

Roots, current trends and future challenges in music education in Finnish schools

This article concentrates on the music education in Finnish schools, especially the latest reforms of national curriculum for basic education and teacher education. In order to understand the present situation and to plan for the future it is important to know something about the Finnish school system and how it has developed. A brief historical survey of the development of music teaching in the Finnish school is first introduced. After that the current trends in Finnish music education are examined through the tasks and values of music in the new national core curriculum of basic education. Music education in upper secondary schools, music institutes and teacher education is also reviewed. Finally, future challenges in music education in Finnish schools and teacher education are discussed.

Music is studied on every level of Finnish education (see Figure1 and 2). Comprehensive school provides a nine-year educational programme for all school-age children, beginning at the age of seven. Post-comprehensive education is given in upper secondary schools (approx. three years, ending in the matriculation examination) and vocational schools (two to three years, leading to basic professional qualifications). Higher education is provided by 20 universities and 32 polytechnics. Every other Finn has completed post-comprehensive school education and 14 per cent have a university degree or equivalent. (read more: <http://www.minedu.fi/minedu/education/>)

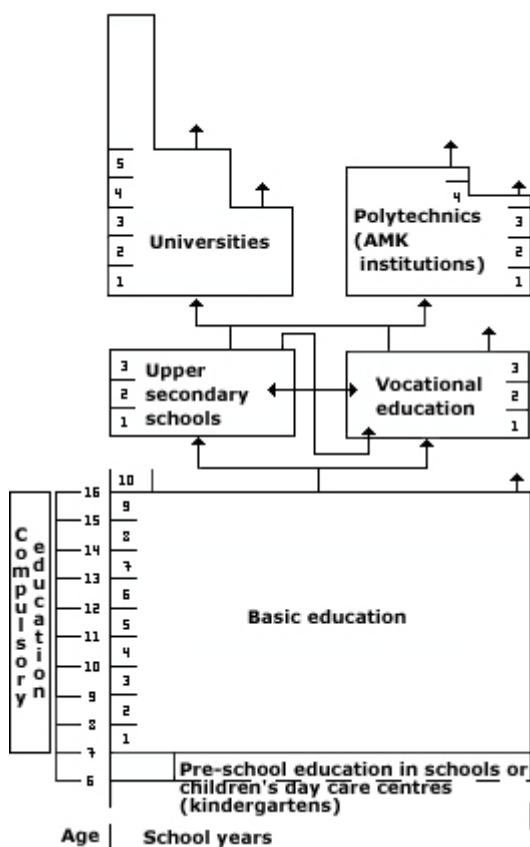


Figure1. Finnish education system chart

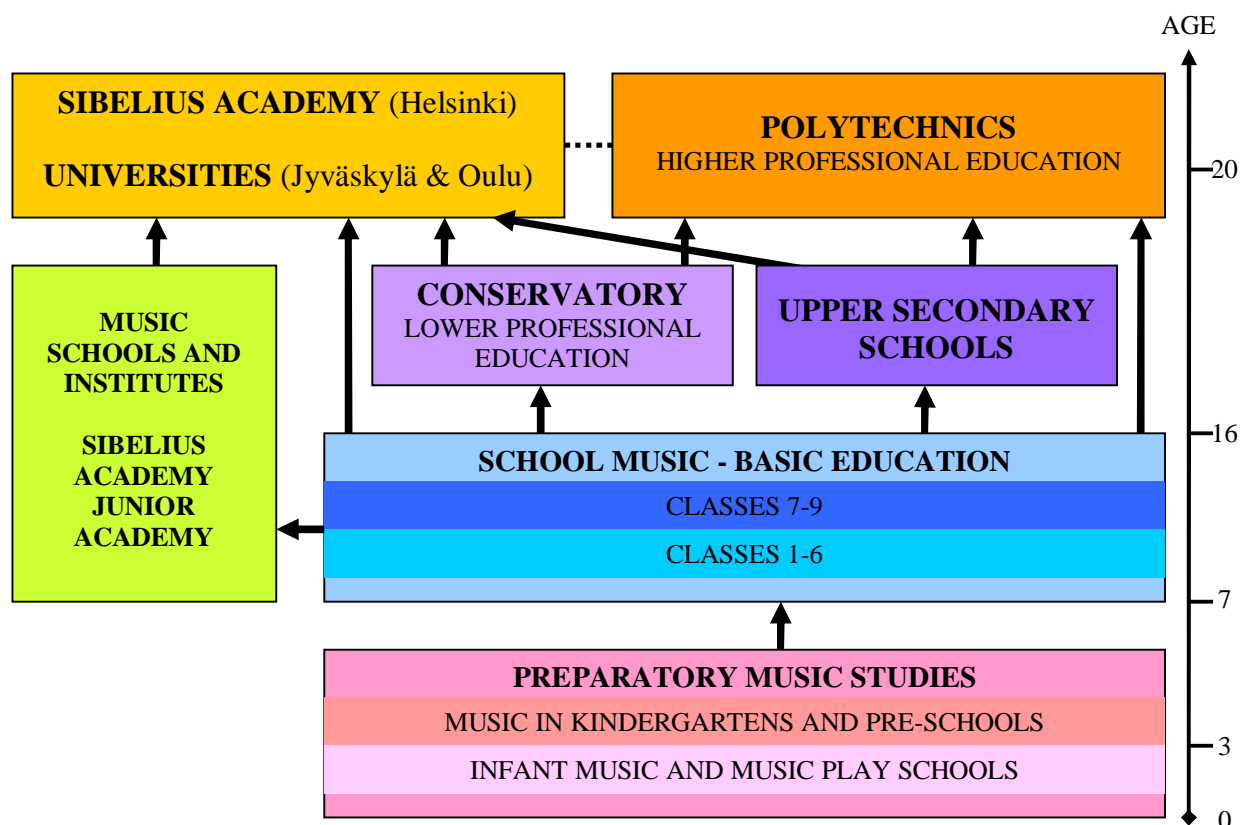


Figure 2. Finnish music education system chart

Finnish music schools and institutions are planned mostly as in the Baltic States. A child learns to play musical instruments first at a music school, and after graduating from it with good marks usually at the age of fifteen, he/she may go to a music institute. Later best students may continue professional music studies at the Sibelius Academy. Teaching at municipal music institutes is concentrated almost exclusively on classical music, but nowadays there are more and more commercial music schools in addition which teach popular music (Anttila 2005, 7).

A historical survey of music education in Finnish schools

Music (singing) has been an important subject in a history of Finnish school education and the music pedagogy has been developed combining Finnish tradition to new European trends. The Finnish elementary or folk school system was founded in the 1860's. Before that time there had been grammar schools, open to a select few children and maintained by the church mainly to educate the clergy. Music was one of the central disciplines in the schools run by the church. For example, the school statute of 1571, the first of its kind in the kingdom of Sweden-Finland, mentions only three compulsory disciplines: Latin, religion and choral music. There was one singing lesson every day. There was an obvious practical reason for the importance of singing in the curriculum, too: the pupils had to assist in church music performances at divine services. Schoolboys also sang and played for money, collecting funds for both their school and their own maintenance until the end of the 17th century. Later the status of music declined as other disciplines

gained importance. In the school statute of 1693 singing was defined as a practical subject (as opposed to an academic or theoretical one and so of inferior importance). But music was an important subject still in 18th-century curriculum; there were daily music classes, and schools even maintained small orchestras. The appreciation of music in the secondary school declined markedly during the 19th century (Partanen 2006; see Hyvönen et al. 2000).

Partanen (2006) stresses the importance of music in the first curriculums of the Finnish folk school system. The organisation of Finnish public education began in the 1850's on the order of Tsar Alexander II. Church music was accordingly given a central place in the plans alongside religion, writing and arithmetic. Uno Cygnaeus, the father of the Finnish folk school, also placed great importance on music. Likewise J. V. Snellman, the leader of the national awakening, and Elias Lönnrot, who compiled the national epos Kalevala, recognised the importance of music. Not surprisingly, Lönnrot wanted the traditional instrument, the kantele, to be played in the folk school (Partanen 2006).

