYLÄ 2021

Editors

Suvi Saarikallio

Department of Music, Art and Culture Studies, University of Jyväskylä

Timo Hautala

Open Science Centre, University of Jyväskylä

Copyright © 2021, by University of Jyväskylä

Permanent link to this publication: <http://urn.fi/URN:ISBN:978-951-39-8807-4>

ISBN 978-951-39-8807-4 (PDF)

URN:ISBN:978-951-39-8807-4

ISSN 2489-9003

ABSTRACT

Honkonen, Jyrki

Variations on the Idea of Learning – Benchmarking the Interface Between

Finnish Comprehensive School and Waldorf School Music Education

Jyväskylä: University of Jyväskylä, 2021, 48 p.

(JYU Dissertations

ISSN 2489-9003; 422)

ISBN 978-951-39-8807-4

In this dissertation, the focus is on the interface of music education in Finnish basic education and Waldorf education. The study explores the possible benefits of Waldorf education, and its methods and premises to comprehensive education. Particular emphasis is placed on teachers' and students' experiences of the creative and collaborative working methods that are characteristic to Waldorf education. The dissertation consists of three sub-studies, which have been conducted in the context of the Waldorf School curriculum and the comprehensive school curriculum, supplemented by data with adult students in a Waldorf School teacher training institution. Data were collected through interviews, observations, and questionnaires and analyzed with primarily qualitative approaches. The triangulation of the studies offers the possibility to draw conclusions on how students and teachers perceive and appreciate various working methods. The results emphasize the relevance of the functional activity of music-creating and indicate a relatively strong increase in the interest in social collaboration among the participating students.

Results and findings of the current dissertation serve as a premise for developing practice and further research in music education. In recent years, both scientific and social development have taken steps into multifaceted directions. Learning is not solely defined as a simple cognitive process. The concept of learning is widening and providing new perspectives for holistic and experiential education. Waldorf education presents an educational system that is based on the holistic, comprehensive understanding of the development, and growth of students. The social working methods in Waldorf education have developed through the years based on ongoing research. This dissertation suggests revising the structure and methods of the curriculum in Finnish comprehensive education further in a holistic and comprehensive direction that Waldorf education exemplifies. Finally, this dissertation emphasizes the importance of promoting a collective experience and discourse culture between diverse education systems to develop music education towards learner-centered approach.

Keywords: Waldorf education, basic education, learner-centered approach, curricula, workshop, improvisation, social working methods, holistic education.

Author

Jyrki Honkonen
Department of Music, Art and Culture Studies
University of Jyväskylä
jjhonkonen@gmail.com <https://orcid.org/0000-0002-4226-0754>

Supervisors

Suvi Saarikallio
Department of Music, Art and Culture Studies
University of Jyväskylä

Jaakko Erkkilä
Department of Music, Art and Culture Studies
University of Jyväskylä

Reviewers

Jan-Erik Mansikka
Department of Education
University of Helsinki

Heidi Partti
Sibelius Academy
University of the Arts

Opponent

Jan-Erik Mansikka
Department of Education
University of Helsinki

TIIVISTELMÄ (ABSTRACT IN FINNISH)

Honkonen, Jyrki

Variations on the Idea of Learning – Benchmarking the Interface Between

Finnish Comprehensive School and Waldorf School Music Education

Jyväskylä: University of Jyväskylä, 2021, 48 s.

(JYU Dissertations

ISSN 2489-9003; 422)

ISBN 978-951-39-8807-4

Tämän väitöskirjan tutkimuskohteena on suomalaisen peruskoulun ja steinerkoulun rajapintojen tarkasteleminen. Väitöskirja tutkii näiden koulutusjärjestelmien opetussuunnitelmien rakenteita ja käytäntöjä mahdollisia yhtymäkohtia etsien. Lisäksi tutkimus pyrkii selvittämään steinerkoulun musiikinopetuksessa käytettävien menetelmien soveltuvuutta perusopetuksen keinovalikoimaan. Väitöskirjan artikkelit muodostavat kolmen tutkimuksen kokonaisuuden, jotka on toteutettu perusopetuksen opetussuunnitelman perusteiden 2014 tapahtuneen uudistuksen molemmiin puoliin kolmessa steinerkoulussa, perusopetusta tarjoavassa yhtenäiskoulussa ja steinerkoulun opettajankoulutuslaitoksessa. Tutkimuksen erityinen painopiste on suunnattu opettajien ja opiskelijoiden, steinerkoululle tyypillisten yhteisöllisten ja luovien työskentelymetodien kokemusten tarkasteluun. Tutkimuksessa käytetyn monimenetelmällisen lähestymistavan tulokset korostavat musiikin toiminnallisen tuottamisen merkitystä ja osoittavat opiskelijoiden kokevan tarpeelliseksi työskentelyn yhteisöllisen musiikin tekemisen parissa. Aineisto kerättiin haastattelujen, tarkastelun ja kyselyjen avulla ja analysoitiin pääsääntöisesti kvalitatiivista lähestymistapaa käyttäen. Tutkimuksen triangulaatio mahdollistaa johtopäätösten teon siitä, miten opiskelijat ja opettajat hahmottavat ja vastaanottavat erityyppiset työskentelytavat. Tulokset painottavat toiminnallisen aktiviteetin merkitystä musiikin luomisessa ja osoittavat kasvavaa kiinnostusta sosiaaliseen yhteistoimintaan ja ryhmätyöskentelyyn.

Väitöskirjan tulokset toimivat lähtökohtana koulun musiikin opetuksen käytäntöjen kehittämisessä ja jatkotutkimuksessa. Viime vuosina sekä tieteellinen että yhteisöllinen kehitys ovat tuoneet esiin näkemyksiä, joissa oppimista ei määritellä yksinomaan kognitiivisena prosessina. Käsitteet oppimisprosessista laajenee ja tarjoaa uusia näkökulmia kokonaisvaltaiseen ja kokemukselliseen koulutukseen. Steinerpedagogiikka edustaa koulutusjärjestelmää, joka perustuu kokonaisvaltaiseen ymmärrykseen ja ikäkausijatteluun suhteessa opiskelijoiden kehitykseen ja kasvuun. Steinerkoulun yhteisölliset työskentelymenetelmät ovat kehittyneet vuosien varrella osana yhä jatkuvaa soveltamista ja tutkimusta. Tässä väitöskirjassa ehdotetaan suomalaisen perusopetuksen opetussuunnitelman rakenteen ja opetusmenetelmien tarkistamista kokonaisvaltaisemmaksi ja yhteisöllisemmäksi toiminnaksi, jota steinerpedagogiikka on tässä yhteydessä edustaa. Samalla väitöskirjassa painotetaan yhteisen kokemus- ja keskustelukulttuurin edistämisen tärkeyttä eri koulutusmuotojen välillä musiikin opetuksen kehittämiseksi oppijakeskeiseen suuntaan.

PREFACE

My intention was not to become a researcher in the first place. The professional path of my life has proceeded through various assignments as a musician and later as a music teacher. My life cycle resembles that of improvisation in music, where different crossings lead forward to new visions with the help of intuitive decisions. Familiarization with Waldorf education in Helsinki Steiner school led forwards to music teaching in Waldorf schools, first in Lahti and via Jyväskylä to Tampere. My pupils and students have taught me a tremendous amount about teaching and learning in music. In this dissertation, I try to capture few of the essential themes in musical learning processes and musical development, with the help of the experience and knowledge accumulated during 27 years as a Waldorf school music teacher. My path led me further to primary school, which offered me the opportunity to observe and compare deeper the background and angle of approach in music education between these educational systems.

I am extremely grateful to many people who have been supporting my work during this working period. They have given me courage, strength and faith to meet this challenge and get the 'book of my life' done. First of all, I want to give warm thanks my supervisors Suvi Saarikallio and Jaakko Erkkilä of indefatigable support and encouragement with this dissertation. Their guidance and advices have been indispensable. I also want to thank Signe and Ane Gyllenberg Foundation and Faculty of Humanities and Social Sciences in University of Jyväskylä for financial support of this dissertation. Further, I want to give a warm hug to my dearly beloved wife Tuija and all our family members, heartly thanks for everything! Very special thanks, I want to address to Eric Kaufmann for interesting, illuminating discussions and for linguistic maintenance. I want also address my compliments to Arkkimandriitta Sergei for the opportunity to work in peace and quiet several times in Valamo Monastery. Further, my special thanks I want to address to all my former students, without you this dissertation would never have seen the light of the day. Finally, I want to thank warmly all my friends and colleagues for their encouraging and trusting support during this journey.

Jyväskylä 4.9.2021

Jyrki Honkonen

CONTENTS

ABSTRACT

TIIVISTELMÄ (ABSTRACT IN FINNISH)

PREFACE

CONTENTS

1	INTRODUCTION.....	9
2	REMARKS ON THE FRAMEWORK OF BASIC AND WALDORF EDUCATION	12
	2.1 Curriculum Frameworks	12
	2.2 The Position of Waldorf Education.....	13
	2.3 Educational Interplay.....	14
3	GROUNDING PRINCIPLES OF CURRICULA FRAMEWORKS.....	16
	3.1 About the Core Curriculum in Basic Education.....	16
	3.2 About the Core Curriculum in Waldorf Education.....	17
	3.3 The Framework of Music in Basic Education.....	18
	3.4 The Framework of Music in Waldorf Education	19
4	REMARKS ON THE CONVENTIONS OF LEARNING MUSIC IN BASIC EDUCATION AND WALDORF EDUCATION	21
	4.1 The Role of Improvisation in Waldorf School	21
	4.2 The Shades of Musicality	22
	4.3 Musicality and Musical Skills in Music Education Practice in Comprehensive School and Waldorf School	23
	4.4 Learner-Centered Approach	24
5	AIMS.....	26
6	STUDIES	29
	6.1 Study 1: Waldorf School Students` Assessment of Music Education in Upper Comprehensive School.....	30
	6.2 Study 2: Social Working Methods and Developing Musical Growth.....	31
	6.3 Study 3: Extended Syllabus - Students` Attitude and Assessment to Music Education in Upper Comprehensive School.....	32
7	DISCUSSION	35
	7.1 Summary of the Results.....	35
	7.2 Limitations	37
	7.3 Implications	38
	7.4 Conclusions.....	39
	REFERENCES.....	41

ORIGINAL PAPERS

The right introduction into the musical element is fundamental to a human being's overcoming all hindrances that impede a sound and courage-filled development of the will in later life.

Rudolf Steiner

1 INTRODUCTION

Art and music education are highly respected throughout the entire educational system in Finland. The educational network of music institutes offers numerous possibilities to practice musical skills from beginner to professional level. This dissertation, however, focuses on general music education, aiming to observe the presumed interfaces between Finnish basic education and Waldorf education.

General education in Finnish schools is based on a core curriculum, which delineates the framework, norms, and standards for acts, forms, objectives, values, and education assessment. According to New National Core Curriculum for Basic Education, it provides a common direction and basis for renewing school education and instruction. The main features in the brochure are active involvement, the joy of learning, the uniqueness of the pupils, integration, and dialogue between subjects (Finnish National Agency for Education 2016). Although the Finnish education system and Waldorf education, which is based on the international educational system, can be assumed to share common general values, they differ in educational substance, development, and philosophy. The foundation of basic education is juridically regulated, whereas Waldorf education represents social collaboration and private interest in education. The difference between these two educational systems can be described, for example, as follows: the frame of basic education is based on construction, where the contents of the subject determine the sequence in the curriculum. Waldorf education is based on the educational philosophy of Rudolf Steiner (1861-1925), striving to develop intellectual, artistic, and practical skills in an integrated, holistic manner. The theory of childhood development determines the curriculum sequence in Waldorf education in three different developmental stages.

Before the curriculum reform in 2014, the premise of music education was highly divergent between basic education and Waldorf education. In basic education, the syllabus of music was structured as one weekly lesson yearly in grades one to seven, supplemented by one optional weekly lesson in grades eight and nine. In Waldorf education, the volume of subject music was 1 lesson every 2,5 weeks not including the possible optional lessons. For me, as a Waldorf school music teacher, the lesser amount of music supply in basic education was

bewildering. It gave an impulse gradually to survey the signification of music education - first from the angle of the students in the three largest Waldorf schools in Finland (study 1) and later, after the curriculum reform 2014, among the students in ordinary comprehensive school (study 3). Recent research supports the idea that school music can be beneficial for young people. Curriculum reform 2014 allows an extended amount of music education to a comprehensive school and directs the lessons' contents towards addressing students' agency and participatory action in the classroom. Furthermore, curriculum reform 2014 brings the aims and working methods of music education in Finnish comprehensive school remarkably closer to the practices of Waldorf education.

The theoretical framework of this dissertation is based on related research and literature on the Waldorf School music education. However, such research is relatively scarce, so the academic background of the dissertation is supplemented by broader perspectives drawn from music education and music research. In addition, my experience and foreknowledge on the issue provided support in forming the basis for the three studies of this dissertation. The essence of Waldorf education is not primarily located in the curriculum, but the emphasis is on *how* in education. Therefore, social working methods form an essential tool in Waldorf schools and are vital for this dissertation. Learning in Waldorf schools is also fundamentally grounded in a learner-centered understanding of the learning process. The conclusions of study 1, the importance of social (participatory) working methods such as improvisation and composition in music education, led further in study 2 to closer observation of such practices, integrated with working in groups.

Furthermore, although one of the key features in this dissertation is the concept of a learner-centered student, it is clear that the instructor/teacher must have personal experience and know-how in using social working methods. Therefore, the participants of study 2 were selected to be a group of graduating Waldorf schoolteachers who already had experienced social working methods in their studies. In study 2, the social working methods were studied further by focusing on the musical experience of the participants. The research focused on the self-perceived effects and consequences of improvisation on a learner's personal musical development resulting from a series of workshops.

The three studies in this dissertation form a triangulation of data and methods, following the principles of mixed-method research. The focus of the study is on the learner's angle and experience. Study 1 illuminates the purpose and meaning of music from the Waldorf school students' perspective. Data processing, analysis, and interpretation of the first study follow the basic tenets of Grounded Theory. Study 2 observes the social working method in music, as experienced by the graduating Waldorf schoolteachers. Data were based on narrative writings; data processing and interpretation of the results follow the principles of phenomenographic analysis. Study 3 addresses students' experiences of the increased amount of music lessons (one additional weekly class to 8th grade) and increased emphasis on the learner-centered methods in a Finnish upper comprehensive school. Data for study 3 were compiled with a self-administrated

questionnaire. The research represents a survey study, which enables the use of both categorical and numerical data. Data were analyzed using statistical methods. Detailed descriptions of the used methods are provided in the studies.

Further, participation in data collecting was not preceded by testing or demanded foreknowledge. Altogether, the anonymity and confidentiality of the participants were carefully protected during the process. Participation in the inquiry was voluntary, and the process could be interrupted at any moment. Only the author of this dissertation had access to the identifying information.

The three studies in this dissertation observe the purpose, meaning, and effect of music. Furthermore, the focus is on the practice of social working methods among learner-centered youth and adult students. This dissertation aims to conceive possible interfaces between music education in Waldorf and comprehensive school, particularly from the perspective of the social working method. Finally, this dissertation focuses on the presumable benefits of the methods and premises of the Waldorf education music curriculum to comprehensive education.

2 REMARKS ON THE FRAMEWORK OF BASIC AND WALDORF EDUCATION

2.1 Curriculum Frameworks

A curriculum that provides a structural basis for the education provider, the school, and the teacher, is the foundation for school music education. A curriculum can be seen as a metaphor for a tree: the trunk forms the core and the aims, while the branches cover the contents and evaluation. Without a curriculum, a structure, and normative guidance, educational content could vary, for example, according to personal qualities and expertise. Therefore, it could also create a great challenge for evaluating the results and generating the aims and contents in an educational process. According to Training Tools for Curriculum. A Resource Pack (Module 3, 2019), curriculum frameworks can be divided into five dimensions: the intended, the implemented, the experienced, the hidden, and the null curriculum. The intended curriculum focuses on the 'aims and content of what is to be taught.' The implemented curriculum relates to 'what is put in place for students in schools, representing local interpretations of what is required in formal curriculum documents.' The experienced curriculum refers to 'formal learning.' In contrast, the hidden curriculum refers to 'student experiences of school beyond the formal structure.' Finally, the null curriculum refers to 'all those areas and dimensions of human experience which the curriculum does not specify.'

In addition, the training tools introduce eight components of a curriculum framework: current context; educational policy statements; statement of broad learning objectives and outcomes/ standards for each level/ cycle; *structure of the education system, structure of curriculum content, learning areas and subjects*; standards of resources required for implementation; *teaching methodology*; *assessment of student achievement*. In this research, the focus is on sections four, five, seven, and eight, which may form the foundation for describing, analyzing, and evaluating

the impact of the core curriculum on the esteem of music education from the learner-centered angle in Finnish basic education and Waldorf education (Module 3, 2019.)

A core curriculum offers the norms and frames for education, whereas the education provider delineates the resources for a school. However, the core curriculum presents *the educational* contents only at the standard level. Therefore, education providers generally create the materials for the schools independently while still relying on the instructions of the core curriculum (see Vitikka et al., 2012). Therefore pedagogical freedom and independence in teaching aids and means are essential in evaluating the educational processes and outcomes from equality.

2.2 The Position of Waldorf Education

Finnish basic education's educational and methodical history has undergone many phases and changes (Vitikka et al., 2012). In contrast, throughout its history, the Waldorf School movement leans on the directions and curriculum structure created by Rudolf Steiner (1861–1925). Moreover, the Finnish school system has a normative design for its curriculum. It uses scientific, educational research to develop the curriculum (FNCCBE 2004, 2014; Laes 2006, 18–20). Waldorf School movement has an educational ideology based on the development via age phases and continuous artistic function among the subjects throughout the entire curriculum (see Stockmeyer 2001, 3–6; Rawson & Richter 2004, 23–26).

It is exciting and illustrative to compare the curricula, curriculum skills, and standards to one another. In the current study, the focus is on the interface of the music curricula in Finnish basic education and Waldorf education. Instead of merely comparing the curricula, the research assesses the interface by charting the substance common to both, exploring the manifestations of these in music educational practice, and contemplating how to use this knowledge for further curriculum development.

Then, the Waldorf School Core Curriculum (WSCC) was chosen for benchmarking with the Finnish National Core Curriculum for Basic Education (FNCCBE) for the following reasons. According to Statistic Finland, 560,500 students were in Finnish comprehensive schools in 2018 (Official Statistic Finland, 2019). The number of students in Waldorf schools, however, is difficult to confirm. Nevertheless, there are 24 schools in Finland (Steinerkasvatuksen Liitto, 2019). Furthermore, 1,092 Waldorf schools exist worldwide in 64 countries (Freunde der Erziehungskunst Rudolf Steiners, 2019), making Waldorf School the 'largest worldwide independent school movement' (Woods, Ashley & Woods 2005, 15). Both education providers, Finnish comprehensive school and Waldorf school worldwide, form an organization about the same scale in number.

Moreover, Finnish comprehensive school directs the core curriculum standard for all education providers in basic education. The Waldorf School movement applies the pedagogical foundation globally with the same content, based on

development in specific age periods, as a core structure for its curriculum (Honkonen, 2018; Rawson, 2020). In addition, the education providers in both organizations permit the creation of curricula for their school units as long as they comply with the directions of the core curriculum (see Vitikka, Krokfors & Hurmerinta, 2012). After the FNCCBE came into effect in 2004, it also formed the normative foundation for the Finnish Waldorf School Core Curriculum (FWSCC).

2.3 Educational Interplay

Indeed, the increasing approval of every man's (person's) right to music and the freedom to roam has led to innovative new ways to approach music education by developing suitable tools (Partti & Westerlund, 2013). A possibility might thus exist to structure an apposite interface between the FNCCBE and the WSCC. Teamwork and social interaction are the points at which the development of musical activity and togetherness cross paths with the tools, which do not necessarily demand special preparation or prior ability (Heimonen & Westerlund, 2008). On the contrary, guided improvisation and composition can awaken a new interest in music creating or at least help to resume the past (see, for example, Burgess, 2013, 84–86). Furthermore, improvisation and composing in a group can evolve the activity to create music and help to encourage throwing oneself into new ways of working (Azzara & Snell, 2016).