The Kantele was forgotten for a long period in music education in Finnish schools, but a renewed interest in Finnish folk music and Kalevala-style singing probably originated in Kaustinen, where the first Finnish Folk Music Festival took place in 1968. Professor Martti Pokela worked hard to establish folk music in the Sibelius Academy, and in music teacher education, from 1970-1980. Nowadays, we can say that Finnish folk music has come to stay in our music, culture and education. The kantele is now used both in a traditional and modern way. An electronic 5-string kantele has been developed and the kantele sound is heard not only in Finnish folk music, but also in arrangements of world music and other music styles (Ruokonen 2003).

According to Partanen (2006) the pragmatic views on the objectives and contents of education are by no means new in the Finnish school. It is an interesting question whether it was the strong new interest in instrumental music that degraded the status of school music. Instrumental music was largely held to be secular while vocal music was sacred. On the other hand, the organ was becoming increasingly common, making church singers less prominent. As soon as music was no longer immediately necessary, it was pushed aside. Music was taught in girls' schools more than others; perhaps it was permissible for young ladies to sing and play, but prospective civil servants had no use for such skills. In other words, art education was no longer very highly valued. Until the 1960s it was common for music to be taught at secondary schools only in the two or at most three lowest grades. An illustrative example is that when the pedagogical education of teachers was reformed in the 19th century music teachers were left outside. The private Helsinki Music Institute, which later became the Sibelius-Academy, began the education of singing teachers as late as 1921. Until then teachers responsible for musical education had been trained in variable ways. (Partanen 2006.)

The organisation of folk-school education naturally meant that teacher training had to be organized as well and the role of music education was important in the first teacher training institutes. According to Snellman, prospective teachers should *"have an ear for music, sing and at least modestly play the violin"* and Uno Cygnaeus agreed. The first teacher training institute was founded in Jyväskylä; it became a cradle of fine musical life, so much so that the entire musical culture of the town centred around the institute. The first music lecturer, E. A. Hagfors, gave choral singing a central position; he composed a great deal of choral music himself. His work was continued by P. J. Hannikainen with equal success. The university-level teacher education began in the 1930s with two-year programmes, again first in Jyväskylä. After the war additional teacher training seminars were established in Helsinki and Oulu, and during the decade 1949-59 intensive supplementary training was provided for those who were already working in the teaching profession. These supplementary training courses did give allot amount of time to music, too, but not quite so much as

the 4-6-year programmes of the teacher training colleges did. Partanen (2006) writes that throughout the history of folk-school teacher seminars music played a central role in the curriculum, and musical skills carried a great deal of weight in entrance examinations. The importance of music education in class teacher education was high until 1970s when class teacher education as a master of education degree started at the university level throughout the country.

Music had some sort of place in the curriculum of both the elementary or folk school and the secondary school before the comprehensive school was introduced in the early 1970s. Those who went to the secondary school usually did so after four years in the folk school. Others completed the 7-8 year folk school and then continued at a vocational school or went to work. Most of those who completed the secondary school and passed the final examinations chose academic careers. Folk-school teachers had studied at teacher training institutes, while the subject teachers of secondary schools had an academic education behind them. All folk-school grades and the first 1-3 secondary school grades had 1-2 weekly hours of music including some voluntary music clubs or instrumental music lessons. There was a serious shortage of qualified music teachers, because most schools were too small to afford a specific music teacher's post. Earlier times folk school teachers especially in the countryside, easily became central figures in the musical life of the local community. However, this was not the case in every locality, and in some places music teaching was provided by those who were poorly trained. Thus, music classes were usually given by unqualified teachers, which by no means improved the status of music as a school subject. (Partanen 2006). In this respect the situation today is changed and nowadays we have the opposite problem with a great number of classified music teachers, but a small number of music lessons in the school curriculum.

The Act on Basic Education came into force in August 1970, and it was implemented gradually, beginning from the north of Finland. The new system not only involved a structural change, but also a thorough reform of curricular contents, which became an ongoing process; the reform that is presently underway is the third "wave" of reform during the past two decades. As regards the curriculum in music, the keyword now is variety. Music classes used to be called 'singing lessons', but this term was officially dropped, and, alongside vocal music, increased importance is now placed on instrumental music, listening to musical performance, physical expression and various other forms of creative work. The designers of the comprehensive school drew attention to the importance of art education for a pupil's personal development. Counsellor Marja Linnankivi from the National Board of General Education together with Liisa Tenkku, Music Lecturer and Ellen Urho, Dean of Sibelius Academy developed in a remarkable way the basis of Finnish school music pedagogy and emphasised that a pupil's personal practise and creative expression will develop a positive attitude and an interest in music that will last for life. Erkki Pohjola and Inkeri Simola-Isaksson must be mentioned for their roles in developing Finnish school music education especially through singing and movement.

The philosophical perspectives behind current music education in Finnish schools

The importance of music as a mediator of values and ideologies should be clear to everyone: music has served the Christian faith as well as fascism and the labour movement. Patriotic music programmes have helped Finnish people to uphold their national identity through the most difficult times. In the new national core curriculum for basic education music is a part of arts. Arts education concerns visual arts, music, handicraft, dance, theatre, drama, sports (physical exercise), and literature. These are usually taught in Finnish schools. Other forms of art like cinematography or

architecture are seldom taught at school although they can belong in the curriculum as integrative subjects. The whole concept of arts as well as arts education has many meanings and connections and is not easy to define precisely.

The subjects mentioned are being taught at school based on a long tradition of education, different philosophic points of view, changing educational focuses, different social factors, and humanistic, commercial, competitive or utilitarian points of view. The arts have both individual and wider social and cultural meanings. They may lead the way to understanding the human thought, thinking, emotions and deepest feelings. The value and position of different arts in an individual's mind may vary, widely. The modern idea of arts education includes the notion of every human being's right to experience the arts, - a right to feel, react to, experience or make arts (Karttinen & Viitanen 2000). Philosophic discussion about the essentials and focuses of art and arts education in connection with its many manifestations occurs in many forums. For example Shusterman (2003) has written about the gap between theoretical and pragmatic approaches in arts education. Many of the core conceptions and points of view are equal, opposite or competing with each other (Elliot 1995; Regelski 1996; 1998; Swanwick 1994; Reimer 2000; Sloboda & Davidson 1996). These different background philosophies are embodied in the teaching and learning processes of individual teachers either knowingly or unconsciously. Much research has been done about the development of a single learner and his or her experiences; this is quite typical in post-modern Society. Eisner (1999) is critical of the research which shows art education courses to help the learning of other subjects. According to him these courses may not have developed skills, but certain attitudes which enable risk taking and hard work. He says that what is needed is a theory which connects art experiences to success at school. Eisner sees art subjects as valuable to general life, not only as an instrument to help to learn other subjects. As a whole, there is too little retrospective research being done about art subjects at school. Most research concentrates on in students' perspectives of their high school experience (Certo & Cauley, and Chaftin 2003; Marks 2000; Cothran & Ennis 2000; Osterman 2000). In Finland especially Heidi Westerlund and Lauri Väkevä have studied the philosophy of music education in recent years. Westerlund (2003) has studied the aesthetic experience in praxial music education and according to her studies, music education as a part of aesthetic education involves horizons where it creates continuity in experience and community that did not physically pre-exist. Väkevä (2004) has studied the meaning of aesthetics and arts education in Dewey's naturalistic pragmatism and according to his study the recent readings of Dewey's work suggest important links between his pedagogy and aesthetics. According to Väkevä (2004) in the framework of Dewey's naturalistic pragmatism, art education has two crucial functions, first to work out the possibilities of aesthetic expression and perception in a pragmatic process of learning by doing, and second to point out the paradigmatic moments of meaning making in the best of art. To the philosophers of music education, Dewey's philosophy can open up a new critical horizon where both aesthetic and praxial outlooks can meet in the experimental terms of naturalistic pragmatism. Deweyan pragmatism and thoughts about aesthetics in arts and integrative education can be seen also as a basis of the new Finnish national core curriculum.