Although improvisation was highlighted already in the FNCCBE 2004, it became a transparent substance, together with composition, in music education first in the FNCCBE 2014. The curriculum also took a new step towards expanding music education to sequential grades by resourcing one more music lesson to the educational framework for the eighth to ninth grades. It increased the possibility of music slightly to be part of education almost through the entire Finnish comprehensive school. Therefore, the third study on this dissertation concentrates on students' sentiment concerning the extended syllabus in music and expands on the increased possibility to act and perform in lessons, mainly through improvisation and composing. The herewith-enclosed original publications focus on the conception of learning and the educational contents of both organizations. According to recent research, the significance and necessity of music are indisputable (Hairo-Lax & Muukkonen, 2013; Macdonald, Kreutz & Mitchell, 2012; Saarikallio & Erkkilä, 2007; Saarikallio, 2007). However, a large amount of the research observes the importance of music through the reception, where the subject receives the central part of the audio passively (see, for example, Greasley & Lamont, 2009; Laiho, 2009; Elliot, 2010; Schäfer, Sedlmeier, Städtler, & Huron, 2013). In Finland, studying an instrument, singing, or music, in general, can be done mainly in music institutions and specialized schools, which emphasize the subject of music (Suomen Musiikkioppilaitosten Liitto, 2019). Relatively little research has been conducted on the impact of music education on students who do not have an active musical background, use music as a distraction, or are illustrated to be unmusical. However, some researchers, such as Antti Juvonen,

Kimmo Lehtonen and Heikki Ruismäki (see, for example, Juvonen, Lehtonen, Ruismäki, 2008; Lehtonen, Juvonen & Ruismäki, 2016; Anttila & Juvonen, 2002, 67–69) have published critical views about the definition and use of musicality and unmusicality, underlining students' right to receive equal music education in comprehensive school.

3 GROUNDING PRINCIPLES OF CURRICULA FRAMEWORKS

3.1 About the Core Curriculum in Basic Education

According to the Finnish National Agency for Education, the main tasks of education are early childhood education and lifelong learning (Opetushallitus, 2019). The core curriculum is a structured framework containing, among other things, the core contents, and it includes the mission and values of education (Vitikka et al., 2012). According to FNCCBE, the fundamental values of basic education are the student's uniqueness, the right to good education, humanity, equality, cultural diversity, and the necessity of a sustainable way of life (FCCBE 2014, 12–15). It offers instructions for developing the learning environment and outlines the working methods' culture in schools. Furthermore, an essential task of the core curriculum is to define a common concept of learning for education providers to execute the local curriculum. McKernan (2008, 7–13) states that the content of a subject-based curriculum stems from the discipline and the controlling of the specific subject. The core curricula of 2004 and 2014 strive to transform a subject-based curriculum into a competency-based curriculum. It compares with the idea of a school-based curriculum where the process is determined concerning the project (McKernan 2008, 6–7). According to Vitikka et al. (2012), the contents of a competence-based curriculum are delineated by social demands, and the curriculum focuses on training skills and abilities. However, the education system is changing slowly, and teacher training should thus be acknowledged. Heikkilä and Sahlsted (2014) argue that future teachers will encounter challenges and need flexibility in their working habits and action. Furthermore, Heikkilä and Sahlsted remark on the influence of the hidden curriculum, which is creating an extensive distance between the written and materialized curriculum. Individual education providers decide on the contents of the local curriculum. Nevertheless, the

teachers have ample latitude under cover of pedagogical freedom when they execute the curriculum by prioritizing it from their perspective and order of importance.

3.2 About the Core Curriculum in Waldorf Education

The WSCC is structured periodically, on a seven-year cycle, where the phase of age forms the essential element of teachers' educational practice. The periods are comprised of steps from one to seven, 7 to 14 and 14 to 21 years. In Waldorf education, the curriculum is further divided into three development phases consisting of school classes from first to third grades, the stage of early education; fourth to sixth grades, shaping childhood; and seventh to the ninth grades, the stage of adolescence (Rawson & Richter 2004, 23–26; Stockmeyer 2001, 169–174; Wünsch 1995, 13, 42, 53 61, 76, 85–98). This subdivision is also supported by psychological research (e.g., Riccio, 2000, 62). According to Vitikka et al. (2012), the learner-centered curriculum responds to the desiderata of different age groups and individual students. Moreover, the Waldorf School curriculum may be described as learner-centered: the content and aims are planned from the premise of individual learners observing the phase of age and development in cognitive as well as in communal and social pitch (Bransby & Rawson, 2021; Rawson & Richter, 2004, 49–67 Stockmeyer, 2001, 3–6).

A Waldorf School core curriculum forms a specific unity, which integrates visual, musical, and tactile arts in all subject areas (Easton 1997, 89). According to Mansikka (2008), the comprehensiveness of the educational practice in Waldorf education is related to the tradition of natural philosophy in the romantic era, where religion, science, arts, and philosophy are reviewed as a different manifestation of cognate oneness. Riccio (2000, 107–108) describes the philosophical background of Waldorf education as being 'radically different than much of the educational philosophy in popular education.' The holistic approach, 'whole to the parts' thinking, combined with the regular rhythmical repetition of subjects, form a solid basis for education. The essence of Waldorf education is not primarily located in the curriculum but in the way of thinking – the emphasis on *how* in education (Riccio 2000, 96). Waldorf education is based on the perception of the diversity of knowledge and understanding. It endeavors to develop students' establishment process. Mansikka (2008) describes the interface between Waldorf education and modern critical educational thinking as a teaching method, where the teacher supports the theoretical process instead of subordinating the students to accurate ideas. The substance of learning-centered education, social working methods and holistic thinking forms the foundation for the realization and development of the Waldorf School curriculum.

3.3 The Framework of Music in Basic Education

The foundation and history of Finnish music education lean mainly on the ideals, theory, and aesthetic approach of Western music tradition (see, for example, Kosonen 2009; Suomi 2009; Lehtonen & Juvonen, 2009; Anttila & Juvonen 2002, 24–26). The structure of the curricula focuses on knowledge, theory, and developing skills based on existent musicality. The concept and definition of musicality are discussed later in this paper. According to FNCCBE (2004), music is a compulsory subject in grades 1–7; after that, it is optional in grades 8–9 in comprehensive school. Students will not learn about music if they do not select the subject after the seventh grade. In the Finnish education system, the responsibility for teaching music in lower grades lies mainly with class teachers, followed by music teachers, depending on the resources of the education provider and the proficiency of the disposable teachers (Laitinen, Hilmola & Juntunen 2011, 29).

The FNCCBEs of 2004 and 2014 have emphasized the value of an individual learner developing knowledge and skills through personal experience and expertise. These skills and progression should be encouraged through a positive, perceiving, and accepting presence in music education. The role of the music teacher relates to the idea of *variable musicianship*. (Partti 2016). Partti describes variable musicianship as a situational and multidimensional form of practical understanding, including musical and widely recognized social action. Furthermore, wide-ranging music education requires the teacher's flexibility to act and play within different artistic practices, styles, and ideas (see, for example, Berghetto & Kaufman, 2011).

Then, what sort of description do the frames and aims of music education have in comprehensive school? According to the FNCCBE 2014, 'the assignment of music education is to create preconditions for diverse musical action and active cultural involvement.' Moreover, 'the musical know-how of the students is expanding, which creates a positive relation to music and lifelong activity' (FNCCBE 2014, 422). The musical capability of students is developing further by taking harmonizing themes and celebrations of the school, among other things, into account. Thus, the core curriculum emphasizes the activity of an individual student and instructs the teacher to act as a coach or supervisor. Partti (2016) refers to the concept of 'creative producer' developing new ideas through different actions, such as improvising, songwriting, arranging, editing, and composing. Creative production can be seen as a means of self-expression, even connected to open collaboration (Partti & Westerlund 2013). According to Partti (2016), FNCCBE 2014 directs music education to proceed from existing products towards creating new cultural content.

According to the Finnish National Agency for Education, music education supports the development of kinesthetic and auditory perceptive skills and healthy voice control, together with musical and artistic expression. The learning in music is functional; students will develop creative and aesthetic thinking through planning and realizing diverse musical or multicultural unities. They

will also receive guidance in learning to develop musical skills (Opetushallitus, 2019.).

Furthermore, the Association of School Music Teachers (2019) sees the former core curriculum 2004 as subject-oriented, asking *what* should be taught. In contrast, the core curriculum 2014 enquires about what and *how* should be prepared and taught; it guides teachers to instruct the students' learning process. It positions musical skills at the center and indicates that music education promotes musical skills and collaboration with others.

3.4 The Framework of Music in Waldorf Education

The framework of Waldorf School's approach to music education is based on the development structure in the survey of the music syllabus presented in Rudolf Steiner's curriculum for Waldorf schools (Stockmeyer 2001, 174). It is essential to notice that the instructions and indications form a recapitulation from Steiner's lectures and writings, representing an edited entirety of the music curriculum. Steiner has not authorized the curriculum but has given precise descriptions of the music education content in Waldorf School and instructed the progress considering the development phases (Stocmeyer 2001, 162–174). Later the development work with the detailed contents in music education has broadened with the constructions and instructions of various authorities in Waldorf education (see, for example, Wunsch, 1995; Kalwa, 1997, 2004; Ronner, 2000; Rawson & Richter, 2004; Rawson, 2020).

In Waldorf schools, music teaching follows the methods of periodical teaching based on Rudolf Steiner's (1861–1925) division of children's development in three phases (Riccio 2000, 60–66; see also Rawson and Richter 2004, 23–27). The WSCC leans on the Western tradition of Middle-European classical music, thus being similar to the FNCCBE. The similarity can be seen both in the structure and in the content of the curriculum (Kalwa, 1997; Rawson & Richter 2004, 218–228; Stockmeyer, 2001, 174). All pupils learn to play flute, lyre, other instruments and sing in a choir; schools create the class and school orchestras in which all pupils are involved. The music curriculum forms stages whose origin can be found in general and Western music history. According to Steiner (1984), the evolution of music contains a metamorphosis of music intervals in descending order from ninth to first. This evolution can be observed build-in the music curriculum, where the interval of fifth forms the basis for musical *experience* in grades one to three. From grade four onwards, the interval third approaches the experience of intervals second and first later in the curriculum. However, the musical experience in this context must be understood in a broader concept related to Steiner's spiritual science (Steiner 1984, 2013). The musical elements, singing, music theory, and instrumental development follow chronological order over unison to polyphonic voicing and epochs in music (Steiner 1984; Stockmeyer 162–174). However, detailed processing of the themes mentioned above is not possible in the context of this dissertation.

Music teaching and musical acting form an intensive unity based on social cooperation (Kalwa 1997, 110–113, 118–119; stOPS, 2016). Waldorf pedagogy emphasizes each teacher's artistic, creative potential as a foundation for being an educator. Improvisation and workshop-type working methods encourage creative, dialogical action, requiring deep involvement and personal input from each participant. It may be argued that this kind of work is useful for fostering learner's musicianship. However, the research that has been done in this context is exiguous.

The differences in approach to music education between the FNCCBE and the WSCC are, in principle, structural and in understanding the concept of learning. A clear structural difference in the curriculum concerns the presence and availability of music from grades seven to nine. Before the FNCCBE 2014, music was a mandatory subject for all students to the seventh grade in basic education and an optional subject in grades eight and nine, whereas, in the WSCC, music is a mandatory subject for all until the 12th grade. According to Rudolf Steiner, every child has the right to participate in music education, regardless of musical ability, which can be awakened and strengthened by a proficient teacher (Honkonen, 2018; see also Stockmeyer, 2001, 162–170). Similarly, 'the sleeping musicality can be awakened by offering substitutive learning experiences to the pupils' (Lehtonen et al., 2016, 31). Furthermore, Rawson and Richter (2004, 217) state that the main goals of Waldorf School music education are 'applying actively to the substance of music, approaching the nature of music through practice, waking up to the principles of music progressively step by step and finally, a direct musical experience.' Ronner (2000, 17) argues that the focus on music education is to offer content for life instead of content for learning.

Moreover, according to Ronner (2000, 19–20), the curriculum represents an internal plan for the phases in life and development. Indeed, music integrates into various subjects in Waldorf education through multiple dramas and several performances for the entire duration of the school. Music is also an integral part of the morning exercises, which collectively commence the schoolwork for all classes. The aims of Waldorf music education are quality consciousness, evaluation ability, and individual contact with musical expression. According to stOPS (2016), the main objective of music education is to enable students to *hear and listen*. It also relates to the impact on the social development of music. Waldorf music education is functional by nature, and it approaches the basis of musical expression primarily by observing each student's abilities.

4 REMARKS ON THE CONVENTIONS OF LEARNING MUSIC IN BASIC EDUCATION AND WALDORF EDUCATION

4.1 The Role of Improvisation in Waldorf School

The holistic perception of human substance enables a creative approach to many educational occasions and permits alternative solutions. Waldorf pedagogy approaches conceptual thinking and the definition of a subject via games, plays, and exercising, wherein improvisation forms an essential component (Stene, 2018). Improvisation has central importance in age-based teaching in Waldorf schools (Rawson & Richter, 2004, 23–26; Wünsch, 1995, 84–97; Kalwa, 2004; Honkonen, 2018; see also Association for Waldorf Music Education, 2019.). However, the improvisation concept in Waldorf education comprises more comprehensive content than ordinary musical improvisation, for example, in jazz music. Improvisation represents an intuitive way of combining and experiencing consciousness, knowledge, social behavior, and emotional development. The practice of improvisation at various activity levels provides social working tools in the school community (Ahlbom, 2012).

According to Stene (2018), Steiner experiences the significance of music education in its social function. Intercourse and interaction express the supporting role of music in social life. This interplay is evident in group work and workshops, where activity and zeal take place. When improvisation includes a common control, structure, and individual freedom, it can lead both teachers and students to experience the musical interaction emphasizing the importance of social collaboration (see, for example, Berghetto & Kaufman, 2011; Barker & Borko, 2011). Stene (2018, 54) describes this as follows: 'musical interplay allows music teachers and pupils to learn from each other and enhance each other's musical experience, both separately and together.'

Steiner does not refer to improvisation in his lectures about music and music education. The use of improvisation in Waldorf education has evolved gradually with curriculum development and further conceptualizing the idea of music education. It also includes generating new ideas to realize the educational methods and aims of the music curriculum. Therefore, the development of the specially designed Choroï-instruments for Waldorf education has brought new ideas, mainly regenerated in elementary school and in working with disabled children (Eterman 1990, 123–124). The instruments are designed to complement each other with tone quality and are especially suitable for improvisation with respect to the playing technique. According to Eterman, Steiner stated that 'children should sing what they play.' Therefore, the developers of Choroï-instruments have been trying to integrate singing, playing, and moving into music-making.

The endeavor towards holistic education has created new directions inside Waldorf pedagogical communities, which exploit improvisation and workshops as a primary system for music education and social working (Ahlbom, 2012). This kind of progression is increasingly evident in recent music psychological research. According to MacDonald & Wilson (2020, 1), improvisation is part of daily life and development. MacDonald & Wilson argue improvisation as "a fundamental aspect of life"; interactive, not only in a musical sense but in social and personality development. Moreover, improvisation offers the possibility to collaborate and work together using personal skills and abilities (MacDonald & Wilson, 2020, 12). Wall (2018) sees that students should investigate their abilities and creativity instead of just reproducing music. According to Wall, group settings in improvisation are essential because they assist in creating collaborative space.

4.2 The Shades of Musicality

The properties and definitions of musicality have been explicated contradictorily in the field of research. Some researchers consider musicality to be a hereditary characteristic, whereas others interpret musicality as a subject of experiment for research in music psychology. Roiha (1965, 42–50) estimates musicality as a challenging property to define unambiguously. According to Lehtonen et al. (2016), musicality is a complex entity where environment and personal properties play a significant role. Järvelä and Leisiö (2009) define musicality as 'the ability of breed to conceive and enforce events related to rhythm and pitch together with the intensity and color of the sound.' Oikkonen (2016) argues that musicality is transmitted genetically, in which case, the following question then arises: if musicality is determined genetically, then why waste any effort on general music education? Ojala (2009) answers that musical readiness and ability can be developed further with the help of trained guidance.

Furthermore, Ojala defines 'true' musicality simply as understanding music. However, Eerola (2011) argues that even if it is generally noted that all people can understand music and produce music at an individual level, only a minority

of people are seriously unmusical. With this argument, Eerola refers to amusia, a musical disorder. According to Eerola, serious unmusicality denotes absolute incapability to recognize the essential elements of music. However, Lehtonen et al. (2016) term the kind of unmusicality encountered at the sub-heading as a musical restriction that may have various reasons preventing a person from expressing him or herself musically. Musically restricted people can develop musical skills and express themselves with guidance, recognition and long-term help (Numminen, Erkkilä, Huotilainen, & Lonka, 2009; Punkanen, 2011).

4.3 Musicality and Musical Skills in Music Education Practice in Comprehensive School and Waldorf School

I have heard the phrase 'I cannot do that. I am not musical at all!' many times over the years. It represents a musical phenotype focusing on an individual without observable artistic abilities. The idea of remarkable musical capability legitimizing singing, playing, or engaging in other music activities has reflected the picture of music education through decades in Finnish schools (Numminen, 2005, 19, 57–58, 67–69; Juvonen et al., 2008; Lehtonen et al., 2016; Kosonen, 2012). Indeed, it seems to be relevant in schools even today (Honkonen, 2018, Kosonen, 2009). For example, we can have a group of pupils in class playing instruments while others are singing. The first group includes pupils who are musically capable or talented at working with devices. The singing group is more heterogeneous, unshaped. It consists of pupils with different capacities expressing themselves using the voice as an instrument. Some of them have real difficulties with singing, and a few in every group are unable to use their voice correctly due to a physical restriction (Honkonen, 2018; Numminen et al., 2009). The FNCCBE 2014 requires functional music education where 'the thinking and perception of the pupils are developed by offering regular possibilities to work with the voice and music, composing, and other creative productions. In general music education, the students are studying music versatile, which will assist the development of their articulation' (FNCCBE, 2014, 141)

According to Numminen (2005, 41), the traditional view of music education leans on the aesthetic values of Western concert music. In school, this culminates in celebrations around the year, where the task of music education is to prepare presentations. The material for these performances generally contains ready-made compositions that require students with adequate musical capability, thus leaving a specific part of students out of the performance. Indeed, music education practice still strives to create impressive performances instead of guiding students to activities according to their capabilities, as the FNCCBEs of 2004 and 2014 instructs (cp. Partti 2016, 23; Lehtonen et al., 2016; Lehtonen & Juvonen, 2009).

Although improvisation and composing provide possibilities for creating new music, a band playing still has a firm footing in the comprehensive school practice (Partti &

Westerlund, 2013; Partti, 2016; see also The Association of School Music Teachers, 2019). However, in the context of music learning, a fundamental problem with band playing is that it does not engage students equally and demands at least some formal musical ability. Despite the tendency towards taking individual abilities and interests into account in the FNCCBE 2014, the band playing and singalong still form most of the means in educational use. In Waldorf education, this characteristic appears notably less, likely because of the cultural background resting on the tradition of Middle-European music education. Nevertheless, the equality in Waldorf music education remains incomplete because of the 'band playing' metamorphosis according to the ideals of Western classical music within various groups containing traditional acoustic concert instruments such as strings, winds and keyboards. Like in a band, these instruments demand practice and skills (Rawson & Richter, 2004, 219–228).

The FNCCBE 2014 offers several instructions and proposals for developing music education towards musical activity outside the school and further in life. The selection of implements is presented through the assignment of the subject and defining the aims related to the learning environs and working methods. For the present, school music education has held an institutionalized position with an established practice in music producing like singing and later developed instrumental playing in groups and bands (see Kosonen, 2009; Kosonen, 2012).

Moreover, if we observe a local curriculum for music in a Finnish comprehensive school – as an example in study 3, The Curriculum of Basic Education of Lempäälä Municipality (2016) – it is evident that the curriculum contents are still primarily aimed at students with cognitive musical abilities. The problem is in the idea of being musical; music-making is still widely understood through ready-made songs and compositions. The curriculum instructs to perform the repertoire in front of an audience, making the performance an essential objective of music education (Burgess 2013, 151; Ray, 2010). In Waldorf education, emphasis is on musical material created for the Waldorf Schools – self-created music for the events, festivities, and theater performances form a significant activity of the repertoire prepared in the classes. Nevertheless, playing music is only a small component of music education containing various ways to approach musical experience and cognition.

4.4 Learner-Centered Approach

FNCCBE 2014 instructs firmly in the use of phenomenon-based learning with multidisciplinary learning modules. For the first time, the schools must form at least one module during the school year (Finnish National Agency for Education, 2016). This renewal guides the education process towards 'exploring holistically authentic phenomena' (Symeonidis & Schwarz, 2016, 35). According to Sahlberg

(2015), Finnish schools have been experimenting holistic approach to teaching and learning since the 1980s. The learner-centered approach seems to have a central role in education when we observe the values of FNCCBE. The learner-centered approach, however, has been essential to Waldorf education through the existence of Waldorf schools. According to Schieren (2012, 72), 'Learning occurs through interaction with reality; this interaction should be as comprehensive (holistic), active and – above all – experiential as possible. It is not just an accumulation of factual knowledge'. Bransby & Rawson (2021, 38) remark that education in Waldorf School supports students' individual process of self-formation by providing learning opportunities, experiences, content, and opportunities to learn'.

Further, learning does not primarily represent competence of producing measurable information but accomplishing to use knowledge meaningful to create new knowledge and meanings towards social good and welfare (Bransby & Rawson, 2021). The basis of Waldorf education leans on the phenomenological tradition to observe the world and receive knowledge of the surrounding reality. The phenomena will be surveyed widely in the context of perceived relations forming the entirety. Phenomenological and phenomenon-based approaches form a suitable application and working area for learner-centered education. However, in the learner-centered approach, knowledge and experience are in a longer perspective evident in Waldorf education.

5 AIMS

General music education requires research and development; therefore, the curriculum, especially the core curriculum, plays a particular role in this process. This matter is commonly well acknowledged. However, there is a need for a more comprehensive understanding of the possible interaction between curricula based on divergent pedagogical approaches and philosophy. Furthermore, developing the curricula structure through shared aims and educational methods is essential for deepening the educational collaboration. A primus motor for this study has been an ambition to expand the understanding of the benefits of the dialogue between various educational directions in music education. The expectations focused on the possibility of the results and outcomes to indicate solutions, methods and means in approaching the vision of learner-centered learning in music.

The present dissertation was an ongoing process consisting of three sub-studies, which were contextualized across the instructions and directions of the FNCCBE 2004 toward the reform of the FNCCBE 2014. The sub-studies include the position of the Waldorf School curriculum in 2011 and the comprehensive school curriculum in 2019, supplemented by data regarding adult students in a Waldorf School teacher training institution in 2015. The interest in research on the principles and methods of music education was present from the beginning of the process. However, the subject matter soon expanded to reflecting these issues also from the perspective of curriculum development. The research questions of the studies were specified during the process. The main research questions and their interactive conclusion are presented in Figure 1.

The present work aims to survey the overlap between the Finnish comprehensive school and Waldorf School curricula and understand the essential interface between the methods used in both education systems. These elements are approached and defined from the perspective of the personal experiences of the individuals and their engagement with the music, realizing the musical activity both alone and within a group. As a synthesis of the separate studies, the benefits and methods of music education in the Waldorf School are placed in dialogue with the corresponding elements in comprehensive school, and conclusions are

presented for future propositions and even solutions to support curriculum development music education.

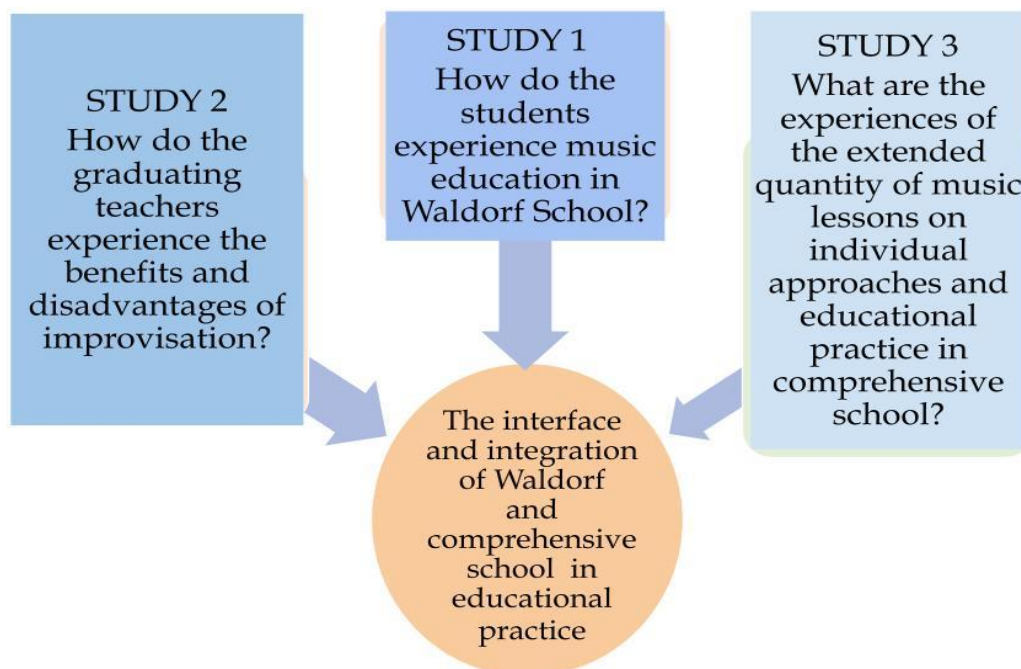


FIGURE 1 The main research questions in the sub-studies and their interactive conclusion

The first study, *Not Experts – But Music!* aimed to determine the core of the premises of music education in the Waldorf School. The voice was given to the learners: the study aimed to identify the possible benefits of musical participation and musical activity based on the reflection and experience of the students. When collecting the data, the Waldorf and comprehensive school curricula had discrepancies, particularly in the quantity of music education. The methods and working habits also contained differences, with the main character being the sentiment on learners' abilities within music-creating and the question of the role of musicality. In the paper in question, the main interest was to understand how the adolescent Waldorf-School students perceived the impact and relevance of live music-creating in terms of their broader development, wellbeing, and self-esteem.

The second study *Improvisation Workshops and Developing Musicianship. A Study in a Finnish Waldorf Teacher Training College* focused on creating knowledge on how a group improvisation workshop impacted future Waldorf School teachers' social and musical development. Improvisation has gradually developed as one of the essential working methods in Waldorf pedagogy. The sample of the

teachers' experiences provided a chance to observe the influence of improvisation in a group of adults with different school frames; the participants had backgrounds both in public and in Waldorf schools. At the time of the inquiry, the FNCCBE 2014 was about to be completed. The essential directions of music education focused on the increasing amount of improvisation and composition as main educational methods. Since the workshop participants had various backgrounds concerning music-making, it was necessary to chart the influence of and reactions to music-making within a team from the angle of a learner's experience of music and learning. The process aimed to describe and evaluate improvisation in the sense of musical and social development. Finally, the study aimed to understand the impact of the collaborative music-making method on generating reassessed relations to music in general.

The purpose of the third study *More Music – The Extended Syllabus on Music Education in Finnish Comprehensive School*, was to concretize the possible effects of recent modifications to the FNCCBE 2014, where one additional hour per week was allocated for music for grades seven to nine. First, the survey aimed to understand the students' experience and reaction to the increased quantity of music education. Second, since the suggested tools, such as improvisation and composition, were given notable importance in the curriculum, the study focused on mapping experiences of the expanding educational methods. These methods mentioned above are familiar in Waldorf education, so they were an essential research subject already in the first study in this dissertation. Some of the patterns and methods of Waldorf education, for instance, improvisation and composition, became a substantial part of the entirety of the FNCCBE 2014 during this dissertation project. Studies 1 and 3 share the element of addressing adolescent students' music education experiences that implements these working methods. Therefore, the comparison of the results of these studies allowed for a search for similarities in students' experiences and, further, in the interface of music education between Waldorf and the Finnish comprehensive school.

6 STUDIES

In Waldorf schools, art education forms the basis for the school; in principle, it permeates all educational subjects. The teacher is seen more as an artist whose art manifests itself in education and teaching. In curriculum practice, this means the inclusion of art subjects in other subjects. In the case of music education, music is extensively subsumed under the contents of the curriculum. Therefore, music has more substance in the Waldorf school curriculum than the distribution of lesson hours in subject music allocate. However, the instructions of the FNCCBE 2014 raised methods that have been more in use in Waldorf schools, such as workshops, improvisation and composing. Significantly, in the FNCCBE 2014, the inclusion of the subjects strengthens in the form of interdisciplinary learning modules, and the holistic perspective emerges by observing the students' individual qualities.

The three sub-studies of the current research focused on the interface of learning and the benefits of the used educational methods. The research followed the principles of the mixed research method (MRM; see, for example, Johnson & Onwuegbuzie, 2004; Spratt, Walker & Robinson, 2004). The MRM forms a combination or synthesis of qualitative and quantitative methods. Both quantitative and qualitative methods were used to construct more precise and understandable results in the studies in question. The research methods in the studies varied from grounded theory and phenomenographic analysis to survey research. Each study enabled the collection of the specific data for its purpose and proper analysis. Triangulation of methods and data sources contributed to the project's overall validity and allowed a comprehensive understanding of the topic. Overall, the project was qualitative, aiming to create new insight on nature and the perceived relevance of such working methods that bridge the different pedagogical traditions. Since the topic was relatively unstudied in terms of prior literature, the emphasis was placed on data-driven qualitative approaches to knowledge creation. The detailed research process of the studies is presented in the original papers. The aims, methods, and results of the sub-studies are summarized below.

6.1 Study 1: Waldorf School Students' Assessment of Music Education in Upper Comprehensive School

The current research process started when the effect of and respect for school music education, especially in adolescence, became interesting for two reasons: the educational methods employed and the quantity of music education. The differences between the Finnish comprehensive school and the Waldorf School were noticeable. As a Waldorf School music teacher, I decided to begin the research process in a familiar environment. The focus of the first study, *Not Experts – But Music!*, was based on interest in the students' attitudes, expectations, and music education assessment. It focused on the necessity and benefits of music education from the students' perspective. A particular starting point for this study was to understand the musical experience of the students who have not shown proven musicality, musical talent, or music as a specific interest.

The related research was limited; therefore, the theoretical framework, overall, was built on the literature and the curriculum of Steiner / the Waldorf School music education together with the Finnish Core Curriculum for Basic Education 2004, the Finnish Core Curriculum for Basic Education 2014 and, where applicable, the research on school music education in Finland. The questions were formulated from the basis of music education as a part of the curriculum. The data was collected via semi-structured and, later, structured interview methods based on the previously collected semi-structured data. However, the theoretical framework of the research subject was diffuse.

Almost no preceding research existed on the subject. The data processing, analysis and interpretation of the results followed the principles of grounded theory, which is primarily aimed at research areas with limited or no previous studies (Charmaz, 2003). According to the chosen research method, the data were coded and analyzed in three main categories representing students' musical identity, attitude to the music lessons, and aspects of the necessity of music education. The analysis followed the basic tenets of abductive analysis based on hypotheses that direct the study instead of expanding the research focus.

The field of school music education seems to be somewhat complicated in Finland. The history of music education indicates that instead of focusing on *how* the educational method endeavors towards *what* in the education contents. While this may not be extrapolated, the research seems to confirm the segmentation of school music education into musical and musically restricted students. This segmentation can result from the teacher's attitude or even from the instructions of the local curriculum.

The expectations for student's progress may be ambitious, perhaps with an objective of a talented performance such as a school musical. Students are primarily assessed on their musical skills and abilities (see Numminen et al., 2009). The challenge, especially for comprehensive school music education, is to find ways and methods to engage all students during music lessons to benefit individually (Ray, 2010). Nevertheless, the aims of the FNCCBEs of 2004 and 2014

have not been achieved. However, the methods and understanding of the necessity of the changes in music education have attracted more extensive attention.

The results demonstrate that music is needed and an essential subject in the Waldorf School. For music education, a clear advantage is that music is an ongoing subject in the Waldorf School curriculum throughout the school years. It seems to provide confidence and stability in developing musically. According to Rudolf Steiner, every child must be able to take part in music lessons. When all students have equal guidance and, at the same time, their capabilities receive attention, their motivation will likely increase and lead to acquitting oneself well. One of the essential findings in the study was that musically restricted students could benefit from alternative working methods, for example, improvisation and composing, which are the essential working contents in Waldorf education. Therefore, the study indicates that the application of social working methods, such as improvisation and composition, may prove to be the central themes for future music education in general.

The study results indicate that producing music frequently generates a joyful and positive mood, which supports the desire for everyone to have an opportunity to be involved in music-making (see, for example, Cunha & Lorenzino, 2012). Practical music education in adolescence is essential for general development (Hairo-Lax and Muukkonen, 2013, 40–42). In summary, it seems that producing music frequently generates positive moods. This study suggests strongly that school music education is remarkably vital for musically restricted students.

6.2 Study 2: Social Working Methods and Developing Musical Growth

The second study *Improvisation Workshops and Developing Musicianship. A Study in a Finnish Waldorf Teacher Training College* focused on the impact of improvisation on learners' musical experience. The research aimed to determine the quality of the social and emotional experiences, which may assist in finding the relationship to the musical acts in the process of improvisation. Furthermore, the study focused on understanding the influence of collective music-making on developing either a new or a reassessed relationship to music. Playing games and instruments, singing, improvising, and creating small-scale compositions, are essential educational methods in Waldorf education (see, for example, Stene, 2018). Among other artistic activities, teaching music and acting with music are based on social collaboration. The study endeavored to create a broader understanding of the experience of social-collective music production and its impact on the musical progress of an individual.

The inquiry was conducted as a workshop at a Finnish Waldorf School teacher training college during 2014–2015 as part of the students' specializing in music, aiming to develop musical activity and skills through improvisation and composition. Furthermore, the inquiry was executed in an unstructured form

using notes and memos. The participants were from various musical backgrounds and were instructed sufficiently to proceed with the assignments of different types and variable working teams. The data were processed and analyzed in principles based on phenomenographic analysis aiming to focus on the participants' central experiences and thoughts. In addition, the data was encoded in three main categories, containing a classification of experience, consequences, and tools, and further into 12 subcategories.

Social working methods have a built-in possibility to descend into a far-too-complex mesh if the instructions and structure of the exercise do not have a competent direction and guidance. In the study, the results indicate a partly reserved attitude to the workshop; however, a closer analysis reveals participants' insecurity in the situation as a primary cause of the probably inconvenient state. The study suggests that using a workshop as an essential tool in developing music education and positioning it at the center of music teachers' training may represent the required actions in future music education.

However, regardless of participants' noteworthy interest in becoming acquainted with various instruments, the study indicates noticeable insecurity among participants with only a remote musical background. According to the data, this originates mainly in the former expectations at school, in the sentiment of the music teacher towards musically restricted students (Numminen et al., 2009). The FNCCBE 2014 instructs music teaching to consider the needs of an individual learner and employ the social working methods of improvisation and composition (see Berghetto & Kaufman, 2011; Erkkilä, 1999; see also Ray, 2010).

Music-creating changes slowly, and developing digitalization offers a wide variety of tools, which means changes in actual work and a reassessment of the attitude to the means of musical expression (Partti & Westerlund, 2013). In the study, the outcome of the participants with remote musical experience was explicit: the social working method encouraged them to approach music with a remodeled sentiment (see, for example, Cunha & Lorenzo, 2012). Furthermore, the study exhibits that improvisation may pave the way for developing lifelong learning interests in music. The study results indicate that social working methods, such as a workshop, may represent a valuable instrument in rediscovering and bringing to the surface repressed musical action.

6.3 Study 3: Extended Syllabus – Students' Attitude and Assessment to Music Education in Upper Comprehensive School

The purpose of the third study *More Music – The Extended Syllabus on Music Education in Finnish Comprehensive School*, was to find out the experiences of the extended syllabus among a group of eighth-grade students in comprehensive school. According to the education provider's decision, the curriculum reform in 2014 offered an extra weekly hour of music for grades seven to nine. In the study

in question, the extra hour was allocated to grade eight. In the first study in this dissertation, the questionnaire was performed with a secondary school-aged group of students from three Finnish Waldorf schools and who already had music lessons in grades seven to nine. Therefore, the extension of the syllabus in the FNCCBE 2014 offered an opportunity to conduct the inquiry in a comprehensive school with students in roughly the same age group as in the comparison material. The focus of the study was similar to the first study, striving to chart students' attitudes and understand their assessment and demands of music education.

The inquiry was executed in a comprehensive school in spring 2019, where music became a compulsory subject for the first time for eighth-grade students, extending the curriculum to a total of eight weekly hours. The inquiry was conducted as survey research, including a self-administrated questionnaire. Data collection using the method mentioned enables the use of both categorical and numerical data. The data was collected from 113 students, with an almost even split between male and female students. The questionnaire had three themes containing 25 categorized questions, and the interpretation exploited the use of statistical data by way of quantitative and qualitative analysis conflated with thematic analysis. Figures and charts illustrated the numerical data, and the interpretation of the results was based on the descriptive statistics of the quantitative data and explication of the qualitative analysis.

The FNCCBE 2014 guides students to take more responsibility, and its instructions for teachers to teach at a more individual level were accepted by 96% of the students. A personal exploration of musical elements and encouragement to trust in one's abilities stimulates students to participate more actively and courageously in the lessons. Music has a positive impact on the students, and the vast majority of them experience the music education necessary for the school (cp. Eerola & Eerola 2014). According to the study results, students who seem to have a musical restriction or incapability may benefit most from the curriculum reform. The research indicates that these students are motivated when participating in musical activities and have a positive attitude toward learning.

The study results illustrate the significance of music education in the Finnish comprehensive school (see Eerola & Eerola, 2014). Although the number of respondents was limited, the sample was substantial and explicit enough to conclude the importance of and need for music. Eighty-seven percent of the students experience music education as increasing their musical activity. However, the results conflict with the study of McPherson & O'Neill (2010), where the significance of music in the school was estimated to be fundamentally lower. Despite the outcome, the differences between the current study and McPherson & O'Neill can be explained by the distinct nature of the educational system and structure.

The study's primary outcome is the position of music education in general; music is a widely accepted subject, and its positive impact is apparent in schools. Furthermore, the possibility to work with greater independence according to one's abilities received extensive assent. The third study confirms the first study

results, which argues for the significance of music education for all students, regardless of their abilities or proved musicality.

7 DISCUSSION

The educational content of the core curricula of Finnish basic education and Waldorf education seems to have a congruent foundation when observing the structure and frame. Although the pedagogical approach of basic education differs from that of Waldorf education in educational material, music instruments, and the understanding of the phases of age and trajectory of development, the effect of Western music history and development can be perceived in the content of both curricula. This understanding may not be dependent only on the regulations of the FNCCBE 2014, which leaves the outlining of the details and educational content to the education provider. It seems reasonable and probable to presume that the development of Western European music has a definite impact on the structure and base of the curricula. In fact, in Waldorf education, the connection to the development of Western music can be found in the syllabus for music that Steiner indicated for teachers (Stockmeyer, 2001, 174). However, in general, the focus of music education is not only on learning musical skills but also on the social development of the students. This particular aim, human growth combined with social intercourse, forms an important content of music education. The current work summarizes the background and means for mutual development possibilities and benefits between Finnish basic education and Waldorf education. The general findings, limitations, and implications of the current project are discussed below.

7.1 Summary of the Results

The present work consists of three sub-studies: the first and third examine students' sentiment to music education at the secondary school level. The second focuses on the experiences of an improvisation workshop in a group of graduating Waldorf school teachers. The findings of the studies foreground the importance of subjective musical experience in the process of musical action. Approaching various musical elements through participants' personal experience

was found very important and necessary. Music (listening, acting, playing, singing) was experienced as a vital element among the participants. Moreover, social working methods as free improvisation and composing have a particular significance for the students with limited or not at all musical experience. The exercises of free improvisation included in this dissertation did not demand a predetermined ability to create sounds or handling an instrument. According to data, the participants experienced improvisation and composition exercise expressive mediums for getting acquainted with music. Furthermore, finding a personal approach to music-making was accepted as positive and empowering.

The first and third studies were conducted before and after the FNCCBE 2004 and 2014 curriculum reforms. The first study represented when the Waldorf School curriculum contained music for all grades, contrary to comprehensive school, where music was an optional subject not until seventh grade. Therefore, it raises a question about the relevance of the comparison material with the third study. However, the inquiry of the third study occurs in similar circumstances, where music has expanded as a common subject to eighth grade. It may be seen as contradictory that the Waldorf School students were aware of the continuity of music lessons in later school years. However, according to the purpose of the current study, this fact should appear as an annotation at most. Both studies indicate a positive approach to music education and, *de rigueur*, music in school in general.

Music education is an essential part of the curricula. The studies on this dissertation underline the significance of personal guidance and training for all students, regardless of their musical background. Furthermore, the appreciation for music education did not seem to depend on musical practice or the presence of music in daily life. In the current paper, the results emphasize the relevance of the functional activity of music creating and indicate increasing interest in social collaboration among the participating students. The data of the third study raised similar perplexity among the students when the question concerned the absence of and need for music in general, as it did in the first Waldorf School study. In both studies, it was apparent that music education has an essential position in the curriculum. The inclination toward music education is incontestable when the results of the studies are compared.

It is noteworthy that the study results focus on functional music creating, such as improvisation, playing and composing, and social working activities. The second study in this dissertation underlines the possibility of a novice becoming acquainted with music-making if the circumstances are framed and designed for a simple action. Recent research has been praiseworthy of several studies concerning the impact of music on mood, health, and the various manifestations of psychophysical existence. The findings indicate the experience of acquitting oneself well, regardless of one's initial insecurity or uncertainty. The data suggests that the music-making experience can encourage an effort for music creating and even for ongoing learning. The social working tool, a workshop, was an accepted instrument for the proceeding exercises, although it also provoked some inconsistency in the groups. However, this did not result from the musical capability

or ability to express oneself through music. The triangulation of the studies offers the possibility to present the results and findings as a premise for further research and evaluation of the aims and methods of future music education in general.

7.2 Limitations

The three studies in this dissertation form a body of research that encountered a change in circumstances because of curriculum reform in 2014. While the changes in the curriculum in music education were not fundamental, they still impacted the educational surroundings and contents. The first and third studies were carried out under different curricula. The first study was performed under a core curriculum, where music was a compulsory subject until seventh grade in compulsory school. In Waldorf school, however, music was compulsory at eighth grade, which was the defined age group for the research. The third study was performed under FNCCBE 2014, which raised the number of weekly music lessons to eighth grade in Finnish comprehensive school. This development made the observing and comparing of the Finnish comprehensive school eighth graders' position to Waldorf education possible. Both studies have extensive data to explicate the results and findings complementary to each other and illuminate a new understanding of the research subject.