Juvonen and Ruismäki (2005a) have studied the artistic experience. They have analysed student teachers' first and strongest arts experiences, students' own starting points and the influence of earlier opportunities they were provided when they were younger. According to Ruismäki and Tereska (2004) and Ruismäki and Juvonen (2006), it is important to explore student's school experiences and their impressions of the quality of their childhood experiences. This kind of research is important for a number of reasons - not least to enable reflection on the arts education the students are offered within their training programmes. But there are other views too. Gregory

(2005) suggests, that the impact of education reform over the past 15 years has not always been intentional. The cycle of the National Curriculum is now “coming of age” as students in training were themselves taught using this framework. What lessons can we learn? Have we successfully built on previous opportunities or are there built in flaws? Are there implications for the experiences we should provide for young children? Does the reality in schools and early settings match the rhetoric of the Foundation Stage curriculum?

Wide international interest has occurred in school environments and learning when Finland once again came first in the OECD’s latest PISA study of learning results among 15-year olds, with high performances in mathematics, science, mother tongue and problem-solving (<http://www.jyu.fi/ktl/pisa/index.html>). Maybe PISA-type research should be broadened to include art subjects.

Music in basic education and upper-secondary school today

The new legislation on education in 1998 removed the earlier administrative division between primary and secondary level in comprehensive school. The year 2000 brought pre-school education as a legal right for every Finnish child as a starting point for basic education.

Before comprehensive school, children may participate in one year of preschool education, mainly provided by social authorities in day-care centres. According to the Basic Education Act, provision of preschool education is an obligation on the local authorities and a right for families since August 2001. Preschool education for 6-year-olds comprises a minimum of 700 hours per year and it is free of charge. Children attending preschool education still have a subjective right to day-care. About 96 percent of the age group participate in preschool education and the participation rate is growing. The objective of preschool education as part of early childhood education and care is to improve children's learning conditions and to safeguard a sufficient level of equal opportunities for education throughout the country. The National Board of Education has confirmed that the Core Curriculum for Preschool Education 2000 is to be observed until further notice. The education provider shall prepare and approve a curriculum for education in compliance with the provisions of the Core Curriculum. The quality of education is evaluated at national and local levels.

Basic Education means the general education provided for each age group in its entirety. It is intended for children from seven to sixteen years of age, and its completion in comprehensive school takes nine years. In 2000, there were 65,000 seven-year-olds. After completing comprehensive school, pupils have fulfilled their compulsory education.

The objective of basic education is to support pupils’ growth towards ethically responsible membership in society, and to provide them with the knowledge and skills necessary in life. The instruction shall promote equality in society and the pupils’ abilities to participate in education and to otherwise develop themselves during their lives (Basic Education Act 628/1998).

In preschool education music is a part of arts and culture education. The educational environment in preschool is very holistic and music is integrated to thematic learning. Music education in preschool forms a basis for subject studies in compulsory school and the same kind of integrative and holistic learning as in preschool is also highlighted in the new national core curriculum of 1st -2nd grades of basic education.

The basic education syllabus includes at least the following subjects: mother tongue and literature

(Finnish or Swedish), the other national language (Swedish or Finnish), foreign languages, environmental studies, civics, religion or ethics, history, social studies, mathematics, physics, chemistry, biology, geography, physical education, music, visual arts, craft and home economics. The broad national objectives and the allocation of teaching time to instruction in different subjects and subject groups and to pupil counselling are decided by the Government. The National Board of Education decides on the objectives and core contents of instruction by confirming the core curriculum. Based on these, each provider of education prepares the local basic education curriculum.

The number of weekly music hours of basic education depends on the school. The minimum in grades 1 to 6 is a total of 6 week-hours, i.e., 1 hour per week per year. Schools are free to decide on the number of weekly hours in any subject, within certain limits. Music classes, which start at grade 3, usually provide four hours per week of music teaching. Grades 7 to 9 usually only have one week-hour of compulsory music teaching, mostly given in the 7th grade, after which music becomes an elective subject. In upper-secondary school, at least one 38-hour course in music is given to all students, after which students may choose to continue to study music.

Contemporary school music can justly be described as culturally rich; pupils are introduced as wide of a variety of music as possible. The aims defined for the basic education emphasise developing positive attitudes, raising an interest, learning to listen, the training of skills, and interacting through music. One of the central cross-curricular subjects, both in the comprehensive and upper secondary school, is education for international understanding. Music is a very useful tool for learning about, understanding and accepting other cultures. This is why music classes sing, play and dance in the styles of different countries and continents. The so-called ethno-musicological approach helps pupils to understand their own culture, history and other societies through music. The music curriculum also covers the basics of music theory. One important aim is that theory is learnt as far as possible through live performance. The music that children and young adults appreciate outside school is also given serious attention. It is played, live or recorded, and sung in class. Opportunities for instrumental performance are arranged as far as at all possible in these days of large teaching groups. At least guitars, percussion instruments, electric keyboard instruments and computers used for music are now fairly common in comprehensive and upper-secondary schools.

The statutes governing upper secondary schools were thoroughly reformed in 1998. The Ministry of Education grants licences to organise general upper-secondary education. A provider of education can be a municipality, federation of municipalities or private organisation. Formerly, the provision of general upper secondary education was regulated by decisions concerning student places, but this principle was abolished in 1993 and the number of student places was allotted according to local needs. The average number of students in one upper-secondary school is 250.

Since 1982, instruction in upper-secondary schools has been divided into courses, each consisting of about 38 lessons. The school year is usually divided into five or six periods. A separate timetable is drawn up for each period, concentrating on certain subjects. Students' progress and the composition of teaching groups thus depend on the students' choice of courses. Consequently, year classes have been abolished in all upper-secondary schools, which now function without fixed forms.

Upper-secondary school studies consist of compulsory, special sated and applied courses. All students must complete the compulsory courses, music is one of them. Schools must provide specialisation courses; for students to choose from and music is one of the optional subjects. Each student is responsible for completing a sufficient number of courses. Applied courses may be either further studies in subjects already studied or other subjects. The provision of these courses can be decided independently by each school. They can also be offered in co-operation with other educational institutions, such as vocational or music institutions.

The matriculation examination concluding upper-secondary school studies is drawn up nationally, and there is a centralised body to check its individual tests according to uniform criteria. There are four compulsory tests in the matriculation examination: mother tongue, the other national language, foreign language and either mathematics or a general studies test. There is no special maturation test in music, but during upper-secondary school it is possible to qualify for a school diploma in music or other arts and in the maturation examination musical knowledge might be useful in general studies or even mother tongue language tests. In addition, candidates may voluntarily take optional tests. Tests are arranged each spring and autumn, and candidates may complete the examination either entirely in one examination period or in parts within a maximum of three different examination periods.

Pupils' orientation to work, on-the-job training or fixed-term studies at workplaces have nowadays been included as a regular element of education in initial vocational programmes and polytechnic degree programmes. Moreover, pupils in comprehensive and upper secondary schools may also include workplace guidance periods in their studies also concerning cultural and musical working environments. Universities promote their graduates' placement in work by means of guidance and counselling services and by increasing students' practical training and co-operation with cultural and economic life.

The tasks of music instruction in the new national core curriculum for basic education

Finnish comprehensive schools have just started their plans for the new curriculum. The national core curriculum is the national framework on the basis of which the local curriculum is formulated. The final assessment criteria for conforming to the new core curriculum (valid from January 16, 2004 until further notice) will be introduced at the end of 2006-07. The basis of the new core curriculum is Finnish culture, which has developed in interaction with indigenous, Nordic and European Cultures. According to the National Core Curriculum for Basic Education (2004), its basic values are human rights, equality, democracy and diversity, preservation of environmental viability and endorsement of multiculturalism. Music education is a meaningful resource for instruction in the new curriculum where special national and local attributes, national languages (Finnish and Swedish), two national churches, the Sami as an indigenous people and national minorities as well as the arrival people from other countries must be taken into consideration.

In the curriculum, basic education forms an integral whole. The objectives and core contents of the instruction are defined in the national core curriculum by subject or subject group for segments falling between curricular transition points conforming to the distributions of lesson hours in Government Decree 2001. For the subject group of arts, crafts and physical education the objectives, core contents, descriptions of good performance and criteria for final assessment have been formulated for minimum numbers of lessons on a subject-by-subject basis. This is

problematic because it seems now that in many schools the numbers of these lessons remains at a minimum for several reasons, usually financial.

According to the Government Decree (2001) on the general national objective and distribution of lesson hours in basic education (see Figure 3) there is at least one hour per week of music from the first to the seventh grade and after that it is voluntary. This means that there are 3, 15 percent music lessons of the pupils' minimum number of all lessons in basic school grades (1 - 9) and 12,5 percent music lessons of the pupils' minimum number of all the arts lessons (music, visual arts, crafts) and physical education in basic school grades (1 - 9). Basic music education takes place during grades 1-7 and is given during grades 1-6 mainly by class-room teachers and only during the 7th grade and after that in voluntary courses and in general upper-secondary schools by music teachers. There are also 13 hours of optional subjects that may be arts education, but it depends up on the local school curriculum (see Figure 3).

The task of music instruction in the new core curriculum is based on a socio-cultural view of education; also the Elliot's (2000) philosophical basis of paraxial music education can be seen in the pedagogical tasks. According to the new national core curriculum (2004) the main aims of music education are to help the pupils find their own objects of interest in music, to encourage them to engage in musical activity, to give them means of expressing themselves musically, and to support their overall growth. Music education helps pupils to understand that music is tied to the time and situation, it is culturally and socially variable and has a different kind of meaning for different people at changing times.

The new national core curriculum emphasises that meaningful experiences are gained through active making of and listening to music for understanding and conceptualising it. Musical skills are developed through practise and repetition. Musical activities also develop pupils' social skills, constructive criticism, acceptance and appreciation of diversity of skills and cultures. The curriculum utilizes new technology and media in music education. In core contents of grades 1 - 4 there are natural exercises for voice, a repertoire of songs and singing exercises that prepare pupils for singing in parts; exercises that prepare the pupils for playing together, using rhythm, melodic and harmonic instruments and their bodies as instruments; listening exercises with a variety of music; composing and improvising; studying the basic concepts of music – rhythm, melody, harmony, dynamics, tonal colour and form – in conjunction with music making, listening, movement and composing; vocal and instrumental repertoires and listening selections of Finnish music and music from other countries and cultures of different eras and musical genres. The description of a good performance in music is given at the end of fourth grade. During grades 1 - 4 music education is given in a holistic way through playful, integrated activities. Through music education the pupils experience various sound worlds and music; instruction encourages them in self-expression and creativeness. For the description of good performance at the end of fourth grade the aims are that the pupils will know how to use their voices so that they can do the following: sing in unison with others; make out the basic beat of a piece of music so that they are able to participate in instrumental practise and play their instruments with others; master a repertoire of songs, some of them by heart; know how to invent their own musical solutions using sound, movement, rhythm or melody; recognise music they hear and express their listening experiences using movement, images or words and know how to act as members of a music-making group, taking the group's other members into account (National Core Curriculum for Basic Education 2004).

From the 5th to the 9th grades the musical world and musical experiences are analysed in more depth and the aim of the music instruction is that the pupils learn to use musical concepts and notation in conjunction with listening to and playing music. One of the objectives is to build pupils' creative

relationship with music and to understand its expressive possibilities through improvising and composing. Thus pupils deepen their understanding and knowledge of music's elements. Pupils learn to examine and evaluate various sound environments critically (media education in music). In core contents of grades 5 – 9, pupils deepen their vocal expression by single- and multiple-voiced repertoire of different styles and genres; part of the repertoire commits to memory. Pupils also develop their skills for playing instruments together, they listen and analyse diverse music selections from local and foreign cultures. They develop their own musical ideas by improvising, arranging and composing, using sound, song, instruments, movement and musical technology in very holistic ways. The final assessment criteria for good performance in music is given for a grade of 8 when the pupils participate in group singing and know how to sing and follow a melody line and with correct rhythm; master the basic technique of some rhythm, melody, or harmony instrument so as to be able to play in an ensemble; while listening to music make observations about it and present justified esthetic opinions about the music heard; know how to listen to both their own music and music produced by others, so as to be able to make music together with others; recognize and distinguish different genres of music and music of different eras and cultures; know the most important Finnish music and musical culture; know how to use musical concepts in conjunction with active making of and listening to music, and know how to use the elements of music as building materials to creatively develop their own musical ideas (National Core Curriculum for Basic Education 2004).

Music has a specific role also in special education and the therapeutic role of music is indisputable in music education. Finnish music teachers and therapists Kaarlo Uusitalo and Markku Kaikkonen have developed the figurenotes-method for the needs of special education in music. This method is a valuable tool for reading notation easily also in preschool pedagogy and basic education and it has been adapted to new learning material of comprehensive school music education and instrumental pedagogy. According to Vikman's (2001) research results the figurenotes-method makes possible individualized teaching and the findings of individual meanings in music; figurenotes make learning easier and provide teaching with new opportunities to perceive notation and musical forms or to develop motor coordination with special class pupils.

To summarise the new national core curriculum we can say that the aims of music instruction in comprehensive school first support the development of the pupil's musical thinking and aesthetic and cultural awareness, and secondly create the musical learning environment in which pupils can develop their own musical expression and social musical activities in praxis.

Music classes

In Finnish primary schools it is possible to study in special music classes; in some schools they start from the first grade, but most often pupils are selected through a musical ability test after two years of study in a primary school. Music classes are included in normal comprehensive schools and they are part of basic education with extra music lessons in curriculum from 3rd-9th grades. Music classes are important for Finnish schools; first they bring a living music culture into normal school life and festivals of the calendar year, and secondly they are wonderful learning environments for musically gifted pupils with choirs, orchestras and further musical studies.

According to Partanen (2006) singing formed the core of music education in music classes, especially in the early decades. This involved sight-singing following the Hungarian Kodály method. Almost all leading Finnish children's and youth choirs are somehow connected with music

classes. Pupils in music classes receive instrument tuition at music institutes or from private teachers, and currently it is common that a communal music institute co-operates with the music classes organising for example music theory or instrumental classes at school after a normal school day. Various joint projects between orchestras, opera companies and composers, on the one hand, and music class schools and even regular schools, on the other, have also become more popular in recent years. This has led to large-scale productions such as musicals being mounted all over Finland. Music classes have also encountered some opposition. Especially in sparsely populated areas, 'normal' classes complain that the best pupils are siphoned off; it has been observed that pupils in music classes perform better than average in other subjects, too. Whether this is due to their better faculties of concentration (which music study helps to develop) or their home background (educated parents are the most likely to have their children undertake music studies) is an interesting question that would warrant scientific study. Hans Günther Bastian's (2000) research in Germany showed the importance of extra-curricular music in primary school for the general development of a child. The results of his study showed that extra music lessons improve both children's cognitive and socio-emotional development.