The second study contains the perspective of workshops and improvisation from Waldorf School practice. Improvisation and workshop do have a long history in Waldorf pedagogy. Therefore, the collected experience of the working methods is worth researching when exploring the themes more profound. However, when the questionnaire is in a free diary form, a narrative, it is challenging to obtain reliable information to exclude the influence of changing moods and sentiments of the participants. Problems may also occur about the subjectivity of the findings, even though every attempt was made to eliminate impreciseness in analyzing and interpreting the data. Open questions also remain in the comparability of the data collecting methods, for example, a free description versus a structured interview. Nonetheless, narratives can enable the gathering of raw information and data, perhaps representing the genuine and recent expression of the subject.

Data of the different research groups (students in Waldorf school, students in comprehensive school, students in Waldorf teacher training college) is collected using different methods (unstructured questionnaire, narrative, structured questionnaire). Therefore, the entirety is not suitable for comparing the experiences of different actors to the best possible way. However, the themes of different actors do have mutual interfaces and produce an understanding of the importance of creative music-making and interactive participation in music education, each from one's perspective.

The efficacy of the new themes and implementations of the FNCCBE 2014 for comprehensive school needs more comparative research concerning Waldorf education to gain a deeper understanding of the framework of and the interface

between the curricula. It is also important to note that this research does not cover the practical methods and instructions in improvisation and workshop training for classrooms in more depth. These require more specific research, cooperation, detailed schooling and understanding of the issue.

7.3 Implications

Alternative pedagogical systems, like Waldorf education, may be observed as humanistic and philosophical educational constructions, which have developed as an antagonism, a reaction to a unilateral conception of cognition and learning processes. A holistic and comprehensive approach to a learning process can open an advance to discover the benefits of a holistic view for a pedagogical approach to Finnish comprehensive education (see, for example, Wright, 1996; Dillon, 2007; Modell, DeMiero & Rose, 2009).

Observing the social working environment and intercourse is one of the primary emphases in the FNCCBE 2014. Social intercourse has been the fundamental element of Waldorf education since establishing the first Waldorf School in Stuttgart in 1919. Therefore, the social working methods in Waldorf education have developed over the years based on the ongoing research and development work of the schools and the teachers.

Although improvisation has been an essential factor in the history of composition, it has not held a particular position in music education in either Western Europe or Nordic countries until the latter half of the twentieth century. Nevertheless, improvisation and, with its help, instrument learning have been a substantial part of Waldorf education, particularly in early education, but also through the entire school time. This tradition has led to the development of various methods and, especially for the Waldorf School, generated instruments.

The second study in this dissertation indicated the social working method as a tool for future music education. Therefore, it is essential to move forward with class teachers' and music teachers' training to establish proper tools and achieve proficiency for offering high-quality music education, which would respond to future challenges. The FNCCBE 2014 demands collective and social actions for education to develop affinity and creativity in schools. The Waldorf model for improvisation as a part of social play and further as a tool for creative music-making offers a chance to develop and deepen social collaboration in education. Improvisation forms an instrument, a medium, which focuses on the phenomenon itself, on *how* instead of *what*. Phenomenon-based learning is one of the premises in the FNCCBE 2014. Therefore, the Waldorf model could form a specific interface with comprehensive school curricula.

Furthermore, this research refers to music teachers' desire for compulsory music education through the entire comprehensive school. In Waldorf education, the continuity, gradual growth, and understanding of age-phased development build the learning structure frame. Students' positive attitude towards general music education is evident according to the results of the first and third studies.

Following the principles of the FNCCBE 2014, the significance of music education is substantial, particularly for musically restricted students, as this paper presents. When evaluating the significance of music education, the question of the impact of the teacher remains unanswered in this connection. However, it can be presumed that proficiency and motivational presence may positively impact students' activity and motivation.

The FNCCBE 2014 includes directions towards observing and encouraging the personal and individual development potential of students. It suggests a careful approach to the learning process and especially the experiences and sensations of learners. Indeed, the contents of the subject music should be analyzed concerning the expanding forms of expression and use of digital media (Partti & Westerlund, 2013). The cognitive information processing approach needs to broaden the concept of learning to scrutinize a holistic approach in music education. The participants of all three studies in this dissertation highlight the manifold and comprehensive experience of music. According to data, music and music-making connects profoundly to the subjective experience of one's personality, ability, and role as part of the group.

Both the FNCCBE and the WSCC strive to expand the perspective of music curriculum to include the reappraisal of the idea of music education in its entirety, focusing on the expectations of the results and outcome of general school music education. Suppose music education aims at the formal ability of students to act with music. In that case, the pedagogical solutions according to a traditional cognitive approach could be the answer. However, if music education aims to develop versatile abilities and experiences of music, then the holistic approach and comprehensive cognition research could further outline the direction of the educational content.

7.4 Conclusions

A comprehensive prospective of learner-centered education includes a perception of the capability of an individual as a learner. According to Sirola (2009, 172), the modern view and development no longer correlate with the attitude of a restricted structural concept of learning. Social interplay and development of people skills convert to act more complicated and multi-directional, where learning is not just defined as a simple cognitive process. The concept of learning may widen to concern the complete human being in his or her diversity. It may expand the possibilities of learner-centered teaching to grow into humanistic and experiential learning (EXL) and holistic and experiential education (Westerlund, 2005).

Waldorf education presents an educational system based on a holistic, comprehensive understanding of the development and growth of students. In the current dissertation, however, the results suggest that the FNCCBE is approaching the aims and methods of the WSCC. The rapprochement is noticeable in the social working area, where the FNCCBE strongly emphasizes the significance of

social activity and collaboration, which are the essential features in Waldorf education. However, the FNCCBE also underlines the importance of guiding the individual learner. At least for some Waldorf schools, it may still pose challenges, which are still accustomed to executing learning process with principles based on control over the group dynamic behavior and definition of students' activities, guided by the doctrine of temperamental behavior. It, however, exemplifies more the divergent interpretation of Steiner's perception and instructions which, at least partly, disregards the idea of Waldorf education where a child is set in the center of the learning process.

The realization of the educative aims of music classes differs in Waldorf versus comprehensive school education. Finnish general school music education leans still mostly on ready-made music. Traditional singalong and band combinations are employed, excluding the ambitions of specialized comprehensive and high school music classes. Also, music education in the Waldorf School leans partly on ready-made music but predominantly on the tradition of Western concert music and musical plays. Nevertheless, Waldorf schools have produced a noticeable amount of new music based on the improvisation and composition of the students and teachers, realized mainly by the acoustic instruments designed for the purpose. Collaboration on this level would be exciting and valuable for both educational organizations. According to Stene (2018, 45), Waldorf education does not represent the concept of learner-centered education alone.

Further, Stene emphasizes Waldorf school music teachers to participate more intensively in the general music education discourse. It could create a profitable foundation for research and, further, develop musical interplay and music teaching in Waldorf education. Expanding the methods and means could aid Finnish comprehensive school to bring in social working experience and expertise. As for Waldorf schools, the benefit could come from experience and knowledge in electric and digital interface-based instruments and music technology in education.

One of the main characteristics of Waldorf education is, as already mentioned, comprehensive social collaboration and a learner-centered approach to the students. This definition also correlates with the built-in structure of Waldorf education: 12-year comprehensive schooling. According to previous research and the results of this presentation, the continuity of education seems to be a sustainable and long-lasting route for pursuing the idea of learner-centered and further lifelong learning. The continuity may be achieved in different ways. The current dissertation suggests revising the structure and methods of the curriculum in Finnish basic education further towards the holistic and comprehensive direction that Waldorf education exemplifies. However, this requires substantial additional research and collaboration on the subject. One open and critical question in this liaison might concern the ideological and philosophical frame of reference in the history of Waldorf education. It may even form a subject for a more comprehensive discourse: is an ideological foundation generally suitable, acceptable, or even necessary for furthering the variations in school music education?

REFERENCES

- Ahlbom, P. (2012). Lernen wie die Kinder. *Erziehungskunst*. Retrieved from <https://www.erziehungskunst.de/artikel/lernen-wie-die-kinder/>
- Anttila, M. & Juvonen, A. (2002). Kohti kolmannen vuosikoulun musiikkikasvatusta. Joensuu University Press Oy.
- Association for Waldorf Music Education (2018). Retrieved from <http://waldorfmusic.org/let-there-be-music-the-music-curriculum-in-the-waldorf-school-grades-1-8/>
- Azzara, C.D. & Snell, A.H. (2016). Assessment of Improvisation in Music. Retrieved from <https://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199935321.001.0001/oxfordhb-9780199935321-e-103>
- Barker, L., & Borko, H. (2011). Conclusion: Presence and the Art of Improvisational Teaching. In R. K. Sawyer (Ed.), *Structure and Improvisation in Creative Teaching* (pp. 279–299). Cambridge: Cambridge University Press.
- Beghetto, R. A., & Kaufman, J. C. (2011). Teaching for Creativity with Disciplined Improvisation. In R. K. Sawyer (Ed.), *Structure and Improvisation in Creative Teaching* (pp. 94–113). Cambridge: Cambridge University Press.
- Bransby, K. & Rawson, M. (2021). Waldorf Education for the Future: A Framework for Curriculum Practice. *Steiner Waldorf Schools Fellowship*. Retrieved from [1.Waldorf-Education-for-the-Future-A-Framework-for-Curriculum-Practice.pdf](https://www.steinerwaldorf.org/1.Waldorf-Education-for-the-Future-A-Framework-for-Curriculum-Practice.pdf) (steinerwaldorf.org)
- Burgess, S. F. (2013). Music matters: Improving Practice in Music Education among Early Childhood Educators in a Reggio-inspired Climate. Retrieved from <http://www.pqdtcn.com/thisisDetails/66004C45182DCF7F1CFA04B81D9A0761>
- Charmaz, K. (2003). "Grounded Theory." In J. A. Smith (Ed.) *Qualitative Psychology: A Practical Guide to Research Methods* (pp. 53–84). London: Sage.
- Cunha, R., & Lorenzino, L. (2012). The Secondary Aspects of Collective Music-making. *Research Studies in Music Education*, 34 (1), 73–88. Retrieved from <https://journals.sagepub.com/doi/abs/10.1177/1321103X12439134>
- Dillon, S. (2007). Music, Meaning and Transformation. Cambridge Scholars Publishing. Retrieved from https://eprints.qut.edu.au/6703/1/Music%2C_Meaning_and_Transformation.pdf
- Easton, F. (1997). Educating the Whole Child, "Head, Heart and Hands": Learning from the Waldorf Experience. *Theory Into Practice* 36 (2), 87–94

- Eerola, P. & Eerola, T. (2014). Extended Music Education Enhances the Quality of School Life. *Music Education Research*, 16 (1), 88–104. Retrieved from <https://www.tandfonline.com/doi/full/10.1080/14613808.2013.829428>
- Eerola, T. (2011). Mitä on aito epämusikaalisuus? Retrieved from <https://musiikkipsykologia.wordpress.com/2011/04/17/mita-on-aito-epamusikaalisuus/>
- Elliot, D.J. (2010). Listening Reconsidered. In D. J. Elliot (Ed.) *Praxial Music Education*. Retrieved from <https://dx.doi.org/10.1093/acprof:oso/9780195385076.003.07>
- Erkkilä, J. (1999). Musiikkikasvatuksen ja musiikkiterapian yhteisiä rajapintoja. *Finnish Journal of Music Education*, 3(3), 7–23.
- Eterman, L.A.L. (1990). An Approach to Music Education Based on the Indications of Rudolf Steiner: Implications for Grades 1–3. The University of British Columbia. Retrieved from <https://pdfs.semanticscholar.org/be93/3ce14eded475368e6cb0cda6d9d38cc26673.pdf>
- Finnish National Agency for Education. (2016). New national core curriculum for basic education: focus on school culture and integrative approach Retrieved from <https://www.oph.fi/en/statistics-and-publications/publications/new-national-core-curriculum-basic-education-focus-school>
- Finnish National Core Curriculum for Basic Education 2004. Helsinki: Finnish National Board of Education.
- Finnish National Core Curriculum for Basic Education 2014. Helsinki: Finnish National Board of Education.
- Freunde der Erziehungskunst Rudolf Steiners. (2019). Retrieved from <https://www.freunde-waldorf.de/en/waldorf-worldwide/waldorf-education/>
- Georgii-Hemming, E., & Westvall, M. (2010). Music Education – a Personal Matter? Examining the Current Discourses of Music Education in Sweden. *British Journal of Music Education*, 27(1), 21–33. Retrieved from <https://doi.org/10.1017/S0265051709990179>
- Greasley, A. & Lamont, A. (2009). Exploring Engagement with Music in Everyday Life Using Experience Sampling Methodology. Retrieved from https://jyx.jyu.fi/bitstream/handle/123456789/20873/urn_nbn_fi_jyu-2009411256.pdf?s.
- Haanila, H., Salminen, A. & Telakivi, P. (2017). Maailemaan ulottuva minus. *Niin & Näin* 17 (2), 35–39.
- Hairo-Lax, U. & Muukkonen, M. (2013). Yläkoulun musiikinopetus nuoren kasvun ja hyvinvoinnin tukena: Musiikkiterapeuttinen näkökulma. *The Finnish Journal of Music Education* 16 (1), 29–46.
- Heimonen, M. & Westerlund, H. (2008). Musiikkikasvatus ja filosofia: Yhteisöllisiä näkökulmia. In E. Huovinen & J. Kuitunen (Eds.) *Musiikki ja filosofia*. 177–195. Tampere: Vastapaino,

- Heikkinen, A., & Sahlsted, M. (2014). Opetussuunnitelma opettajan työvälineenä. Tampereen ammattikorkeakoulu. Retrieved from <https://www.openaire.eu/search?q=&Search=>
- Honkonen, J. (2018). Not Experts – But Music. *Musiikki 1*, 31–44.
- Johnson, R. B., & Onwuegbuzie, A. J. (2004). Mixed Methods Research: A Research Paradigm Whose Time Has Come. *Educational Researcher*, 33(7), 14–26. <https://doi.org/10.3102/0013189X033007014>
- Järvelä, Irma & Leisiö, Timo. (2009). Musikaalisuuden biologinen evoluutio. *Duodecim* 125 (23), 2571.
- Juvonen, A., Lehtonen, K., & Ruismäki, H. (2008). Milloin meillä oivalletaan musiikkikasvatuksen merkitys. *Helsingin Sanomat* 6.8.2008.
- Kalwa, M. (1997). Musik – Ein Überblick über den Lehrplan des Musikunterrichts an der Waldorfschule. Verlag Freies Geistesleben.
- Kalwa, M. (2004). Zum Musikunterricht in Waldorfschulen. Retrieved from http://www.wittenannen.net/uploads/media/Musikunterricht_Waldorfschulen.pdf
- Kosonen, E. (2009). Musiikki koulussa ja koulun jälkeen. In J. Louhivuori, P. Paananen & L. Väkevä (Eds.) *Musiikkikasvatus – näkökulmia kasvatukseen, opetukseen ja tutkimukseen* (pp. 67–89). Suomen musiikkikasvatusseura – FiSME ry.
- Kosonen, E. (2012). Kansakoulunopettajat kulttuurikasvattajina – seminaarien musiikinopetus kansakoulun laulunopetuksen esikuvana. In *Suomen kouluhistoriallisen seuran vuosikirja 2012* (pp. 69–91) Suomen kouluhistoriallinen seura.
- Koulujen musiikinopettajat ry. (2019). Retrieved from <http://www.koulujenmusiikinopettajat.fi/ops2016/musiikkiluokanvarustelu/>
- Kreutz, G., Mitchell, L., & MacDonald, R. (2012). What is Music, Health, and Wellbeing and Why is it Important? *Music, health, and wellbeing*. Oxford University Press..Retrieved from <http://www.oxfordscholarship.com/view/10.1093/acprof:oso/9780199586974.001.0001/acprof-9780199586974-chapter-001/>
- Laes, T. (2006). Muuttuva musiikkikasvatus: Sosiokulttuurinen kritiikki musiikkikasvatuksen oppijakäsityksiin. Sibelius-Akatemia. Retrieved from <https://www.openaire.eu/search?q=&Search=>
- Laiho, S. (2009). The Psychological Functions of Music in Adolescence. Retrieved from <http://dx.doi.org/10.1080/08098130409478097>
- Laitinen, S., Hilmola, A., & Juntunen, M-L. (2011). Perusopetuksen musiikin, kuvataiteen ja käsityön oppimistulosten arviointi 9. vuosiluokalla. *Koulutuksen seurantaraportit 2011* (1). Helsinki: Opetushallitus.
- Lehtonen, K., Juvonen, A. (2009). Edistääkö musiikkikasvatus hyvinvointia? *The Finnish Journal of Music Education* 12 (1), 92–104
- Lehtonen, K., Juvonen, A. & Ruismäki, H. (2016). Musiikkirajoitteisuus sukupolvien välisenä siirtotaakkana. *The Finnish Journal of Music Education* 19 (1), 29–42.

- MacDonald, R., Kreutz, G. & Mitchell, L. (2012). What is Music, Health, and Wellbeing and Why is it Important? *Music, Health, and Wellbeing*. Retrieved from <https://doi.org/10.1093/acprof:oso/9780199586974.003.0001>
- MacDonald, R. & Wilson, G. 2020. *The Art of Becoming. How Group Improvisation Works*. Oxford University Press. Retrieved from https://www.google.com/books?hl=fi&lr=&id=45PgDwAAQBAJ&oi=fnd&pg=PP1&dq=MacDonald,+R.+%26+Wilson,+G.+2020.+The+Art+of+Becoming.+How+Group+Improvisation+Works&ots=j_mGcRVrij&sig=j3HQGSbiQRbZtqO6MkMKFIXx4VI
- Mansikka, J-E. (2008). Steinerkoulut – post-romanttinen kasvatusnäkemys nykyajassa? *Kasvatus & Aika* 4 (2), 7–23
- McKernan, J. (2008). *Curriculum and Imagination. Process theory, pedagogy and action research*. Taylor & Francis. Retrieved from [https://www.google.com/books?hl=fi&lr=&id=a6B-fwaRD1kC&oi=fnd&pg=PP1&dq=McKernan,+J.+\(2008\).+Curriculum+and+Imagination.+Process+theory,+pedagogy+and+action+research.&ots=vP5A35e-m&sig=Q6tb0iZ30qKoAV3Tinz1HhQDk_4](https://www.google.com/books?hl=fi&lr=&id=a6B-fwaRD1kC&oi=fnd&pg=PP1&dq=McKernan,+J.+(2008).+Curriculum+and+Imagination.+Process+theory,+pedagogy+and+action+research.&ots=vP5A35e-m&sig=Q6tb0iZ30qKoAV3Tinz1HhQDk_4)
- McPherson, G., & O'Neill, S. (2010). Students' motivation to study music as compared to other school subjects: A comparison of eight countries. *Research Studies in Music Education* 32 (2), 101–137.
- Menary, R. (2010). Introduction to the Special Issue on 4E Cognition. *Phenom Cogn Sci* 9, 459–463. Retrieved from https://thesnipermind.com/images/Studies-PDF-Format/Intro_to_Issue_on_4E_Cognition.pdf
- Modell H.I., DeMiero F.G. & Rose L. (2009). In pursuit of a holistic learning environment: the impact of music in the medical physiology classroom. *Adv Physiol Educ.* 33(1), 37-45. DOI: 10.1152/advan.90149.2008
- Module 3 | Curriculum design. Retrieved from http://www.ibe.unesco.org/fileadmin/user_upload/COPs/Pages_documents/Resource_Packs/TTCd/sitemap/Module_3/Module_3_1_concept.html
- Newen, A., de Bruin, L., & Gallagher, S. (2018). 4E cognition: Historical roots, key concepts, and central issues. In A. Newen, L. de Bruin & S. Gallagher (Eds.), *The Oxford Handbook of 4E cognition* (pp. 3–18). Oxford: Oxford University Press. Retrieved from <https://www.google.com/books?hl=fi&lr=&id=eh1rDwAAQBAJ&oi=fnd&pg=PP1&dq=The+Oxford+Handbook+of+4E+cognition&ots=Mh15HkA3CL&sig=80fEtaUhwmqzHw0Himt1VTIAUdI>
- Numminen, A. (2005). *Laulutaidottomasta kehittyväksi laulajaksi*. Helsinki. Sibelius Akatemia.
- Numminen, A., Erkkilä, J., Huotilainen, M., & Lonka, K. (2009). Musiikki hyvinvoinnin evoluutiossa: Aivot, mieli ja yhteisö. *Tieteessä Tapahtuu*, 27 (6). Retrieved from <https://journal.fi/tt/article/view/2420/>
- Oelhaf, R.C. (2018). A Case for Waldorf Education. *Research Bulletin* 23 (1). Retrieved from