Ruokonen (2005b) examined music class students in Finland. The aims and research problems of this case study were firstly to find out how pupils themselves describe and reflect on their learning in a music class after one year of study, and secondly to find out from these descriptions some of the motivational aspects which seem to be important for these 9-year-old children. The research methods used were qualitative analyses of children's narratives and group interviews. Also their classroom teacher and a music school teacher were interviewed. Both the written essays and group interviews showed that 9-10-year-old children are able to write and reflect on their learning in a music class. In their narratives they told why music is important or meaningful for them, they described their experiences studying in a music class, their learning, their successes, their challenges and their future study plans. During group interviews the same themes were involved, but the environmental focus was more prominent; they described the role of their families, teachers or class-mates and even places in their learning. All the pupils of this music class had positive relationships to music. For them the value of music was mostly pleasure. Their narratives and interviews showed that they wanted to listen, study and perform music just because it was inherently enjoyable for them.

Referring to Deci's (2000) motivation theory these students give an impression of intrinsic motivation and goal attainment in music at the beginning of their studies. Interviews and narratives of these 9-10-year-old music class pupils show that children are motivated to study in such a special class. Their motivation to study music seems to be in connection with their high self-esteem and positive experiences of presenting and practising music. They described their learning environments aspects positively; families were described as supportive and teachers had motivated them to study at their own individual level and made it possible with suitable arrangements. Co-operation between the primary school and the music school was a positive motivation as it saved time and enabled familiar place to work. The atmosphere of the class was supportive and children enjoyed practical music-making together in a choir and an orchestra. Children were able to reflect on their learning and goals in music. This case study shows that music classes are needed in primary schools to educate musically gifted children and to cherish Finnish cultural tradition and its aesthetic-pedagogical forms in a school world. Recently, music educators in Finland have been concerned about the reduction of music lessons for all children in every curriculum change. This case study is a good example of a co-operative and well-organised curriculum in music, which could be an example for all primary schools and classes, not only special classes (Ruokonen 2005).

At the moment, there are some 530 music classes in comprehensive schools, with some 14,000 pupils receiving enhanced music education. At the upper-secondary level, ten schools specialize in music. The network of music institutes in Finland evolved without an overall plan; institutes have been founded wherever there was demand. At the moment, there are some 150 music institutes, with a total of about 50,000 students. There are also numerous private music schools, particularly music playschools. Finland has eleven conservatories and the Sibelius Academy provides higher education in music. The extensive network of music institutes in Finland has given Finland an exceptionally receptive audience, since the majority of families have personal experience of making music, either with instruments or by singing in a choir (Partanen 2006). Unfortunately at the same time the democratic idea 'music belongs to everyone' is missing in the curriculum of basic education and classroom teacher education.

Music institutes and conservatoires

In Finland there is a publicly financed network of music institutes, which is seen as one basis for the country's successful music life today. However, the history of this system is short. When the law of government subsidy for music institutes came into force in 1969, there were only ten (10) institutes receiving aid. Today, about forty years later the corresponding number is 89; furthermore there are private institutes, so altogether there are about 150 (see Heino & Ojala 1998, 11). Not only children in large cities have had an opportunity to study: but children in small towns have also had the same opportunity as well. There are professional music teachers all over the country, because the wide network of music institutes. (Hyvönen & Hirvonen & Hyry 2000.)

The music institutes are intended mainly for school-age children (7-18 years), although some students start even earlier. However there are often departments also for adults (especially singers) and music kindergartens for pre-school children. In 1995, there were 36 000 instrumentalists studying in music institutes altogether, which is 2.6% of the whole age group (6-25 years) (Musiikkioppilaitostyöryhmän muistio 1997, 2, 16; Heimonen 2002). The most popular instrument is the piano; more than third of the students were pianists in 1997 (Hyvönen & Hirvonen & Hyry 2000; Heino & Ojala 1998, 21-22).

Education in music institutes is based on the Law of Basic Education in Arts, which defines target-oriented music education and gives competence to gravitate to professional education. Besides that, music education should offer completions to self-expression (Laki 633/1998). Usually every institute has its own curriculum, which has been planned on the basis of guidelines given by the National Board of Education. For example, pedagogical methods can be planned quite freely in every institute (Musiikkioppilaitostyöryhmän muistio 1997, 2). In the questionnaire distributed in 1997, music institutes were asked for their "action ideas". Besides official plans they mentioned positive attitude to music, loving music, arousing life-long music interest, pupil-centred action, psychic welfare or special regional needs (Hyvönen & Hirvonen & Hyry 2000; Heino & Ojala 1998, 14-15).

According to Tuovila's (2003) study about music school pupil's, the collaboration between the child, parents and music teachers as well as teaching methods promotes a child's musical self esteem, group participation and initiative. Also Maijala's (2003) research on highly talented musicians stresses the same background components. When parents and music teachers believed in the abilities of a young musician at the beginning, the musician's own musical self-conception improved during the educational process and later it became a part of the musician's self-concept (Maijala 2003).

There are two levels in the music institutes. Pupils at the basic level have been chosen mainly through examination. The basic level takes 8-10 years. After the basic level, pupils can continue at the upper level for about four years (Heino & Ojala 1998, 40-42). At both levels students take examinations, which become progressively more difficult. Students usually attend lessons once a week. The teacher has a basic role in guiding her/his students through the course program. The role of instrument teachers cannot be overestimated. They must choose challenging programmes and create a relationship with the student and maintain a pleasant and enthusiastic atmosphere during the lessons. These features are important especially at the beginning of the pupil's studies. In most cases there is an important instrument teacher as the key person behind the decision to choose music as a profession (Hyvönen & Hirvonen & Hyry 2000; e.g. Bloom 1985; Ruismäki 1991, 1996; Hirvonen 2000; Kosonen 2001; Hyry 2001; Broman-Kananen 2005).

On the other hand it is interesting to perceive the results which Huhtanen (2004) found when studying educated women's (N=13) experiences becoming piano teachers. In this investigation becoming a piano teacher appears as an experience of *ending up*. The process is prolonged partly because the education primarily qualifies performers and pianists. Becoming a piano teacher is not viewed as attractive because of the low estimation of teaching children with more or less fluctuating motivation. One central aim in Huhtanen's (2004) study is to enlarge the reserve of the cultural stories about professional musicians by giving more visibility to the experiences of piano teachers.

Generalists and specialists teaching music in Finland

Teaching groups in basic education are formed according to year classes. During the first six years, music instruction is usually given by the generalist, a class teacher, who teaches all or most subjects. Instruction in the three highest forms is given by a specialist, a music teacher. Basic education also includes pupil counselling and, if necessary, special education. In the new curriculum integrative studies at all levels invite teachers to co-operate with others or with cultural institutions or museums during integrative learning themes or projects. According to Holt (1997), the generalist as arts teacher is better during early childhood and the first school years because of the child's holistic development. If generalists teach arts, teacher education and in-service training must *develop the vision of valuing the arts* education in their curriculum and plans more than they do now.

According to Jaakkola's (1998) study there are great differences in the quality of music education especially during grades 1-6 of basic education due to the education of a teacher. At the lower stage the requirement is that the schools have class teachers with sufficient music studies in their degree. According to Jaakkola (1998), the training of classroom teachers today does not provide sufficient training to teach arts in years 1 to 6 of comprehensive school. The main problems were financial, such as the lack of music lessons (especially during upper grades), musical instruments and room, or in-service-training (concerning especially class teachers).

Ruokonen and Sintonen (2005) wrote about music education as cultural education among students in class teacher education. They examined the class teacher education student's thinking about music and cultural education. Class teacher education students include music education as a part of cultural education. Among students there seems to be significant interest towards music education, and more widely, cultural education. From their point of view, with music education a teacher could help students to learn about different cultures and strengthen their own cultural identity. According to Ruokonen and Sintonen (2005) class teacher students value music as the most important subject in the following five areas: musical self expression and personal emotional growth; social skills;

psychomotor skills and cultural and creative growth. The writers emphasize the need for experimental learning in school music education, as well as the importance of understanding culture as a lively, evolving process.

The Sibelius Academy is the only university-level music institute in Finland. It is maintained by the Finnish Government. The degree programmes are: Performing Arts (with seven instrument groups), Jazz Music, Folk Music, Church Music, Music Education, Music Technology, Vocal Music, Orchestra and Choir Conducting, Composition and Theory of Music, and the two-year Arts Management degree programme. The Universities of Oulu (see Ruismäki 2004; Juvonen, & Ruismäki, 2005b; Ruismäki & Juvonen 2005) and Jyväskylä also offer degree programmes in music education, qualifying students mainly to teach music in comprehensive school, upper secondary school and adult education. The purpose of these degree programmes is to produce qualified music teachers for northern Finland and sparsely populated regions (Partanen 2006; see Juvonen & Anttila 2005).

Music Teacher's Job Satisfaction

Ruismäki (1991) investigated job satisfaction, professional self-concept and career choice motives of music teachers in his dissertation thesis. 72 percent of the upper level comprehensive school teachers were satisfied or very satisfied with their work (N=163). Job satisfaction factors explained 50% of the overall satisfaction variance. The best explanatory factors were undisturbed working conditions, the work load and the enthusiasm and interest of pupils. Comparisons between upper-level comprehensive school teachers with different educational backgrounds revealed that the music teachers who graduated from special education programmes showed the most satisfaction with the most sub sectors. They expressed the most satisfaction through such statements as "ability to get along with the pupils" and "the chance to do independent work". This group could also make the best use of its abilities and skills in instruction. Some of the factors that caused dissatisfaction were the number of lessons, the difficulty of providing diversified instruction and salary vs. educational competence.

Music teachers' (N=116) contentment with work was examined through questions concerning the advantages and disadvantages of their work. The most significant advantage of music teachers' work the experience of motivating pupils. According to Ruismäki's (1991) results music teachers reported that youngsters were eager to practise music by singing and music making in various ways; also reported that music is a valuable tool in general education as it motivates and educates the pupils with social and emotional problems. Music teachers reported also that choir and orchestra education satisfies them and brings joy to the work mostly because concerts and other performances motivate pupils as well as teachers to do their best. Music teachers valued the freedom and independence in their work which gave them opportunities for variety and creative resolutions concerning planning and the contents of their educational work, Also according to Ruohotie (1980, 104) the teachers of music and physical education are most motivated to schoolwork. The objectives of the curriculum permit more freedom and independence to a music teacher compared with a mathematics teacher. The interaction with pupils and fellow-workers, as well as the co-operation with homes were reported as the advantages of the work of music teachers. Working hours, holidays and opportunities for in-service training were meaningful for music teachers. Teaching in music classes was also mentioned as an inspiring part of music teaching work (see Table 1).

Table 1. The advantages of the music teacher's work

	1.	2.	3.	Total
Pupil's motivation	22%	15	7	44
	23F	15	6	44
Independence and creativity, freedom and variety	21	16	8	45
	22	16	7	45
Working with young people, interaction with pupils	20	13	12	45
	21	13	10	44
Choir and orchestra work	10	12	7	29
	10	12	6	28
Positive feedback	9	11	15	35
	9	11	12	32
Music classes (musically gifted pupils)	5	0	0	5
	5	0	0	5
Working hours and holidays	4	6	6	16
	4	6	5	15
Self-development	2	4	10	16
	2	4	9	14
Significance of fellow workers	1	4	11	16
	1	4	9	14
Salary	1	2	1	4
	1	2	1	4
Co-operation between school and home	0	1	5	6
	0	1	4	5
Other	5	14	17	36
	5	14	14	33

The disadvantages of the work were obvious in the questionnaires (see Table 2). The extremely large groups, the lack of music lessons in the curriculum and problems with the social behaviour of pupils were the most significant disadvantages of music teaching in the schools. There were also shortages of musical instruments, materials and proper classrooms. Although Ruismäki did his research 15 years ago the results were found later (Heino 1998, Jaakkola 1998, Siponen 2005). From this it can be concluded that the Finnish education system and conditions at school level concerning music teaching change slowly.

Table 2. The disadvantages of the music teacher's work

	1.	2.	3.	Total
Large groups	17%	11	4	32
	19F	12	4	35

Number of lessons	15	10	13	38
	17	11	8	27
Discipline problems	15	2	9	26
	17	2	8	27
Equipment	8	12	7	27
	9	13	6	28
Inefficient classrooms	7	1	5	13
	8	1	5	14
Impractical timetable	6	10	5	21
	7	10	5	16
Heterogeneous pupils	5	6	5	16
	5	6	5	16
Salary	4	2	1	7
	4	2	1	7
Unrealistic curriculum	2	2	7	11
	2	2	6	10
Difficulties in motivation	2	5	3	10
	2	5	3	10
Position of music at schools	2	4	2	8
	2	4	2	8
Lack of teaching materials	1	10	8	19
	1	10	7	18
Commercial music	1	3	2	6
	1	3	2	6
Other	15	22	27	64
	16	23	25	64

According to Hyvönen (2000) there are four challenging areas of arts education for strengthening the position of arts education in our society. Firstly, the co-operation with schools and teacher education should be developed so that they have more real contact with each other. Secondly, the development of arts education contents according to the requirements of the time is impossible because of the systematic decrease of the contact lessons in the curriculum concerning the arts. The musical skills needed in the work of class teacher are developed during many years and because the arts education of compulsory schools and upper elementary schools is usually on the lowest level (except music classes) the skills of class teachers in arts are very heterogeneous. This is why the artistic skills should be required in the selection of new class teacher students. Thirdly, there is a great difference between classroom teachers and subject teachers concerning musical skills. In music teachers' education there has been both quantitative and qualitative positive development, but in class room education at universities the development of arts education has been negative.

Artistic performances have had little or no understanding or status at science-based universities because of the lack of arts education departments (Erkkilä 2003; Hyvönen 2000).

Ruismäki and Juvonen (2005) created and tested a model which includes (kindergarten teacher's) art educator's working contentment, meaningfulness of work and work enjoyment – broadly speaking wellbeing at work in connection with happiness at work. The model was originally developed to describe music teachers' job satisfaction (Ruismäki 1991, 277).

The model includes three basic elements which are in continuous interaction. Of these elements the most important are (1) "balance between the conscious self and the ideal self"; (2) "Motivation towards teaching and learning", and (3) "intensive, functional (operational) relationship with music". The third element was focused and sharpened in analysing the data to "a close and positive relationship with some art subject".

The contentment model was built based on earlier research results and on researchers' ideas. The model is based on motivation theories, professional self-concept and self-efficacy research (Ruismäki 1991; Juvonen 2000; Eccles and Wigfield 2002). The new model is connected with many different research areas on a conceptualistic level (see Hidi & Renninger & Krapp 2004). The elements are self-conception, self-efficacy (e.g., Bandura 1977; Pajares 1997; Welch 1995; Pajares & Schunk 2001), motivation, orientation, mastery of skills, meaningfulness at work, satisfaction at work, balance between conscious self and ideal self, self-appreciation, the control of life and, broadly-speaking, general welfare in life. Oreck's research (2002) amongst American teachers showed that of all personal characteristics self-image and self-efficacy were most strongly connected to using arts in teaching.

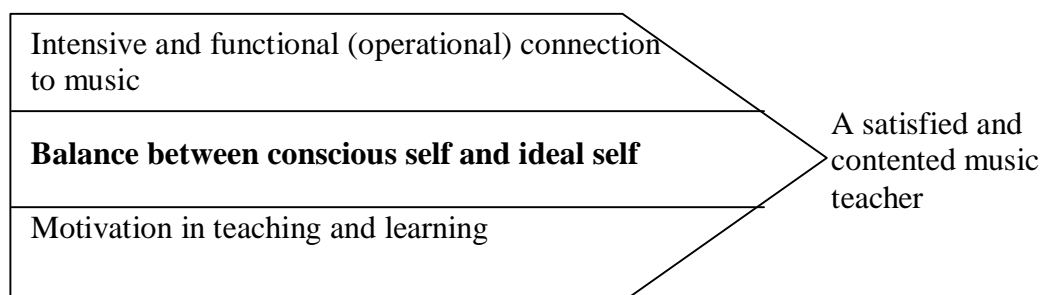


Figure 4. Model of work contentment of music teachers.