- https://www.waldorflibrary.org/images/stories/Journal_Articles/rb23_1oelhaf.pdf
- Official Statistics of Finland. (2019). Pre-primary and comprehensive school education [e-publication]. Retrieved from http://www.stat.fi/til/pop/2019/pop_2019_2019-11-14_tie_001_en.html
- Oikkonen, J. (2016). Genetics and genomics of musical abilities. Retrieved from <http://urn.fi/URN:ISBN:978-951-51-2464-7/>
- Ojala, J. (2009). Mitä musikaalisuus on. *Duodecim* 125 (23), 2564.
- Opetushallitus. (2019). Musiikki perusopetuksessa. Retrieved from <https://www.oph.fi/fi/koulutus-ja-tutkinnot/perusopetus/musiikki-perusopetuksessa/>
- Partti, H. (2016). Muuttuva muusikkous koulun musiikinopetuksessa. *The Finnish Journal of Music Education* 19, 8–28.
- Partti, H. & Westerlund, H. (2013). Säveltäjyyden merkitykset osallistumisen kulttuurissa ja tulevaisuuden musiikkikasvatuksessa. In J. Ojala & L. Väkevä (Eds.), *Säveltäjäksi kasvattaminen – pedagogisia näkökulmia musiikin luovaan tekijyyteen* (pp. 23–32). Helsinki: Opetushallitus.
- Punkanen, M. (2011). Improvisational Music Therapy and perception of emotions in music by people with depression. The University of Jyväskylä.
- Rawson, M. (2020). A Theory of Waldorf Teacher Education Part 2: the role of study and artistic exercise. *Research on Steiner Education* 11 (2), 23–36.
- Rawson, M., & Richter, T. (2004). Steinerkouluun kansainvälinen opetussuunnitelma. Tampereen Yliopistopaino: Steinerpedagogiikan seura ry.
- Ray, J. (2010). Meaningful musical encounters in school music education. In A.-L. Østern & H. Kaihoviirta-Rosvik (Eds.) *Arts education and beyond* (pp. 245–271). Åbo: Faculty of Education at Åbo Akademi University.
- Riccio, M. (2000). Rudolf Steiner's Impulse in Education: His Unique Organic Method of Thinking and the Waldorf School Ideal. Columbia University. Retrieved from <http://wwwlib.umi.com/dissertations/fullcit/9976752/>
- Roiha, E. (1965). Musiikkipsykologia. Jyväskylä: K. J. Gummerus Osakeyhtiö.
- Ronner, S. (2000). Warum musikunterricht? – Eine einföhrung in den musikunterricht an waldorfschulen. Stuttgart: Verlag Freies Geistesleben.
- Saarikallio, Suvi. (2007). Music as Mood Regulation in Adolescence. Jyväskylä: University of Jyväskylä.
- Saarikallio, S. & Erkkilä, J. (2007). The Role of Music in Adolescents' Mood Regulation. *Psychology of Music* 35, 88–105.
- Saarikallio, S. (2011). Mitä musiikki nuorille merkitsee? In S. Laitinen, & A. Hilmola (Eds.) *Taito- ja taideaineiden oppimistulokset – asiantuntijoiden arviointia* (pp. 53–61). Tampereen Yliopistopaino Oy: Opetushallitus.
- Saarikallio, S. H. (2009). Music in Mood Regulation: Initial Scale Development. Retrieved from <https://jyx.jyu.fi/dspace/handle/123456789/19456/>

- Sahlberg, P. (2015). Finland's school reforms won't scrap subjects altogether. *The Conversation*. Retrieved from <https://theconversation.com/finlands-school-reforms-wont-scrap-subjects-together-39328>
- Sawyer, R. K. (2011). *Structure and Improvisation in Creative Teaching*. New York: Cambridge University Press. Retrieved from <http://dx.doi.org/10.1017/CBO9780511997105/>
- Schieren, J. (2012). The Concept of Learning in Waldorf Education. *Research on Steiner Education* 3 (1), 63–74.
- Schäfer, T., Sedlmeier, P., Städtler, C., & Huron, D. (2013). The Psychological Functions of Music Listening. *Frontiers in psychology* 4, 511. Retrieved from <https://10.3389/fpsyg.2013.00511>
- Siirola, E. (2009). Musiikin elinikäinen oppiminen. In J. Louhivuori, P. Paananen & L. Väkevä (Eds.) *Musiikkikasvatus – näkökulmia kasvatukseen, opetukseen ja tutkimukseen*. Suomen Musiikkikasvatusseura – FiSME ry.
- Spencer, H. (1857). *Progress: Its Law and Cause*. Retrieved from http://kwcjohnsonworldhistory.weebly.com/uploads/2/2/8/6/22862952/social_darwinism.pdf
- Spratt, C., Walker, R. & Robinson, B. (2004). Mixed Research Methods. Module A5. *PREST training resources*. Commonwealth of Learning. Retrieved from <http://oasis.col.org/bitstream/handle/11599/88/A5%20workbook.pdf?sequence=1&isAllowed=y>
- Steinerkasvatuksen Liitto. (2019). Retrieved from <https://peda.net/steinerkasvatus/tietoa2/sl>
- Steiner, R. (1984). *Musiikin olemus*. Tampere: Antroposofinen työkeskus.
- Steiner, R. (2013). *Henkisen tiedon tie*. Helsinki: Suomen Antroposofinen Liitto.
- stOPS. (2016). *Steinerkasvatus*. Retrieved from <https://peda.net/steinerkasvatus/ops-ja-vasu/esipuhe/III-perusopetus/11v1/1ov19/13-4-17-musiikki>
- Stene, M. (2018). The musical risk of education. A qualitative study of music teaching in a Waldorf School. *Research on Steiner Education* 9 (1), 43–58.
- Stockmeyer, K. E.A. (2001). *Rudolf Steiner's Curriculum for Waldorf Schools* (pp 162–174). Dornach: Steiner Waldorf School Fellowship.
- Suomen musiikkioppilaitosten liitto. (2019). Retrieved from <http://www.musicedu.fi/musiikin-opetus-suomessa/>
- Suomi Henna. (2009). Opetussuunnitelma ja muuttuva musiikinopetus. In J. Louhivuori, P. Paananen & L. Väkevä (Eds.), *Musiikkikasvatus – näkökulmia kasvatukseen, opetukseen ja tutkimukseen* (pp. 67–89) Suomen Musiikkikasvatusseura – FiSME ry.
- Symeonidis, V & Schwarz, J. (2016). Phenomenon-Based Teaching and Learning through the Pedagogical Lenses of Phenomenology: The Recent Curriculum Reform in Finland. *Forum Osviatowe* 28 (2), 31–47.
- The Curriculum of Basic Education in Lempäälä Municipality. (2016). (pp. 1007–1048). Retrieved from <https://www.lempaala.fi/kasvatus-ja-opetus/esi-ja-perusopetus/opetussuunnitelma/>

- Thelen, E. (2008). Grounded in the world: Developmental origins of the embodied mind. In W. F. Overton, U. Müller & J. L. Newman (Eds.), *Developmental perspectives on embodiment and consciousness* (pp. 99–129). New York: Lawrence Erlbaum.
- Vitikka E., Krokfors L., Hurmerinta E. (2012) The Finnish National Core Curriculum. In H. Niemi, A. Toom, A. Kallioniemi (Eds.) *Miracle of Education*. SensePublishers. (pp 83–96). <https://doi.org/10.1007/978-94-6091-811-7>
- Wall, M.P. (2018). Improvising to learn. *Research Studies in Music Education*. Vol 40 (1), 117–135. Retrieved from <https://journals.sagepub.com/doi/pdf/10.1177/1321103X17745180>
- Westerlund, H. (2005). Musiikin arvo ja arvokokemus musiikkikasvatuksessa. In A. Padilla, & J. Torvinen (Eds.), *Musiikin filosofia ja estetiikka*. Yliopistopaino.
- Woods, P., Ashley, M., & Woods, G. J. (2005). Steiner Schools in England. Research Report RR645. University of the West of England. Retrieved from <http://hdl.handle.net/2299/16946/>
- Wright, R. (1996). A Holistic Approach to Music Education. *British Journal of Music Education* 15 (1), 71–81. Retrieved from <https://www.cambridge.org/core/journals/british-journal-of-music-education/article/holistic-approach-to-music-education/CEE2008FFADA4B7AC50D34A48B10F2F6>
- Wünsch, W. (1995). *Menschenbildung durch Musik – Der Musikunterricht an der Waldorfschule*. Stuttgart: Verlag Freies Geistesleben.



ORIGINAL PAPERS

I

NOT EXPERTS – BUT MUSIC!

by

Jyrki Honkonen 2018

Musiikki 1, 2018, 31–44

<https://musiikki.journal.fi/article/view/70982>

Reproduced with kind permission by Suomen Musiikkitieteellinen seura.

Not Experts – But Music! Remarks on Adolescents' Music Education in Finnish Waldorf Schools

Jyrki Honkonen



"Every human being is an artist" (Joseph Beuys)

Remarks on Finnish School Music Education

This article reports on a study of the effects of music on Finnish adolescents' experiences and perceptions on their psycho-physical wellbeing and development. Specifically, the research focuses on the impact of Finnish schools' music education on the social and psycho-physical development of Finnish young people during the vulnerable stage of adolescence.

When I started as a music teacher in a Finnish Waldorf school in the late 1980s, I did not give much thought to music teaching or its underlying principles. The question first arose in the context of everyday practice, which I observed when teaching upper secondary school pupils. The pupils were divided into categories according to their musical abilities. This was not official practice but was rather an accepted convention aimed at separating the more musically capable or talented pupils, who would then receive more guidance, leaving the less capable to find their own way with considerably less guidance. So far, public recognition of this tacit convention has been limited; instead, it has been asserted that music teachers encourage all pupils equally. This implies that pupils may participate in the lessons just as they are, and that they are not streamed according to their musical abilities (Muukkonen 2010, 33–38).

However, critical voices have been raised, and music teaching and its effects on pupils in Finnish schools have been the subject of many recent studies (see for example Juvonen, Lehtonen and Ruismäki 2008; Lindström 2011, 11–13; Numminen 2005, 8, 46–49, 57–58). Such research has mainly focused on the acceptance of an individual's musical ability. As Jaakko Erkkilä (1998, 10) points out: "So many teachers surely feel a certain temptation to sift out individuals with musical ability, and to invest primarily in them while trying to manage with the rest as best they can."¹ Listening to music, active involvement with music

¹ Niinpä monet opettajat varmasti tuntevat tiettyä kiusausta seuloa oppilasaineksesta musikaalisesti lahjakkaat/harrastuneet yksilöt, panostaa etupäässä heihin ja yrittää selviytyä lopuista parhaaksi katsomillaan tavoilla. (English translation by the author.)

and various forms of music therapy have been shown to have a clear association with and impact on both adolescents' psycho-physical and emotional growth and development and their physical and mental wellbeing (Saarikallio 2007, 12, 15–18; Saarikallio 2011). The findings indicate that the criteria for participation in music education in Finnish schools should be reassessed, not only with respect to the Finnish national curriculum, but also in practice.

Naturally, this means increased investment in teacher training resources. The basis and structure of Finnish music education are presented in the Finnish National Core Curriculum for Basic Education 2014 (henceforth FNCCBE 2014), which lays the foundation of music education in grades seven and eight, when music is no longer a subject every pupil studies. This issue aside, one of the main challenges for Finnish music education is engaging pupils whose musical ability does not correspond to the results of musicality tests. These pupils are generally not encouraged to study music further, nor are there possibilities for them to do so (Juvonen, Lehtonen and Ruismäki 2008; Järvelä 2006; Ojala 2009).

In this article, I examine how Waldorf music education responds to these challenges. The Waldorf curriculum covers 12 years of education (the 13th year is the year of graduation). The pedagogical foundation of the curriculum is identical across all Waldorf schools worldwide (Rawson and Richter 2004, 6). The main feature of music education is the presence of music and musical activity from the first to the last grade for all pupils.² This offers music teachers a valuable opportunity to observe and develop their own work and reflect on its results throughout the primary and secondary stages of education (Stockmeyer 2001, 166–167). In the Finnish national school structure, this would not be possible, whereas it is standard practice in Waldorf schools.³

In Waldorf schools, music teaching follows the methods of periodical teaching, which is based on Rudolf Steiner's (1861–1925) division of children's development into three different stages (i.e. age groups 0–7, 7–14 and 14–21) (Riccio 2000, 60–66; see also Rawson and Richter 2004, 23–27). All pupils learn to play flute and to sing in a choir, and schools create class and school orchestras in which all pupils are involved. Music teaching and musical acting form an intensive unity based on social cooperation (Kalwa 1997, 110–113, 118–119). For Steiner, the idea of music teaching is self-evident: Every child has the right to participate in music education irrespective of musical tests, entrance examinations or teachers' evaluations. While all children may not immediately show an obvious musical ability, a skilled teacher can awaken musicality in such children (Stockmeyer 1976, 162–170; see also Wünsch 1995, 14–20).

² The position of Waldorf schools in the Finnish education system changed after 1999, when the specific legislation governing Waldorf schools was replaced with the Basic Education Act. The abovementioned situation is based on the National Core Curriculum for Basic Education 2004 and Basic Education Act (628/1998).

³ I have worked as a music teacher in a Waldorf school from 1988 until 2015. During this period, I have had a chance to compare the impact and outcomes before and after the 1999 Act.

Educational Choice

I am interested in the phase of adolescent development during which the pupil is offered a variety of subjects. In Finnish comprehensive schools, music education is provided for all children in the early primary school level, and it becomes an optional subject at the latest in the eighth grade.⁴ At this point, pupils are classified mainly based on their areas of interest and musical ability (Finnish National Core Curriculum for Basic Education 2004; Kosonen 2009; Lehtonen and Juvonen 2009; Lindström 2011, 16–18). The most common choice that a pupil must make is between music and fine arts. To be able to choose properly between these options presupposes that students possess enough information about the target subject and the ability to evaluate its effect on one's possible future educational choices. This assessment depends on the one hand on one's decision and on the other on information provided by teachers. These two factors form the field of inner and outer motivation.

As a music teacher, I noticed early that young people often decided between optional subjects purely based on their existing social relations or certain perceived requirements stemming from group dynamics. At this age, rigid thinking in relation to the above issues can easily result in hasty decisions, especially if a choice is combined with the aim of avoiding learning content that, while uninteresting, might be necessary for later growth (Byman 2006, 115–126). This kind of decision does not seem to accord with the principles underlying either the Finnish National Core Curriculum for Basic Education 2004 (henceforth FNCCBE 2004), which aimed at enabling a deepening of the learning process, or the FNCCBE 2014.⁵

Indeed, it could be argued that there may be a hidden educational agenda of reducing costs through the removal of certain subjects (e.g. fine arts and music) from the curriculum in the name of optionality. The goals of versatile, lifelong learning; the development of healthy self-esteem; general knowledge and the transfer of the cultural heritage from one generation to the next (FNCCBE 2004, 8–12); or the development of wide-ranging knowledge in all seven categories (NCCBE 2014, 19–24) do not seem to align with the level of resources available for the subjects offered or with the content of the music curriculum. Instead, the availability of resources has been underestimated in relation to the requirements of the curriculum. It is likely that current practice reflects policy administrators' lack of understanding of the reality of education.

⁴ The Finnish National Core Curriculum for Basic Education 2014 has added one obligatory lesson per week to the eighth grade, starting from August 1, 2017.

⁵ I refer to FNCCBE 2014 when necessary. The changes introduced and their impact on educational habits and practices need closer study of its own after the 2014 curriculum has settled in.

A Child with Indiscriminate Musical Ability

The notion of a child with *indiscriminate musical ability* (originally in Finnish *musiikillisesti valikoitumaton lapsi*) is used, inter alia, by Kimmo Lehtonen, Antti Juvonen and Heikki Ruismäki in their essay in the national daily newspaper *Helsingin Sanomat* (2008), in which they refer to the pupils who have not shown proven musicality in tests or a strong relationship with music. In this essay, they draw especially on research on the experience of (and inspiration produced by) listening to ambient music, an area where the impact of music education on mental and physical development in adolescence has been extensively studied in recent years (see Saarikallio and Erkkilä 2007; Tervaniemi 2009).

In the history of music education in Finland, research has identified a kind of tragic legend that could be described as singing exhaustion; that is, singing a song in front of one's classmates as a test of musicality (Numminen 2005, 57–58). Informal discourse with various people and participants of my research indicate that the effect of this practice continues to be common. There is a clear need for further research on current music education practices and their impact on the growth and development of identity in pupils with so-called indiscriminate musical ability, especially among adolescents, who seem to be neglected. According to Erja Kosonen (2009, 161), the division into pupils who are active and inactive with music can already be observed in the fifth grade. Pupils who are not familiar with music training will not choose music as a subject in secondary school. This can be also a consequence of the mainstream focus on classical music and its special skills in music teachers' training. Other elements of music, such as community, emotion and expression, have therefore been more neglected (Lehtonen and Juvonen 2009, 97). Ava Numminen (2005, 260) suggests remedial teaching for pupils who have difficulties like staying in tune while singing. In my opinion, the idea could be broadened to concern other basic elements of music education, also.

Researchers have also found a link between the arts, especially music, and the prevention and management of very serious behavioral and depressive episodes (see, for example Punkanen 2011, 52). In practice, too often, only musically talented or highly motivated pupils are given the opportunity to strengthen their musical identity through active work under the guidance of a specialist, according to Kosonen (2009, 157–161) and Lehtonen (2004, 18–19, 51–52). In music education, the focus seems to be young people who have a musical background or who have practiced music before (Juvonen, Lehtonen and Ruismäki 2016). Studies that have also involved children with indiscriminate musical ability have tended to focus on young people's consumption of music (see for example Lehtonen 1996; Saarikallio 2011). Children with indiscriminate musical ability should also be given the option to participate in music lessons in the later primary and secondary school stages without being afraid of being rejected in a musical sense. Ulla Hairo-Lax and Minna Muukkonen emphasize the possibilities of school music education to support pupils' wellbeing

(2013, 42–43). According Juvonen, Lehtonen and Ruismäki (2008), the challenge in music education is pupils regarded as unmusical or those who do not have a strong relationship with music. These notions have also been highlighted in research on the growth of young people's emotional and mental wellbeing (see Lehtonen and Juvonen 2009, 100–101; Saarikallio and Erkkilä 2007).

Research Process

My research is based on interviews with pupils aged 12–14 categorized as having indiscriminate musical ability in their relationship to music and music education. The main research question focuses on pupils who are not actively involved in music outside school. More precisely: 1) What effects does active participation in a group producing music have on the development and wellbeing of pupils with indiscriminate musical ability? 2) Does direct and intense engagement with music contribute to strengthening a pupil's positive self-esteem? 3) Does this lead to an increase in creative activity? Here, engagement excludes any expectations of performing ability or other similar pressures. My study explores the hypothesis that active, practical participation in music education benefits pupils' psycho-physical development.

Altogether, I interviewed 35 pupils from Waldorf schools in Lahti, Tampere and Helsinki (Finland); 13 informants answered the questions orally and 22 answered on paper. Participation in the study was voluntary. My aim was to recruit pupils with indiscriminate musical ability and exclude those who had music as a hobby, for example in the form of private or institutional music lessons. Previous musical activity was not an exclusion criterion, but none of the participants was learning to play a musical instrument at the time of the interview. None of the informants had practiced music since early childhood, so their musical history did not affect their participation in the study. Their musical activity had ended at a relatively early stage and had, in practice, barely started. My questions intended to help the informants establish their relationship to music and music education. The emphasis was on self-assessment of the informants' participation in music lessons and musical education as part of their schoolwork.

I collected the data between September 2011 and April 2012 using two different interview methods. First, in Lahti and Helsinki, I applied a semi-structured interview design due to its flexibility (for a more detailed description on this approach, see Saaranen-Kauppinen and Puusniekka, 2006). This interview method permits the expansion of responses and allows for an element of chance in addressing the topic area. In Tampere, I used a structured interview based on the data I had gathered in Lahti. My aim was to collect data in a situation in which the interaction between the interviewer and the interviewee did not guide the direction of the responses in the same way as in mutual dialogue. The data was, naturally, collected anonymously.

However, when I discuss my data in the following, I apply abbreviations I1–I35 to my 35 interviewees. English translations of originally Finnish quotations are mine.

I sequenced the interviews based on the idea of obtaining first-flow information in the form of open dialogue. With the help of the already collected data, I was able not only to shape the questions more precisely but also to compare the answers with each other to find out if and how oral versus written questions provided similar or different information. I arranged the questions in advance into three main categories: the interviewee's musical identity, functional relationship to music lessons in school and emotional relationship to music lessons in school. A total of 16 questions were evenly distributed across the categories. The questions were unambiguous and easy to grasp at first hearing or reading.

In the first category, I observed the interviewees' musical identity and their relationship to music in general. The questions aimed at eliciting the meaning of music, possible previous musical activity and the pupil's relationship to it. I asked the interviewees to analyze how they express themselves through music and to describe the importance of music for them personally and in general. In the second category, I approached music teaching purely from a practical point of view to find out what the interviewees wanted to learn in their school music lessons. I intended to reveal their thoughts about the relevance and importance of music teaching while also trying to discern what opportunities they perceived for actively participating in music lessons. I included the questions on equal classroom treatment in music lessons and possible choices of music subjects in this section. In the third category, I focused on how music influences emotion in both individual and social contexts with the aim of investigating how individuals approach their emotional experience. The questions addressed experiences of success and failure and the general impact of music education in both the interviewees' own lives and in their daily school work. By means of the different categories behind the interview framework, I wanted to learn about the informants' relationship to music in general and to music education in school and how they participate in it. I also wished to discover how the interviewees experienced their ability with music and their willingness to work with music. Furthermore, I was interested in their views on music education as part of the curriculum.