Hopefully the ideal self concept and the conscious self-concept balance each other. In that situation a music teacher feels that she/he is exactly what she/he wants to be. Motivation in teaching and learning is good and the music teacher has a close, intense functional relationship with music which is also important to the young pupils. To feel contented in work as an art educator, the music teacher needs all three components mentioned – none may be missing either. The balance in self-concept area forms a solid base to meaningful music education. When balance is reached, the music teacher has strong self-respect, self-confidence and high self-esteem. If one wants to develop oneself as a teacher, one must have a clear vision about the desired new self – which means the direction of ambition. The full balance between the ideal self and the conscious self can hardly to be found before one accepts oneself (see Figure 3).

One can always develop, but at the same time one must remember that no one is perfect.

This balance alone is not enough; there must also be the interest in teaching and learning connected with the relationship to music. If two out of three elements are realised, a music teacher may feel her/his work meaningful and enjoy a work. Motivation to learn is vital in the work of every teacher no matter the level at which the teaching takes place. In a music teacher's work the interest towards teaching is strongest when work is experienced as a vocation, a purpose in life and a mission associated with the self-concept. Motivation in learning emphasises interest towards a small child's learning processes and one's own and also towards learning as a whole phenomenon. Personal learning processes highlight a music teacher's desire to follow the processes in the field of education and research together with the passion to develop oneself as a teacher. All this is closely connected with reflection on one's own teaching work and developing one's own consciousness and awareness.

By functional, we mean in this context the music teacher's interest, activity and ability (example taken from music) to play instruments, sing or participate in musical achievements like group or orchestra music playing, choir singing, making recordings and listening to them. This interest is evident also in the willingness to develop one's own skills in creating music or performing it either alone or together with other people. If the relationship in music is intense and functional the music teacher has the potential to feel satisfaction and enjoyment in her/his work (Ruismäki 1996). In figure number 4 the straight lines between the elements, in actuality; remind rather wavy lines as the weight and meaning of the elements keeps changing in different times despite the comparative stability.

The main task of the education of music teachers is to support up the three elements mentioned. Education must help a music teacher student find the balance in the self-concept areas, to develop her/his personality as a teacher, to develop the values and the interests towards different areas of art. This should be done by raising the student teacher's level of consciousness through self reflection. Naturally the aim of education must also be to improve a student's knowledge and everyday skills (see Younger et al. 2004). When a music teacher knows the justifications of the decisions, she/he can understand them and also is able to situate them in a larger context. That is, when she/he is also able to theoretically understand and master the subject area. Besides institutional education (formal schooling and teacher training) self-education also plays a very important role in finding the balance between the three elements mentioned.

The arrow model proved to work quite well to help to understand and analyze a music teacher's action in the central areas connected to work well-being. Another way to describe the "intensive and operational relationship in music" might be "a close and positive attitude to music".

For developing the job satisfaction of music teachers the co-operative plans between schools, music institutes, kindergartens, workers' evening schools, people's colleges or regular choirs should be developed. Co-operative integration would be satisfactory for many reasons; first, the natural co-operation between different schools and music institutes creates a more powerful field for music education. The integrative co-operation and combined functions in official duty are also economically effective and personally safer for a music teacher. Music teachers' education (Master of Arts level) provides a vast competence in different areas of music education. This integrative solution would alleviate the shortage of music teachers in basic education especially in small municipalities. This would also motivate students to study music and during first years of a teacher's career there could also be a flexible lesson plan and in-service training to help new teachers adjust to school life.

One person cannot have all possible skills, and that is why cooperation between working personnel is important. Also meaningfulness and feeling succeeded at work come closer to us. It is through

own motivation and feelings of succeeding a music teacher can feel satisfaction about her work. Being a satisfied music teacher helps the whole society in music teacher's work together, make the children happy learners and helps them start a good life (see White 1990).

Future challenges of teacher education concerning musical studies

Increasing diversity is a current trend in Finnish society and schools. There have been significant changes in the mass communication systems and in international co-operation as a part of Finnish membership in the European Union and other global developments. Schools need to face these changes and music education offers one extremely good forum to bring pupils' feelings of insecurity, problems of attention and concentration, and needs for intercultural communication or new technology in action. Music education in schools has an important task in the process of educating pupils not only in musical skills, but also in the acceptance of diversity. One trend in Finnish society in recent years has been decentralisation of administration. In education more power has been delegated to local levels so that they can create their own curriculum and learning environments more effectively (Kohonen & Niemi 1996, 26). This flexibility is not always good for local music education although it can benefit local administrators in basic schools or even at the university level. The decision makers need to have more understanding of the power of music at different educational levels to make decisions to increase the teaching of music. Arts and crafts have a long tradition in the primary and secondary curricula. In Finland, children can also study different forms of art outside the school in a system provided by the education authorities. Music is especially well-liked, but excellent work is being done in such as art forms as well: children's and young people's art schools are increasingly popular. There are special institutes that cater for children and young people, where they go for one or two lessons a week after school.

Early music education is one of the future challenges Finnish music education. According to Ruokonen's (2005a) research on the learning environments of Estonian and Finnish gifted children, the positive factors in developing both musical skills and a child's interest in music and musical activities are first the encouragement of parents and shared, musically interactive moments with important people such as parents and first teachers and playful music education even as early as age three. Also according to Ruismäki and Tereska (2004) the most important influence in encouraging a child to play a musical instrument proved to be the learning environment, the playing of family members or access to a number of instruments. This research result proved the importance of early childhood musical experiences through a significant correlation with the individual's musical progress and his or her self-concept in music and personality even as an adult. According to Ruokonen (2005a) many children are multi-gifted and their environment has a significant influence on their motivation and hobbies, so the preschool as learning environment and child's early development deserves more thorough investigation in research into the complex phenomenon of giftedness. Children need encouragement and rewards that reinforce creative thinking, behaviours and imagination. Also Fredrikson (1994) and Kukkamäki (2002) emphasise the meaning of early childhood experiences in developing musical enculturation and singing. Kukkamäki (2002) was the first in the world to develop the Suzuki-method of early singing.

The Finnish Board of Education authorised an evaluation of arts education in Finnish schools, as well as music education; they were evaluated by sending questionnaires to schools, 190 1-6 grades music teachers (in most cases classroom teachers) and 56 music teachers of grades 7-9.

According to Heino (1998) the most important future challenges and hopes were connected with the physical learning environment: 42,2% of lower compulsory school teachers and 28,1% of upper compulsory school teachers wished for more room, better equipment and materials for music.

25,1% of lower-compulsory school teachers and 15,8% of upper-compulsory school teachers said that they hoped for in-service training and co-operation with others concerning music education; 10,9% of teachers said that the number of music lessons should be larger in school curriculum, 12,3% of upper-compulsory school teachers and 7,1% of lower-level compulsory school teachers thought that music education should be provided in smaller groups. Teachers' future challenges in music concerned also new technology, media education, voluntary studies and assessment. Also Kurki (2005), who studied the pedagogical ways to use computers in music education, writes that new technology and globalisation set new challenges and opportunities for music education while at the same time the basics of music education must be presented. According to Kurki (2005) much research on music education and the use of new technology is needed before new music education can develop. Siponen (2005) surveyed lower-level compulsory school teachers' about music teaching today. The study covered 15 communities in Finland and altogether 96 teachers took part in the research. According to Siponen's (2005) findings the teachers at lower compulsory school were quite satisfied with the current state of music teaching in Finland. The improvements were mainly desired in time and material resources, supplementary training (instrument playing and IT-skills) and the size of teaching groups. Teachers were satisfied with the curriculum, although they considered it very challenging when the resources for music are constantly diminished. Teachers' experiences of music assessment was challenging for them. These generalist teachers integrated music with other subjects and many teachers pointed out the importance of practical and art subjects especially during the first school years. Pedagogic reform measures have to be carefully considered, although it is true that if a school achieves above-average results when its background factors suggest below-average results, the teaching in the school is exceptionally high in quality. The evaluation of a new core curriculum (basic education of music and arts generally) need to be discussed. We need more music education in preschool and at the classroom teacher level so that generalist teachers can teach music and assess accurately pupils' performance in music.