I completed the interviews in April 2012 and began the analysis shortly thereafter. My data processing, analysis and interpretation of the results followed the basic tenets of Grounded Theory (for a detailed description of this method, see Charmaz, 2003). The theoretical framework builds on related research and the literature on Steiner and Waldorf School music education (see Kalwa, 1997; Riccio, 2000; Stockmeyer, 2001; Wünsch, 1995). Grounded Theory was a natural choice, given that that earlier research on music teaching in adolescence in Waldorf schools is quite limited. Inductive analysis encourages the application of reasoning and conceptualization, through which the research focus is frequently enhanced and expanded. However, my approach comes

closer to abductive analysis, which is based on hypotheses that typically direct the study (Paavola 2009).

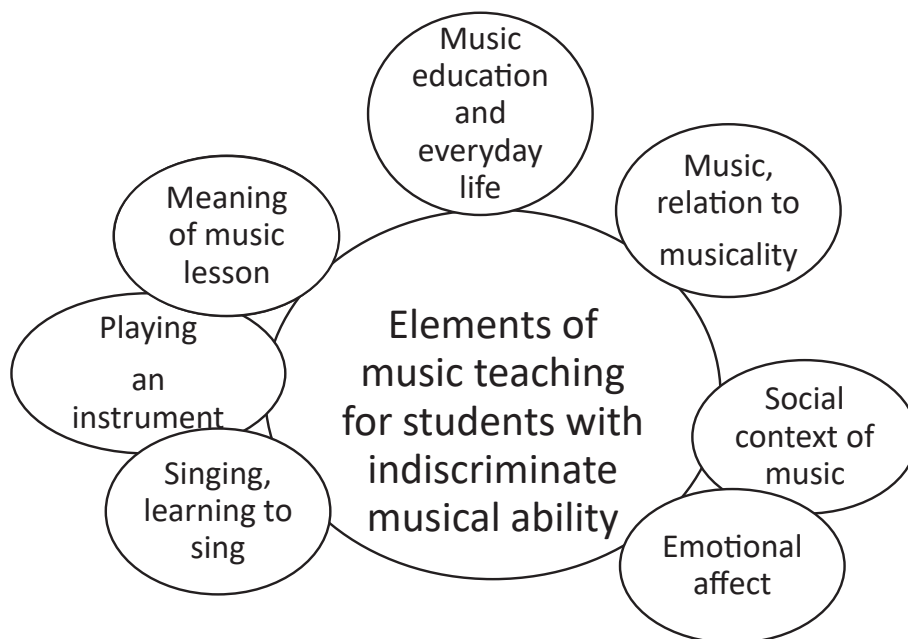
During my work as a music teacher, through frequent discussions with my pupils, I became aware of their desire and willingness to participate in music lessons. This guided me to pedagogical applications where I gave all pupils potentially more working space and instructions on how to proceed with different elements in music than are common. The result was that, soon, all the pupils were eager to work intensively in these lessons. Pupils who had more experience in music began to share their knowledge and skills with others and help them to progress. In discussions with my teacher colleagues, I confirmed the advantages of my pedagogical applications (i.e. letting pupils work in a free space, under my guidance but within less structured music sessions). For me personally, one of the most valuable features of abductive reasoning is that it provides a foundation on which to present, develop and test the tacit knowledge I have acquired during my professional career.

The Elements of Music Teaching for Pupils with Indiscriminate Musical Ability

This research suggests that school music education can be important for pupils with less musical ability and for musically restricted pupils.⁶ When analyzing the interview data, I divided the responses to seven main categories (Picture 1): 1) Playing an instrument, 2) the meaning of the music lesson, 3) the influence of music education on understanding music in everyday life, 4) the positive effect of music on one's life, 5) learning to sing, 6) the social context of music and 7) the relation of music to one's own musicality. These categories cover the conventions, actions and affects the interviewees commonly employed when they discussed music and music lessons and described their relation to them. I excluded comments that were directly related to the technical learning of an instrument and possible lessons in playing an instrument (e.g. lessons that included more instructions in instrumental technique). Condensing the data further yielded three categories: 1) Equality, 2) emotional affect and 3) the importance of music. These finally led to the core category, the elements of music teaching for pupils with indiscriminate musical ability.

In this context, equality refers both to pupils' chance to act freely in music lessons, regardless of their individual capability, and to the teacher treating everybody equally. According to my analysis, prior or present musical activity and experience secures pupils an advantage in the music lesson; it typically results in more active and successful participation. In my interviews, this manifested, for example, as the following remarks: "Well, maybe at the moment, I think, those who really can play will be picked -- they are given [more opportunities

⁶ With the term *musically restricted* I refer to a Finnish term *musiikkirajoitteinen* that has been applied by Juvonen, Lehtonen and Ruismäki (2016, 29). The translation of the term is my own.



Picture 1: The seven categories of responses, according to data analysis.

in the music lessons], or -- not especially practice but can play"⁷ (13), and, "Well, for those who practice or really can play an instrument, they are told that perhaps you would come to the front and show the others how this thing goes"⁸ (113).

An explicit negative association with equality was common among the musically non-active group of pupils. The reason why they are less active was clear. In the words of one informant (18), "[You cannot participate as much as the others or you're n]ot quite equal of course when you're not allowed to try anything, since those who can already play anyway get the chance."⁹ Adolescent pupils are known to be sensitive to equality of treatment. Although some responses indicated that informants had concerns about inequality in teachers' methods, the atmosphere in the lessons was positive. However, the data suggest that equality in the treatment of pupils could be improved in many ways.

Pupils with indiscriminate musical ability typically only have the possibility to express themselves musically through singing in school music lessons: The majority of the informants reported that their music-making activity in music lessons had been channeled into singing. Some added that singing

⁷ No, ehkä tällä hetkellä mun mielestä ehkä pikkuisen liikaa otetaan noita -- näille jotka oikeesti osaa soittaa, niille annetaan, tai sitte -- niin, tai ei varsinaisesti harjoittele, mutta osaa soittaa.

⁸ No, ne ketkä harrastaa tai niinku silleen ihan osaa soittaa, niille sanotaan, että jos te tullette vaikka nyt tähän eteen ja näytätte, miten tämä menee noille.

⁹ Ei nyt ihan täysipainoisesti tietenkään, kun ei saa kokeilla tietenkään silleen mitään, kun niille muille kuitenkin annetaan mahdollisuus, ketkä osaa jo sitä.

was perceived in the classroom to be inferior to playing an instrument. The informants described this setting as follows: "Quite many are like, in our class as well, that those who can play [an instrument] get a chance to play"¹⁰ (I5); "Well, usually those who can [play] will play. Those who can't play are rarely given a chance"¹¹ (I12), and, "It should be that those who do not know how to play should then play, and those who can do better [should] just help or give advice"¹² (I24). It seems that pupils with indiscriminate musical ability are only partially able to express themselves musically during music lessons, if at all: "It's like if you can't play, then you start doing singing, and only those will be chosen to play who can already play. They [who can play] are given notes, and the rest, who can't play anything, sing"¹³ (I19).

Although listening to music plays is an important role in young people's relation to music, the data suggest that singing is the next most important musical activity: "Well, we have just some like Finnish songs, and it's like when you've been singing, you have a nice and agreeable feeling. Feeling kind of a bit chirpier that you have a possibility to join in, if you like it. I kind of like singing very much; it makes me feel good"¹⁴ (I32). However, it appears that, within the data I collected, singing was not seen as an activity that signified a special relation to music or that represented a particular musical skill.

Most of the informants mentioned the positive mood that music induces: Music gives "a cheerful mood," and it "brings joy." It also "rids you of bad feelings," "is an important [school] subject" and "has a positive effect on your studies." Some informants described the relation between music and emotions in more detail: "Well, it is like some songs stay in my head, [they] continue to ring -- those I'm singing then"¹⁵ (I4); "Well, it [music] cheers you up sometimes, and it's just something that's nice to listen to. And sometimes one just can't stand it at all,"¹⁶ (I15) and, "In short, it cheers you up"¹⁷ (I21).

¹⁰ Aika monet on silleen, meidänkin luokasta silleen, että ne ketkä osaa soittaa, niin ne soittaa.

¹¹ No, kyllä yleensä ne soittaa, jotka osaa soittaa siellä, että harvemmin sieltä otetaan niitä, ketkä ei osaa soittaa.

¹² Sen pitäisi olla silleen, että ne ketkä ei osaa soittaa, niitten pitäisi sitten soittaa ja ne ketkä sitten osaa paremmin, niin ni sitten auttaa tai neuvois vaan.

¹³ No, joo se on sillai niinku, että ei osaa niin sitten sitä aletaan laulamaan ja otetaan vaan ne, jotka soittaa, soittamaan sinne, niille katotaan nuotit ja loput laulaa sitten, jotka ei osaa tehdä mitään.

¹⁴ No, meillä on just jotain niinku ihan tämmösiä suomalaisia lauluja ja niinku ja se on silleen kun on laulanut sen niin ihan kiva ja reipas olo, semmoinen vähän pirteämpi, että saa olla niinkun mukana, jos tykkää. Kyllä mä silleen ihan hyvin tykkään laulaa tai tälleen, että kyllä siitä mukava olo tulee.

¹⁵ No, on se silleen, että jotkut laulut jää päähän, soimaan päässä -- niitä mä laulelen sitten.

¹⁶ No, se piristää joskus ja se, se on vaan asia, jota on joskus mukava kuunnella ja sitten joskus sitä ei jaksa ollenkaan

¹⁷ Se piristää, lyhyesti sanottuna.

In summary, it seems that producing music frequently generates positive moods. This supports the views that everyone should have an opportunity to participate more actively and receive guidance in every possible way in music lessons. When I asked my interviewees about the importance of music and music lessons in general, their reactions were very positive. One of them saw music as carrying global potential (I7): "If you think globally, there's no denying that music has an immense financial importance in the world -- people make more money with music than by producing food or groceries, for example, you see -- it just has an extraordinarily great importance. [...] One can do social good and social harm, if you think about it in that way."¹⁸ Another one was more careful about generalizing (I10): "I'm not sure, whether [music] connects people in a different way and bring people more together."¹⁹

Consequently, music education in schools was described as important and essential: "[a]nd I find music very nice -- and it's like interesting, you want to learn it -- well, especially some boys have [that], if they like, may not want to learn math. But music is like, at least to the boys in our class, it's more important, like for me too, it is more important than math"²⁰ (I17). Pupils also saw music education as beneficial more generally: "Well, maybe just that it develops all capabilities,"²¹ (I34) remarked one shortly, while another took a wider perspective: "Well, it kind of helps in all things and develops all skills. You kind of must, you kind of have to be able think much better and concentrate on things"²² (I11).

In the Waldorf schools, music education is provided throughout the pupil's school career. When I asked the informants if music as a subject could be left out, if this was an option they would choose, this caused astonishment: "Why would one do that, I surely would like to have it [music]"²³ (I5), and "I'd be shocked -- music is really nice -- so, I'd be really stunned if I was told that there was to be no music at all"²⁴ (I16).

¹⁸ Jos nyt ajatellaan tälleen globaalisti, niin onhan musiikilla valtava taloudellinen merkitys maailmassa, niinku. -- Musiikillahan tienataan enemmän rahaa kun ruualla tai esimerkiksi elintarvikkeilla niin että -- Kyllähän se on hirveen suuri merkitys [...] Sillä voi saada aikaan kaikkea yhteiskunnallista hyvää ja pahaakin aikaan, jos nyt niikseen tulee.

¹⁹ En mä tiedä yhdistääkö se niinku ihmisiä jotenkin eri tavalla ja saa niinku ihmisiä liittymään yhteen enemmän.

²⁰ [j]a musiikki on tosi kivaa -- Ja se vähän niinku kiinnostavaa, sitä haluaa oppia -- No, joillain pojilla varsinkin on, ellei ne haluu mitään matikkaa niinko opetella. Mutta musiikki on niinko ainakin pojilla, meidän luokkalaisilla pojilla varsinkin, se musiikki on tärkeämpi, niinku mullakin se on paljon tärkeämpi niinko matikka.

²¹ No, ehkä just se, että se kehittää kaikkia kykyjä.

²² No, se niinku tavallaan auttaa kaikissa asioissa ja kehittää niinku kaikkii kykyjä, niinku pitää, pystyy ajattelemaan paljon paremmin ja keskittymään johonkin asiaan.

²³ No, miksi ihmeessä, kyllä mä ainakin haluaisin että sitä olisi.

²⁴ Kyllä mä varmaan vähän shokissa olisi -- Ja musiikki on tosi kivaa -- että kyllä mä vähän oisin järkyttyny, jos sanottais ettei oo musiikkia.

The above comments suggest that music as a subject is experienced positively, and that it clearly should be part of the school curriculum. When I asked my interviewees to comment on the value of music, they frequently said that music generates delight, a happy mood. Eight informants out of 29 (six informants did not want to express their point of view) thought that music was not a necessary subject in school or argued that music has no effect on them personally, or that it could improve their school performance, for example. However, the majority could not imagine having no music at all.

Equality in Education

The challenge in primary and secondary school music education in Finland is to strengthen pupils' relationship to music, particularly among those who are assumed not to have enough musical talent or a strong prior relationship with music. Current music education in Finland tends to approach the pupil primarily as a listener and receiver. Practical participation during lessons falls mostly to pupils with pre-existing musical ability (Juvonen, Lehtonen and Ruismäki 2016). Joseph Beuys's quotation in the beginning of this article can be extended to include music and music education. A music teacher should guide all pupils equally and grant them a chance to accomplish creative, inspiring and practical work, regardless of their musical ability. The data I collected for this article suggest that making music generates a joyful and positive mood in pupils. This empirically supports the idea that everyone should have the opportunity to be engaged in music production in music lessons, preferably under professional guidance. This naturally requires some patience and long-term thinking from a teacher. These results also recall Rudolf Steiner's idea of children taking part in music lessons (Stockmeyer 2001, 163). It seems obvious that if pupils are given a chance to express themselves, if they feel motivated to use their own abilities, and if they are encouraged and left free to develop their skills, music education is more likely to be successful. This applies to both the teacher and the pupil. Music education, and practical music education in particular, is an important and necessary subject for the general development of all pupils during adolescence (Hairo-Lax and Muukkonen 2013, 40–42).

Psycho-physical development in adolescence is a complex process. Educators should therefore have a thorough knowledge of a young person's inner growth, both as an individual experience and as a set of socio-emotional processes. The goal set for comprehensive school education in the Finnish school reform of the early 1970s has not yet been achieved: It seems that both teaching methods and content that draw from school practices common in the first half of the 20th century continue to dominate. The lack of options within education may well be a determining element for the development of a young person, especially as he or she approaches adolescence, the most sensitive phase in a young person's emotional transition to early adulthood. This is precisely the phase in which

young people should be supported with the help of music teaching imbued with an attitude of respect. This view is supported in research by Hairo-Lax and Muukkonen (2013) and Saarikallio and Erkkilä (2007). Typically, pupils at this age are asked to make choices between school subjects without deeper awareness of the consequences. This may lead to situations in which subjects that are of crucial importance for psycho-physical growth (e.g. music) are dropped (Juvonen, Lehtonen and Ruismäki 2016). The construction of the self and establishment of a rich emotional life demand both mental and physical support, and it is in this area that music can play a significant role (Hairo-Lax and Muukkonen 2013). It would be ideal if the selection of optional school subjects could be extended and granted to all schools and pupils in Finland. This would most likely have many positive consequences since music, currently one of the optional subjects, can respond well to young people's psycho-physical needs. This area merits further academic study.

One potential challenge in music education is teachers' attitude towards pupils. Highly educated professional teachers may achieve exceptional results with pupils with indiscriminate musical abilities. Unfortunately, there may not yet be enough such teachers available. One might ask if school is the right place to educate pupils in musical skills, or whether school music education should focus on all pupils and attempt to engage them in musical activities. The standards set for pupils' progress in music in schools are currently rather ambitious, and pupils are primarily assessed on their skills (see Hairo-Lax and Muukkonen 2013). Erkkilä (1998) suggests that the application of social working methods, such as clinical improvisation, could potentially steer music education in a more creative direction. Improvisation, such as combining improvisation with composing, where the music acquires its structure and expression, or emerges out of chaos, may be key solutions in present and future music education, where there will be a strong need for music's social and therapeutic impact.

References

- Byman, Reijo. 2006. Onko opetus suostutteleminen oppimaan? In *Suoraa puhetta: Kollegiaalisesti opetuksesta ja kasvatuksesta*, edited by Jukka Husu and Riitta Jyrhämä: 115–126. Jyväskylä: PS-kustannus.
- Charmaz, Kathy. 2003. "Grounded Theory." In *Qualitative Psychology: A Practical Guide to Research Methods*, edited by Jonathan A. Smith: 53–84. London: Sage.
- Erkkilä, Jaakko. 1998. "Musiikkikasvatuksen ja musiikkiterapian yhteisiä rajapintoja." *The Finnish Journal of Music Education* 3 (3): 7–23.
- Finnish National Core Curriculum for Basic Education*. 2004. Helsinki: Finnish National Board of Education.
- Finnish National Core Curriculum for Basic Education*. 2014. Helsinki: Finnish National Board of Education.
- Hairo-Lax, Ulla and Muukkonen, Minna. 2013. "Yläkoulun musiikinopetus nuoren kasvun ja hyvinvoinnin tukena: Musiikkiterapeuttinen näkökulma." *The Finnish Journal of Music Education* 16 (1): 29–46.

- Hirsjärvi, Sirkka and Helena Hurme. 2008. *Tutkimushaastattelu: Teemahaastattelun teoria ja käytäntö*. Helsinki: Gaudeamus.
- Järvelä, Irma. 2006. "Musikaalisuuden monet kasvot." *Duodecim* 122 (23): 2879–2884.
- Juvonen, Antti, Lehtonen, Kimmo and Heikki Ruismäki. 2008. "Milloin meillä oivalleetaan musiikkikasvatuksen merkitys." *Helsingin Sanomat*, June 10.
- Juvonen, Antti, Lehtonen, Kimmo and Heikki Ruismäki. 2016. "Musiikkirajoitteisuus sukupolvien välisenä siirtotapaikkana." *The Finnish Journal of Music Education* 19 (1): 29–42.
- Kalwa, Michael. 1997. *Begegnung mit Musik – Ein Überblick über den Lehrplan des Musikunterrichts an der Waldorfschule*. Stuttgart: Verlag Freies Geistesleben.
- Kosonen, Erja. 2009. "Musiikki koulussa ja koulun jälkeen." In *Musiikkikasvatus: Näkökulmia kasvatukseen, opetukseen ja tutkimukseen*, edited by Jukka Louhivuori, Pirkko Paananen and Lauri Väkevä: 157–170. Vaasa: Suomen Musiikkikasvatusseura.
- Lehtonen, Kimmo. 2004. *Maan korvessa kulkevi...: Johdatus postmoderniin musiikkipedagogiikkaan*. Turku: Turun yliopiston kasvatustieteen laitos.
- Lehtonen, Kimmo and Antti Juvonen. 2009. "Edistääkö musiikkikasvatus hyvinvointia?" *The Finnish Journal of Music Education* 12 (1): 92–104.
- Lindström, Tuuli. 2011. *Pedagogisia merkityksiä koulun musiikkitunneilla perusopetuksen yläluokkien oppilaiden näkökulmasta*. Jyväskylä: Jyväskylän yliopisto.
- Muukkonen, Minna. 2010. "Monipuolisuuden eetos: Musiikin aineenopettajat artikkeloimassa työnsä käytäntöjä." In *Taito- ja taideaineiden oppimistulokset: Raportit ja selvitykset 2011* (11), edited by Sirkka Laitinen and Antti Hilmola: 33–38. Helsinki: Opetushallitus.
- Numminen, Ava. 2005. *Laulutaidottomasta kehittyväksi laulajaksi*. Helsinki: Sibelius Academy.
- Ojala, Juha. 2009. "Mitä musikaalisuus on?" *Duodecim* 125 (23): 2559–2564.
- Paavola, Sami. 2009. Abduktiivinen argumentaatio – hypoteesien hakemisen ja keksimisen välittyneet strategiat. In *Suomalainen argumentaation tutkimus -konferenssi 26. –27.11. 2009*. Turku: Turun yliopisto.
- Punkanen, Marko. 2011. *Improvisational Music Therapy and Perception of Emotions in Music by People with Depression*. Jyväskylä: University of Jyväskylä.
- Rawson, Martyn and Tobias Richter. 2004. *Steinerkoulun kansainvälinen opetussuunnitelma*. Tampere: Steinerpedagogiikan seura ry.
- Riccio, Mark. 2000. "Rudolf Steiner's Impulse in Education: His Unique Organic Method of Thinking and the Waldorf School Ideal." In *Dissertation Abstracts International, Section A: The Humanities and Social Sciences (DAIA)*. University Microfilms International. Ann Arbor: Bell & Howell Information and Learning Company.
- Saaranen-Kauppinen, Anita, Puusniekka, Anna et al. 2006–2009. *KvaliMOTV – Menetelmäopetuksen tietovaranto*. Accessed May 1, 2018. <http://www.fsd.uta.fi/menetelmaopetus/>.
- Saarikallio, Suvi. 2007. *Music as Mood Regulation in Adolescence*. Jyväskylä: University of Jyväskylä.
- Saarikallio, Suvi. 2011. "Mitä musiikki nuorille merkitsee?" In *Taito- ja taideaineiden oppimistulokset: Asiantuntijoiden arviointia*, edited by Sirkka Laitinen and Antti Hilmola: 53–61, Helsinki: Opetushallitus.
- Saarikallio, Suvi and Erkkilä, Jaakko. 2007. "The Role of Music in Adolescents' Mood Regulation." *Psychology of Music* 35 (1): 88–105.
- Stockmeyer, Karl Ernst August. 2001. *Rudolf Steiner's Curriculum for Waldorf Schools*. Dornach: Steiner Waldorf School Fellowship.
- Tervaniemi, Mari. 2009. "Miksi musiikki liikuttaa." *Duodecim* 125 (23): 2579–2582.
- Wünsch, Wolfgang, 1995. *Menschenbildung durch Musik – Der Musikunterricht an der Waldorfschule*. Stuttgart: Verlag Freies Geistesleben.

Ei eksperttejä vaan musiikkia! – Murrosikäisten musiikkikasvatus suomalaisissa steinerkouluissa

Musiikin kuuntelemisella ja aktiivisella toiminnalla sen parissa sekä musiikkiterapian eri muodoilla on osoitettu olevan selvä yhteys ja vaikutus murrosikäisen nuoren kasvuun ja kehitykseen sekä fyysiseen ja psyykkiseen hyvinvointiin. Tarkastelen artikkelissani steinerkoulun musiikkikasvatusta ja tavoitteita suhteessa murrosikäisen oppilaan kehitykseen. Yhtenäiskoulurakenteensa mukaisesti (steinerkoulu on 12-vuotinen yhtenäiskoulu) kaikille yhteinen musiikin opetus jatkuu läpi perusopetus- ja lukiovaiheen. Tutkimukseni kohderyhmän muodostavat yläkouluikäiset, 13–15-vuotiaat nuoret, joiden kohdalla heitä ympäröivän musiikin ja sen tuottamien kokemusten ja elämysten, mutta myös musiikin opetuksen vaikutusta murrosiän psyykkiseen ja fyysiseen kehitykseen on tutkittu paljon viime vuosina.

Perusopetuksessa musiikin opetus on yhteistä kaikille alakouluvaiheessa. Tämän jälkeen musiikkia tarjotaan valinnaisena oppiaineena, johon oppilaat valikoituvat yleensä harrastuneisuuden perusteella. Kuitenkin musiikkikasvatus, erityisesti toiminnallinen musiikkikasvatus on nykyisen tutkimuksen valossa tärkeä ja tarpeellinen kaikille ikäkauden oppilaille heidän kokonaiskehityksensä kannalta. Musiikkikasvatuksen uutena haasteena on siten musiikillisesti valikoitumattomien oppilaiden musiikkisuhteen voimistaminen. Pysin osoittamaan, miten kaikille oppilaille yhteisen musiikkikasvatuksen kautta koettu elämyksellisyys sekä sosiaalinen ja psyykinen toiminta ovat ensiarvoisia tämän herkän murrosiän kehitysvaiheen kannalta ja kuinka koulun musiikkikasvatuksen osallistumiskriteereitä tulisi mahdollisesti arvioida uudelleen näiden tavoitteiden saavuttamiseksi.

Jyrki Honkonen (jjhonkonen@gmail.com) is a musician and music teacher. He has worked in a Waldorf school since 1988. Since 2015 he has worked in a primary school. This article is a part of his forthcoming doctoral dissertation at the University of Jyväskylä.



II

IMPROVISATION WORKSHOPS AND DEVELOPMENT OF MUSICIANSHIP. A STUDY IN A FINNISH WALDORF TEACHER TRAINING COLLEGE

by

Jyrki Honkonen 2020

Finnish Journal of Music Education 2021, 02, 43–56

Reproduced with kind permission by Finnish Society of Research in Arts
Education.

Improvisation Workshops and Development of Musicianship. A Study in a Finnish Waldorf Teacher Training College

Introduction

Observing Waldorf School Music Curriculum

This study focuses on the musical activity and learning processes of adult students in a Waldorf teacher training college in Helsinki. The college in question provides the only training opportunity in Finland to qualify as a Waldorf School¹ class teacher. In addition to the class teacher qualification, the studies include a possibility to deepen the skills in the craft and artistic subjects. The students are free to choose secondary subjects depending on their interest without preceding tests.

Waldorf School² represents a 12-year comprehensive school. Comprehensive school in Waldorf context denotes a coherent curriculum without specific division into primary, secondary and upper secondary schools. Even though this format changed in 1999, when the specific legislation governing Waldorf schools was replaced with the Basic Education Act that unified the Finnish education system's levels, the pedagogical foundation of the curriculum is still identical globally in all Waldorf schools.

The main feature of music education in Waldorf School is the presence of music and musical activity throughout the entire school time. It offers music teachers an opportunity to develop their work in cross-curricular sense and reflect on the impact of music on education's more general goals (Stockmeyer 2001, 166–167). According to the founder of Waldorf pedagogy, Rudolf Steiner (1861–1925), the essence of music education is founded on every child's right to participate in music education during the entire time of school education. According to Steiner, the development of children's musical ability does not follow a uniform pathway; therefore, the teacher has an important task to help every child awaken their musicality (Stockmeyer 1976, 162–170; see also Wunsch 1995, 14–20). Steiner's approach is echoed in the words of Juvonen, Lehtonen, and Ruismäki (2016, 31), who state that 'the sleeping musicality can be awakened by offering substitutive learning experiences to the pupils'.

Partti (2016, 21) presents the idea of variable musicianship, arguing that teacher training needs to develop those tools that would help students develop diverse and creative musicianship. A certain idea of variable musicianship lies at the core of what it means to be a Waldorf School music teacher. At the core of Waldorf teacher training lies a substantial and versatile use of artistic practice, emphasising the development of sensitivity of perception (Snellman-korkeakoulu 2008, 8). In addition, the role of a teacher in Waldorf School is an image of the teacher as an artist whose personal creativity and artistic capacity is the springboard for the development of a creative approach to teaching. The learning process in adult education contains phases, which the teaching has to support: perceiving, inner orientation to resolve, the analytical processing and finally, an individual and creative settling of the issue (Snellman-korkeakoulu 2008, 7).

Remarks on Music Improvisation in Finnish National Core Curriculum

According to Johansen, Holdhus, Larsson and MacGlone (2019) improvisation, in its various forms, has been an integral element of western music throughout its history, and, in recent years, it has been increasingly incorporated in music education (see also Chauhan 2012). Learning to improvise deepens the understanding of musical elements and musicality among learners (Campbell 2009). In the context of Finnish music education, a reference to music improvisation occurred, possibly for the first time, in the Finnish National Core Curriculum for Basic Education (FNCCBE) in 1970, aiming ‘to offer students possibilities for creative expression with the means of music’ (Suomi 2009, 75). However, both the proficiency of music teachers and teachers’ education were not yet ready to address this challenge (Erkkilä 1998). Until 1970, when the first FNCCBE came into effect, music teaching in Finnish schools focused mainly on singing. Notably, playing instruments was virtually non-existent (Kosonen 2012; see also Suomi 2009, 74–78). FNCCBE, for the first time, introduced music as a distinct subject in education.

The Finnish National Board of Education subsumed improvisation as part of music’s educational content into the curriculum in 2004 (FNCCBE 2004, 233–234). Finally, in FNCCBE 2014, creating music with the help of improvisation and composing became an essential working method. However, the curriculum is merely a normative instrument that guides teaching; it is essential that its spirit and orientation are translated into practical classroom work (Vitikka, Krokfors & Hurmerinta 2012). Galey (2015, 3) argues that improvisation contains a structure as a composition does and indeed, improvisation and composing form a conceptual pair in FNCCBE 2014, as, often, compositions emerge from improvisations. However, the concept of improvisation in connection with music making remains undefined in the FNCCBE 2014 and is not, either, subsumed into any specific genre, structure, or form in music. Therefore, we must distinguish between the different qualities of improvisation, the elements and contents of structured and unstructured improvisation. Structured improvisation works are based on a variety of pre-set elements, a predesigned form and connection to a specific style or genre. However, in free improvisation, intuitive musical intentions form the content of the common musical space (Kanellopoulos & Wright 2012, 141–143).

Improvisation, playing, and social activities are essential working methods in Waldorf School music education and therefore in Waldorf School teacher education as well. However, the concept of improvisation in Waldorf education is much broader and comprehensive than that which underpins much music education. Improvisation in Waldorf education lies closer to free improvisation and is an intuitive way of combining and experiencing consciousness, knowledge, social behaviour and emotional development (see Wünsch 1995, 84–97, 141–142; Honkonen 1995, 18–19; Honkonen 2018, 31–44; Rawson & Richter 2004, 217–223). Waldorf education approaches conceptual thinking and definition of a subject via games, playing and exercising where improvisation forms an essential part (Stene 2018). The practice of improvisation at various activity levels provides tools for social working in the school community (Ahlbom 2012). The endeavour towards holistic education has created new directions inside Waldorf pedagogical communities, which exploit improvisation and workshops as a primary system for music education and social working (Ahlbom 2012).

Workshop as a Creative Project

According to the Merriam-Webster dictionary, a workshop is ‘a usually brief intensive educational program for a relatively small group of people that focuses mainly on techniques and skills in a particular field’ (Workshop, 2018). The workshop varies between and with different contents, working spaces, combinations, aims, and tools. It can be goal-oriented,

differently shaped, or based on some other systematic approach. However, a workshop as a working method in Finnish music education has not been actively encouraged until the FNCCBE 2004 and further 2014. In the FNCCBE 2014, improvisation and composing as a means for creative music making play a substantial role. Improvisation and creative music making often rely on workshop-based working methods, in which pupils are divided into sub-groups. This requires new types of skills and practices to be implemented into teacher education (Honkonen 2018). Fortunately, the current music teacher's education practice takes social and people skills into consideration; after the FNCCBE 2014, the variability of music teaching means seems to be widening (FNCCBE 2014, 142–143, 263–267, 422–425).

A workshop provides a variety of tools for teacher education. Collective learning and social interaction form the framework of individual musical action and development. This is closely related to music therapy working methods grounded on improvisational musical dialogue (see, for example, Erkkilä 1998 and Punkanen 2011; Dove 2016), although, of course, without the clinical orientation that music therapy naturally has. However, it can help participants to find their musical self.

Furthermore, it is necessary to distinguish between ordinary co-exercising and workshop acts. Practising with existing compositions is comparable to a usual rehearsal process or preparation for performance while creating new musical material belongs to the workshop category of improvisation and composition (e.g., Partti 2016). Karlsen (2011) believes that musical activity in a group can lead to collective identity experience. According to Karlsen, the cultivation of artistic agency in a group can be one of the best ways to create a basis for collaborative action. This applies well to the workshop. Awareness of the starting level of participants is of the utmost importance when positioning a workshop's objective. The participating group can be coherent or vary according to musical ability. Creating a socially balanced and equal working team demands discernment and proficient knowledge of social behaviour (Hargreaves & North 1999). According to Kairavuori, Karppinen, Poutiainen and Rusanen (2016), processual working strengthens learners' experience and grows the readiness to collaborate and learn from others. Therefore, in the study of artistic and practical subjects, there is a reason to emphasise the importance of the overall process instead of outcome (Kairavuori, Karppinen, Poutiainen & Rusanen 2016, 18).

Aim of the Study

Waldorf pedagogy emphasises each teacher's creative potential as an artist as the foundation of being an educator. Improvisation and workshop-type working methods encourage creative, dialogical action, requiring deep involvement and personal input from each participant. It may be argued that this kind of work is useful for fostering learner's musicianship. However, there is little research that has been done in this direction.

The current study investigates the perceived effects and consequences of improvisation on a learner's personal musical development that result from her/his involvement in a series of workshops. The study approaches the topic from a learner-oriented perspective, understanding musical improvisation as a tool to improve and deepen one's musicianship. A workshop frames a particular communal and social learning environment, in which the collaborative music-making and interaction are possible to execute. This study focuses on observing the participants' reactions and further, on understanding the potential consequences of the emerging emotions. The research aims to illustrate how collective music creating transforms participants' experiences of their musicality. This broader aim is further sub-divided into the following research questions:

1. How do the students perceive and experience music making and learning in the workshops?
2. How does collective music-making influence individual learners' musical activities as a representation of their musicianship?
3. What is the relevance of the workshop as a working method for developing musicianship?

Method

Data were collected from November 2014 to June 2015 during seven workshops at Waldorf School teacher training college in Helsinki. The workshops were part of the student's secondary subject in music, aiming to develop musical activity and skills through improvisation and composition. The participants, two men and eight women, were 25–49 years old. The workshop was offered to the participants as part of their music studies; participation was voluntary, and the process could be interrupted at any moment. The priority of the anonymity of the participants was highly protected; also, the specified comments of the participants later in this paper were revised unidentifiable. The participation was not preceded by testing or demanded foreknowledge. Participants had varied prior experience with music making: two participants had not had any musical activity after upper secondary school, six participants were partly engaged with music making in everyday life, and two participants were studying music more systematically. The research coordinator, however, only knew these remarks. Furthermore, only the relevant assessed information of the data was used for the research.

The working groups formed freely without pre-estimating the students' musical capabilities. Participants were instructed to take notes about their experience, emotions, feelings, and other music-making thoughts before, during, and after the workshops. In every session, a specific issue, with instructions to prepare the performance, was introduced. The participants were asked to associate different places and stories for the foundation of the improvisation. The working groups planned the soundscape, and the presentations varied from structured pieces, similar to composition, to relatively free expression.

Data were collected via the Google Docs platform in the form of an unstructured design, a private memo, aiming to achieve more personal and narrative writings (see, for example, Saaranen-Kauppinen & Puusniekka 2006) and not to cause extra stress or harm. The students were able to process the output and comment on their personal notes during the whole process. The data processing was strictly confidential; only research coordinator did have access to the information. In the text, abbreviations [I1-10] were applied to indicate the participants' sequence; not, however, in any specific order. English translation of the Finnish quotations and transcription are by the author.

Data processing and interpretation of the results followed the principles of phenomenographic analysis (e.g., Marton 1988, 140, 143–151, 153–154; Järvinen & Järvinen 2004, 83–88). After collecting the data, these were studied carefully in order to achieve an overall picture of it. After that, data were reviewed in more detail, to create the sections of different words, phrases and sentences according to participants' expression and researchers' interpretation of the transcription. The sections were summarised into fifteen categories and further, to nine categories in order to analyse the qualitative variation of the ideas in data. These nine categories formed the basis for the emergence of three upper-level description categories, in this study called the main categories. According to Marton (1988, 146–147) in phenomenographic analysis, the main categories, which derive from the earlier defined subcategories, form the outcome of the study. Furthermore, Marton (1986, 35) suggests that 'the different forms of thought are usually described in terms of categories, categories

and organised systems of categories are the most important component of phenomenographic research'. A phenomenographic research strategy focuses on people's experiences, thoughts, and ideas of the surrounding world; certain phenomena are conceptualised by assigning them exact significance or meaning (Järvinen & Järvinen 2004, 83).

Findings

Being Thrown in: Negotiating Insecurity

The first main category, A Workshop and Developing Musicianship, is comprised of three subcategories containing descriptions of experiencing the workshop, readiness for teamwork and concentration on group work (Fig. 1). In general, the stance towards the workshop was mainly positive and curiously expectant:

My learning experience is related to this teacher training issue, anyway. It has been a bit of a different study than what I have ever gone through. From time to time, one feels uncomfortable and begins to ask oneself about the sense of things. Still, something seems to be working. Something that one might not otherwise be able to achieve [I5].

Some comments even contained glowing feedback:

The improvisation on Saturday was absolutely brilliant. We had enough time to use [I2]. The days in February introduced me to the wonderful world of improvisation [I1].

At the beginning of the course, the atmosphere was expectant, with a degree of doubt in one's abilities, as one of the participants later described:

Teamwork on Saturday was challenging, aggravating, but still an educational experience for me. Creating new [music] by taking a group into account and making things together is a challenge for an ordinary person [I1].

After becoming acquainted with improvisation, the mood would likely change to encouraging and partly inspiring:

I realised that my relation to music, listening in the first place, has woken up from a long hibernation. I was missing it: I was playing more, singing more. I was more gracious to myself. Somebody mentioned that this way to learn is somehow so different, sometimes overwhelming. I cannot find any words, only feelings [I6].

Everyone in the group was not familiar with collaborative music creating practices; some of the participants made the acquaintance of their instruments for the first time. Still, after some basic instructions, the groups went bravely on and conducted their assignment successfully. Teamwork was found to be useful, even fun and deemed creative, too:

The result was an achievement. All groups were so proficient in their way [I3]. The team worked well and had much fun creating something new together and even fooling around. Thank you! [I4].

Despite the team's support and a warm and friendly atmosphere, the unfamiliar situation also brought to light critical points of view. Some of the participants found the work challenging:

In the beginning, it was frustrating; it was difficult [I8]. If teamwork is not easy most of the time anyway, composing is even more challenging. Through the difficulties we came, if not as winners, then at least to the finishing line [I5].

The response to the next assignments with more complex improvisation was slightly dubious:

More difficulties were faced when we moved towards composition. How could I express this constructively? It was difficult. [I2]

The notes in the first main category demonstrate that the readiness for teamwork varies widely. Insecurity and trust in one’s musical abilities were found in every note, even if the participant had earlier music experience. As for future class teachers, while teamwork might have been familiar for them, the working environment with instruments might not. It required intense concentration both in their work and in dealing with others.

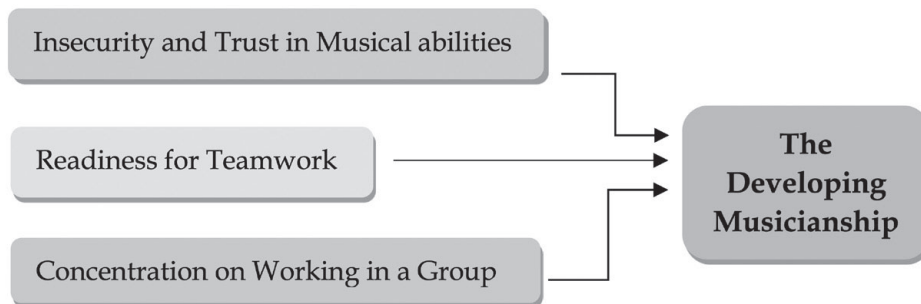


Figure 1. Negotiating Insecurity.

Delving into an Enlightened Musical Experience

The second main category, The Metamorphosis in a Workshop Process, collates the enlightened musical experience to music making and further, the modification of musical activity (see figure 2). Its three subcategories are the following: ambition for ongoing work with music, confidence in the working methods and essential inner experience. These subcategories form further two sequential subcategories: 1) change of attitude towards music and 2) impact on personal action. The participants’ perception indicates that musical action was evolving during the workshop, and excitement was diminishing. Increased belief in one’s artistic capability, in general, created a positive mood and inspired an individual to go forward or even to resume musical activity. As one of the participants stated:

My attitude to music has changed—wider, more permissive, more curious, more experimental—more active [I8].

Another participant had the following to say about the reducing of fear and excitement:

The fear to grab something [an instrument] has decreased although I do not find myself handy at all [I7].

The increased interest in studying an instrument or even taking up new ones is apparent:

In the improvisation on Saturday, I tried the flute after a long time, and it felt lovely and inspiring [I6].

Another participant relates further:

For the first time in my life, it seems possible that I could learn to play several instruments. Not virtuoso, of course, hardly even that well, but it is possible that I could work such sounds out and could create music [I1].

The workshop can offer the participants growing interest and wish to develop further:

Even if I have not been very active playing the instrument, I went for lessons in my free time. I have started to look also for other instruments. For the first time in my life, it feels possible that I could learn to play several instruments [I9].

It is noteworthy that none of the participants added any adverse or negative notes.

Furthermore, participants report that their interest in music in general (i.e., listening to music and attending concerts) seems to have increased:

This study has raised my interest in music, and I pay more attention to the music I hear. I have taken special notice of not only music for violoncello but also older music. I even attended a concert with Renaissance music; it was quite magnificent [I9].

The second category demonstrates growing confidence and trust in work based on personal abilities. Still, the second category's primary outcome seems to be the positive and activating impact on participants' music making with the help of teamwork. It appears reasonable to argue that the experience of creating music within a non-selected group in a workshop can lead to a further desire to work actively with music because the musical background is not the determining factor (see Johansen, Holdhus, Larsson & MacGlone 2019, 3). It allows for the sensing of an affinity for creating music and hence an essential inner experience.

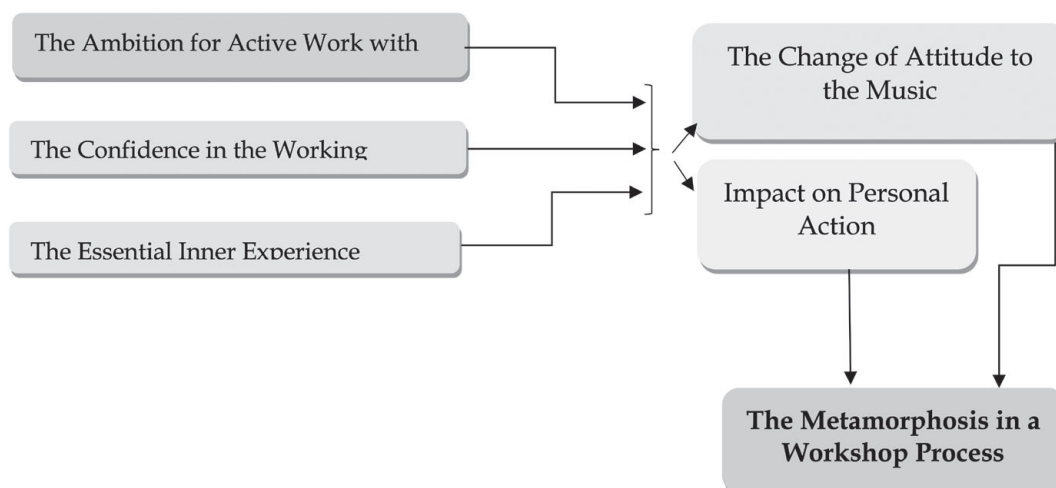


Figure 2. Musical Experience and Workshop Process.

Dealing with Creative Ambiguities

The third main category, The Multiformality of the Teamwork, presents the participants' experiences and aspects in the workshop as a process (Fig. 3). The arguments, as well as the descriptions of the workshop, form three subcategories in this category. If the first main category in this study is labelled as 'being thrown in: negotiating insecurity' and the second as 'an enlightened musical experience', the third main category 'dealing with creative ambiguities' contains a partly contradictory summary of the workshop itself. Experiencing creative musical processes does not correlate with means and structure, together with social collaboration or teamwork. The musical starting point can likely cause uncertainty or insecurity. However, the data of this enquiry does not support that idea. The participants expressed this openly:

The power is in the music; we all have the music and rhythm in our body, doing things together and meeting all you people! What else can I say? I can hardly wait for the next time [I9].

I remember the group improvisation in the first place: In the beginning, it seemed to lead nowhere, but luckily one of the team members said that it usually takes about half an hour before the group will find the mutual tune [I3].

Moreover, it happened that after about half an hour, something sprang up [I2].

Altogether, the participants did not take a stand on to the musical abilities of the individual participants. The dynamic and ambience of the teamwork seem to be determined instead. One of the participants described the team process as follows:

Everyone had their ideas about how the word [tone?] should sound, and the listening was missing for a long time in our team. However, then the time came to present our exercise, and we did work up something quite different, still functional. Wonderful [I8].

She continued:

I did learn a lot about myself and my relationship to social situations [I8].

Besides, the team members noticed the dynamics in social behaviour and motivation. One of the participants commented on the motivation as follows:

It is a pity if part of the team has the feeling that there is not enough commitment to the study. One needs, of course, humour after a long working or studying week, but one must also have the right attitude for the teamwork [I4].

Another participant commented:

'feel extremely frustrated if the team does not have a collective commitment to the study [I7].

The motivation was noticed quite strongly and seemed to be a significant observation of the critical views. The teamwork dynamics seem to tolerate the different starting level and musical abilities when the team member has a virile attitude to the work. From accomplished to a novice, the inner sentiment seems to carry out the work if the team's balance is correct and accepted.

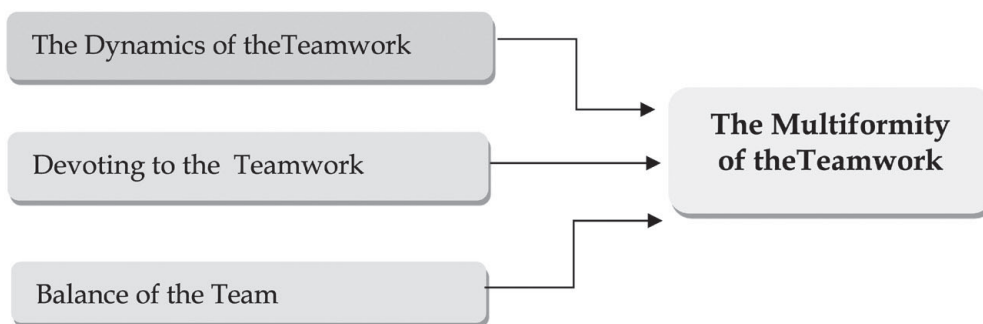


Fig. 3 The Multiformity of the Teamwork

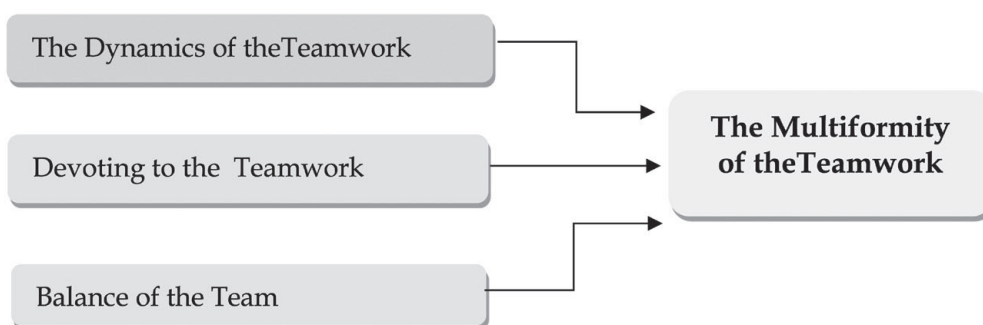


Figure 3. The Multiformity of the Teamwork.

The participants' notes indicate that during the workshop, musical activity was evolving and excitement diminishing. According to the participants' notes, at the beginning of the workshop, the excitement was influenced by music making, partly even in a preventive mode. After the circumstance became familiar, the participants were encouraged to work more open and actively. Therefore, it seems that an increased belief in one's artistic capability creates a positive mood and inspires one to move forward or even to resume musical activity. The increased interest in studying an instrument or even starting a new one is noticeable.

Furthermore, the interest in music in general (i.e., listening to music and attending concerts) seems to have increased. The data indicate that regardless of one's starting level, a learner-oriented individual can benefit from teamwork in a heterogeneous group. Still, the primary outcome from all categories seems to be a positive and activating impact on participants' relation to music making with the help of teamwork. It appears reasonable to argue that the experience of creating music within an indiscriminate team can lead to a further desire to work actively with music.

Discussion

A changing world induces changes in the musical agency; therefore, music education requires variability and wide-ranging flexibility, the ability to move between different musical worlds and thoughts (Johansen, Holdhus, Larsson & MacGlone 2019, 5–7). Karlsen views the one-sided concentration on musical outcomes as problematic and suggests revising the old music education paradigm (Karlsen 2011). The relation to music and music creating is

changing, not least because of intensive digitalisation, which enables various means for this activity (Kosonen 2009). Endowment or aptitude is now involved in music production only as a component in a myriad of different skills. It means changes both in music making and creating in general and a reassessment of the sentiment regarding the approach to music (see, for example, Green 2017, 61–66, Dove 2016; Kanellopoulos & Wright 2012, 146–147).

The results of this study provide insight into how an improvisation workshop can function as a process of developing one's musicality, particularly in a group of participants that do not necessarily enter the activity as holding an identity of a musician. The findings bring out the potential of this working method in fostering sensitive negotiation of one's insecurity, the supporting role of being motivated to work together, and the shared experiences' capacity to renew individual perceptions on one's musicality and creative potential.

The results of this study also highlight the complexity of workshops. Thus, developing and improving the workshop's substance as a working method seems necessary so that it could be a more substantial part of music teacher training and further, could benefit music education in schools. If we observe the guidelines of the FNCCBE 2014, which instruct teachers to take a personal and individual music experience into account and guide the students towards creativity in music, we must understand how improvisation and composing, act in vital roles in this evolution (see Johansen, Holdhus, Larsson & MacGlone 2019, 2–4). According to MacDonald and Wilson (2014), improvisation plays an increasingly essential role in the development of musical agency; therefore, more in-depth reference to work on improvisation in music education is needed (see also Johansen, Holdhus, Larsson & MacGlone, 2019, 3–4; Kanellopoulos & Wright 2012, 146–147). Furthermore, working within a guided team can draw to the surface one's hidden or even repressed musicality, as the results in this paper indicate.

An important observation made during the study was the increased interest in instrument handling among the participants and a readiness to start from the beginning or renew the relationship with music. The capacity of a short workshop to be transformative in terms of one's fundamental attitude towards music suggests that strong, effective and personal experiences during an improvisation workshop may lead to longer-lasting, even to lifelong interests to music, music making and music creating. Improvisation and workshop do naturally not form the only element of FNCCBE 2014, and essential elements include aspects such as music listening, moving with the music and cross-cultural work. However, both improvisation and workshop have, as a method, a long tradition and knowledge in Waldorf education, particularly emphasising the potential of this type of action in supporting the students' discovery of their creative potential. Elements of improvisation in Waldorf education (experiencing consciousness, knowledge, social behaviour and emotional development), as mentioned earlier, may represent working contents, which in the context of free improvisation, could benefit the aims of creative music producing stated in FNCCBE 2014.

According to the Finnish Innovation Fund Sitra (2019), 'Finland needs a lifelong learning policy where the development of skills and competencies is a long-term investment and a source of wellbeing'. Although this statement refers primarily to developing resources in working life, it also emphasises lifelong learning as a source of wellbeing. Recent research has demonstrated that music can act as a vital resource for mood regulation, health and wellbeing, and self-identity management (see, for example, Hargreaves & North 1999; Macdonald, Kreutz & Mitchell 2012; Saarikallio & Erkkilä 2007). This study suggests that free improvisation as a workshop content can lead to an intense experience of making music and further, to the development of a new or reassessed relation to music. Therefore, it is necessary to create educational environments and prospects in which these properties can develop further. ■

Notes

[1] In this study, the designation of Waldorf School is used as a general term of Waldorf Schools worldwide. The term is not pointing to any specific school.

[2] There are 24 Waldorf Schools in Finland and total 1092 schools in 64 countries (Freunde der Erziehungskunst Rudolf Steiner, 2019).

References

Ahlbom, P. 2012. Lernen wie die Kinder. Erziehungskunst.
<https://www.erziehungskunst.de/artikel/lernen-wie-die-kinder/>

Chauhan, Y. 2012. Improvisation - music. In Y. Chauhan (Ed.) The Editors of Encyclopaedia Britannica.
<https://www.britannica.com/art/improvisation-music>

Dove, D. 2016. The Music Is the Pedagogy. In A. Heble & M. Laver (Eds.) Improvisation and Music Education: Beyond the Classroom. London: Routledge, 183–197. <https://ebookcentral.proquest.com/lib/jyvaskyla-ebooks/detail.action?docID=4415659>

Erkkilä, J. 1998. Musiikkikasvatuksen ja musiikkiterapian yhteisiä rajapintoja. The Finnish Journal of Music Education 3, 3, 7–23.

The Finnish Innovation Fund Sitra. 2019. <https://www.sitra.fi/en/topics/lifelong-learning>.

Finnish National Board of Education. 2004. Perusopetuksen opetussuunnitelman perusteet 2004 [National Core Curriculum of Basic Education 2004]. http://www.oph.fi/download/139848_pops_web.pdf

Finnish National Board of Education. 2014. Perusopetuksen opetussuunnitelman perusteet 2014 [National Core Curriculum of Basic Education 2014]. http://www.oph.fi/download/163777_perusopetuksen_opetussuunnitelman_perusteet_2014.pdf

Freunde der Erziehungskunst Rudolf Steiner. 2019. <https://www.freunde-waldorf.de/>

Galey, D. T. 2015. Improvisation: The History of Unplanned Notes in Structured Music. The Research and Scholarship Symposium. 25. http://digitalcommons.cedarville.edu/research_scholarship_symposium/2016/podium_presentations/25

Green, L. 2017. Music, Informal Learning and the School: a New Classroom Pedagogy. London: Routledge. <https://ebookcentral.proquest.com/lib/jyvaskyla-ebooks/detail.action?docID=446440>

Hargreaves, D. J. & North, A. C. 1999. The Functions of Music in Everyday Life: Redefining the Social in Music Psychology. Psychology of Music 27, 71–83.

Honkonen, J. 1995. Musiikissa yksilö luo sosiaalisuutta. In Y. Mäenpää & M. Taskinen (Eds.) Kasvatuksen taide. Helsinki: Steinerpedagogiikan seura ry, 18–19.

Honkonen, J. 2018. Not Experts – But Music. Musiikki 1, 31–44.

Johansen, G. G., Holdhus, K., Larsson, C. & MacGlone, U. 2019. Expanding the Space for Improvisation Pedagogy in Music. In G.G. Johansen, K. Holdhus, C. Larsson & U. MacGlone (Eds.) *Expanding the Space for Improvisation Pedagogy in Music: a Transdisciplinary Approach*. London: Routledge, 1–14.

Juvonen, A., Lehtonen, K. & Ruismäki, H. 2016. Musiikkirajoitteisuus sukupolvien välisenä siirtotaakkana. *The Finnish Journal of Music Education* 19, 29–42.

Järvinen, P. & Järvinen, A. 2004. *Tutkimustyön metodeista*. Tampere: Opinpajan kirja, 83– 88.

Kairavuori, S., Karppinen, S., Poutiainen, A. & Rusanen, L. 2016. ImproStory – Sosiaalinen improvisointi ja tarinallisuus taito- ja taideaineissa. Synnyt: taidekasvatuksen tiedonala 1, 1–20. <https://wiki.aalto.fi/download/attachments/115749417/Nimill%C3%A4%20ImproStory%20%20Sosiaalinen%20improvisointi%20ja%20tarinallisuus.pdf?version=3&modificationDate=1474034404530&api=v2>

Kalwa, M. 1997. *Begegnung mit Musik – Ein Überblick über den Lehrplan des Musikunterrichts an der Waldorfschule*. Stuttgart: Verlag Freies Geistesleben.

Kanellopoulos, P. & Wright, R. 2012. Improvisation as an Informal Music Learning Process: Implications for Teacher Education. In S. Karlsen & L. Väkevä (Eds.) *Future Prospects for Music Education. Corroborating Informal Learning Pedagogy*. Newcastle upon Tyne: Cambridge Scholars Publishing, 129–157.

Karlsen, S. 2011. Using Musical Agency as a Lens: Researching Music Education from the Angle of Experience. *Research Studies in Music Education* 33, 2, 107–121.

Kosonen, E. 2009. Musiikki koulussa ja koulun jälkeen. In J. Louhivuori, P. Paananen & L. Väkevä (Eds.) *Musiikkikasvatus: Näkökulmia kasvatukseen, opetukseen ja tutkimukseen*. Helsinki: Suomen Musiikkikasvatusseura, 157–170.

Kosonen, E. 2012. Kansakoulunopettajat kulttuurikasvattajina – Seminaarien musiikinopetus kansakoulun laulunopetuksen esikuvana. In *Suomen kouluhistoriallisen seuran vuosikirja 2012 – Opettaja yhteiskunnallisena vaikuttajana*. Helsinki: Suomen kouluhistoriallinen seura, 69–91.

Ladano, K. 2016. Free Improvisation and Performance Anxiety in Musicians. In A. Heble & M. Laver (Eds.) *Improvisation and Music Education: Beyond the Classroom*. London: Routledge, 47–59. <https://ebookcentral.proquest.com/lib/jyvaskyla-ebooks/detail.action?docID=4415659>

Macdonald, R. & Wilson, G. 2014. Musical Improvisation and Health: a Review. *Psychology of Well-Being: Theory, Research and Practice* 4:20. <https://doi.org/10.1186/s13612-014-0020-9>

Macdonald, R., Kreutz, G. & Mitchell, L. 2012. What is Music, Health, and Wellbeing and Why is it Important? *Music, Health, and Wellbeing*. <https://doi.org/10.1093/acprof:oso/9780199586974.003.0001>

Marton, F. 1986. Phenomenography – A Research Approach to Investigating Different Understandings of Reality. *Journal of Thought* 21, 3, 28–49. <http://www.jstor.org/stable/42589189>

Marton, F. 2001. Phenomenography: A Research Approach to Investigating Different Understandings of Reality. In R.R. Sherman & R.B. Webb (Eds.) *Qualitative Research in Education: Focus and Methods*. London and New York: Routledge Falmer, 140–160.

- Partti, H.** 2016. Muuttuva muusikkous koulun musiikinopetuksessa. *The Finnish Journal of Music Education* 19, 8-28.
- Punkanen, M.** 2011. *Improvisational Music Therapy and Perception of Emotions in Music by People with Depression*. Jyväskylä: University of Jyväskylä.
- Rawson, M. & Richter, T.** 2004. *Steinerkoulun kansainvälinen opetussuunnitelma*. Tampereen Yliopistopaino. Tampere: Steinerpedagogiikan seura ry.
- Saaranen-Kauppinen, A. & Puusniekka, A.** 2006. *KvaliMOTV-Menetelmäopetuksen tietovaranto*. Yhteiskuntatieteellinen tietoarkisto. <http://www.fsd.uta.fi/menetelmaopetus/>.
- Saarikallio, S. & Erkkilä, J.** 2007. The Role of Music in Adolescents' Mood Regulation. *Psychology of Music* 35, 88-105.
- Snellman-korkeakoulu.** 2008. *Opetussuunnitelma*. Snellman-korkeakoulu.fi/opetussuunnitelma.
- Stene, M.** 2018. The Musical Risk of Education. A Qualitative Study of Music Teaching in a Waldorf School. *Research on Steiner Education* 9, 1, 43-58.
- Suomi, H.** 2009. Musiikkikasvatus – näkökulmia kasvatukseen, opetukseen ja tutkimukseen. In J. Louhivuori, P. Paananen & L. Väkevä (Eds.), *Musiikkikasvatus: Näkökulmia kasvatukseen, opetukseen ja tutkimukseen*. Helsinki: Suomen Musiikkikasvatusseura, 67-89.
- Vitikka E., Krokfors L. & Hurmerinta E.** 2012. The Finnish National Core Curriculum. In H. Niemi, A. Toom & A. Kallioniemi (Eds.) *Miracle of Education*. Rotterdam: Sense publishers, 83-96. <https://doi.org/10.1007/978-94-6091-811-7>
- Workshop – Definition of Workshop by Merriam.Webster.** 2018. <https://www.merriam-webster.com/dictionary/workshop>.

Abstrakti

Improvisation Workshops and Development of Musicianship. A Study in a Finnish Waldorf Teacher Training College

Artikkelissa tutkitaan steinerkoulun luokanopettajiksi valmistuvien opiskelijoiden näkemyksiä ja kokemuksia improvisaatio- ja sävellystyöpajatoiminnasta musiikin opetuksessa. Aineiston hankinta suoritettiin opiskelijoiden workshop-tyyppisellä kurssilla, jonka avulla saatiin materiaalia työpajatyöskentelyn vaikutuksista ja sosiaalisesta merkityksestä. Tutkimuksen keskiössä oli opiskelijoiden kokemus yhteisöllisen musiikin luomisprosessin vaikutuksesta omaan musiikilliseen kehitykseen. Artikkelissa tarkastellaan vapaan improvisaation ja musiikin omakohtaisen tuottamisen merkitystä musiikin kokemisen ja uuden musiikkisuhteen kontekstissa. Tulosten perusteella voidaan todeta, että musiikin parissa toimiminen tuottaa positiivista latausta mielialan sääntelyyn ja sosiaaliseen kanssakäymiseen. Kokemus mahdollisuudesta tuottaa musiikkia omaehtoisesti saattaa johtaa edelleen musiikin kehittämiseen elinikäisen oppimisen työväliseksi. Tutkimuksen tulosten perusteella on perusteltua ehdottaa, että improvisaation, säveltämisen ja työpajatyöskentelyn tulisi sisältyä keskeisinä työskentelymuotoina yhä vahvemmin sekä opetussuunnitelman perusteisiin että paikallisten musiikin opetussuunnitelmien sisältöön. ■

Avaintermit: Steinerpedagogiikka, opetussuunnitelman perusteet, workshop, improvisaatio, elinikäinen oppiminen



III

STUDENTS' EXPERIENCES OF EXTENDED SYLLABUS IN MUSIC. A SURVEY STUDY WITH 8-GRADERS IN FINNISH COMPREHENSIVE SCHOOL

by

Jyrki Honkonen and Suvi Saarikallio 2021

Submitted

Request a copy from the author