Developing co-operation between teachers and other cultural actors in society as well as education providers and professionals is regarded as being desirable in order for education to better meet career requirements. Such co-operation is necessary if for no other reason than the fact that the Finnish education system is very institution-centred. Representatives of the work place are involved in advisory bodies of vocational education both at the central administration and local levels. Students' orientation to work, on-the-job training or fixed-term studies at workplaces have been included as a regular element of education in both initial vocational programmes and polytechnic degree programmes. Moreover, pupils in comprehensive and upper secondary schools may also include workplace training periods in their studies. Universities promote their graduates' placement in work by means of guidance and counselling services and by increasing students' practical training and participating in the economic life.

Future challenges are various (see Figure 4) and the most important of them are connected with children's rights to a good cultural education concerning especially the quality of music education in early childhood and comprehensive schools. The number of music lessons has to be increased both in the curriculum of comprehensive schools, kindergarten teachers' and classroom teachers' education. Also in-service training of generalists and music teachers should develop and co-operative processes between cultural authors in local, national or international level should be supported. Learning environmental consequences must be improved concerning the size of learning groups, classrooms, proper equipment and instruments. New technology and media education in music is a challenging area to develop in the future. We need to guarantee the resources for music educational research and higher music education to maintain the high international level of educating musically talented youngsters and to we need to increase resources for music educational research at the university level.

To develop research on music education there should be an associate-professor of music education or arts education in every university's department of teacher education for mentoring student's research on arts education. More research must be done on learning motor skills, mental learning process, instrumental pedagogy, music educational philosophy and professional analysis. By financing research the state could serve also basic education in a most effective way.

The breakthrough of western popular music from 1960s challenged music education to come closer to pupils' everyday musical life. Nowadays this challenge has been taken seriously in the education of music teachers, but after the first years of breakthrough there has been a gap between pupils' music and the institutional music or the basic skills of music teachers and many music teachers were eager to find other careers and left school music.

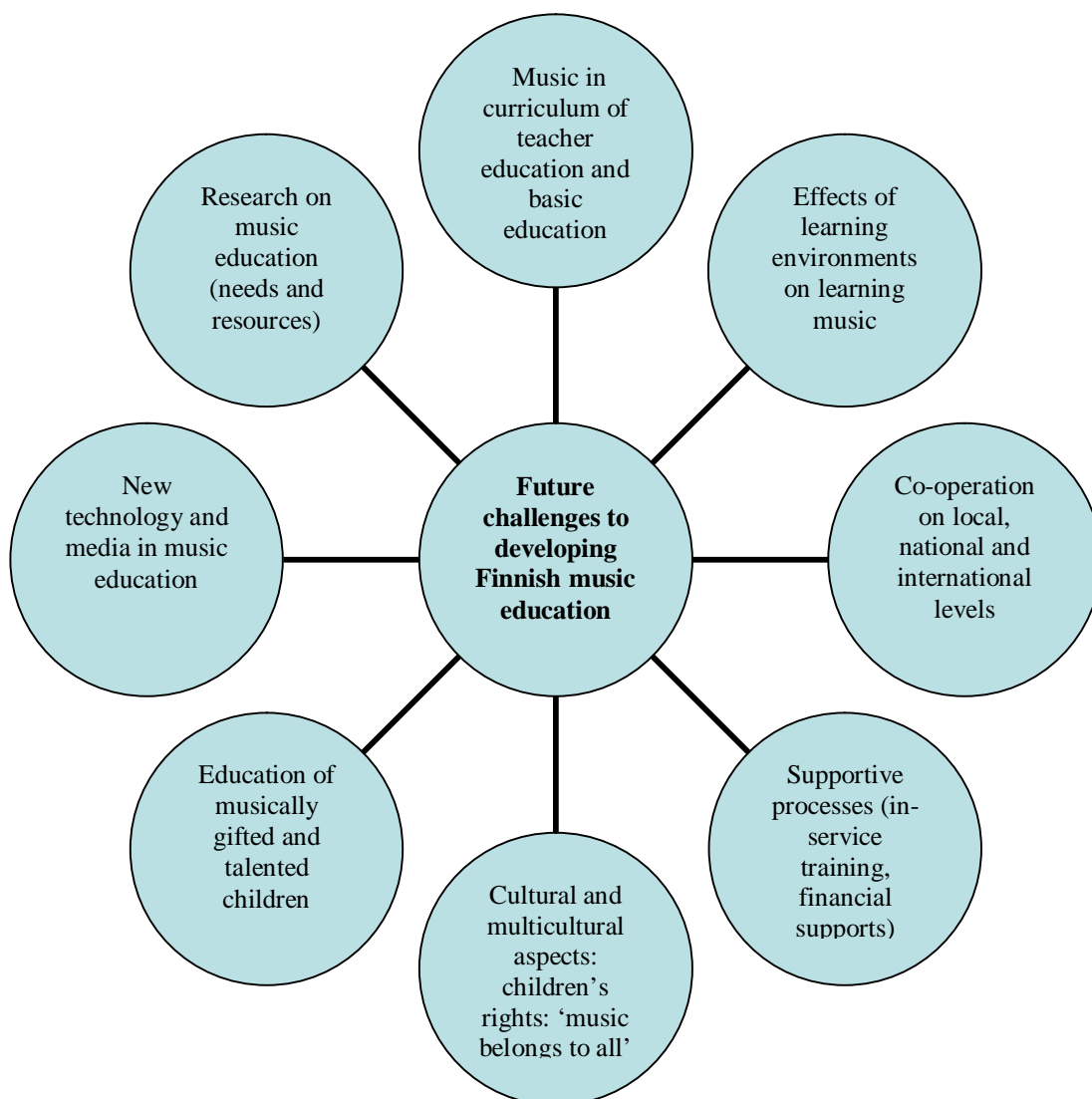


Figure 5: Future challenges to developing Finnish music education

According to Swanwick (1992, 113) music is not only a mirror of its time or place, it is also a world of windows that open up to many individual alternatives. Teachers are the most important people within the education system when we think the future. Consequently, much attention has been paid to their skills and know-how in IT, mathematics and science. A target for the future could be to set up national programmes to develop teacher education and initial and continuing training for teachers especially in artistic and cultural skills and arts pedagogical knowledge. According to Kaartinen (2005, 8) perseverance seems to be a fundamental characteristic of persistent studies. With perseverance, students can compensate for weaknesses in motivation or talent. The students themselves believe they have a clear idea of themselves as learners. On average, their internal motivation is high, and their descriptions of their own learning indicate that they are able to manage their learning well. Key positions are musically well motivated pupils and teachers on all educational levels, they are capable of cooperating and aware of the importance of what they are doing in music; they learn to develop their own activities in music. We need co-operative encouragement and support for all educators to commit themselves to music education.

References:

- Anttila, M. 2005. Challenges for Music Schools and Institutions in Finland. *Kurybos Erdves, the Spaces of Creation*. 2, 7-12. Siauliai University.
- Bandura, A. 1977. Self-efficacy: Toward a unifying theory of behavioural change. *Psychological Review*, 84, 191-215.
- Bastian, H.G. 2000. *Musik(erziehung) und ihre Wirkung*. Eine Langzeitstudie an Berliner Grundhochschulen. Schott Music International. Mainz.
- Bloom, B. S. 1985. *Developing talent in young people*. New York: Ballantine Books.
- Broman-Kananen, U-B. 2005. *På klassrummets tröskel. Om att vara lärare i musiklärarinrättningarnas brytningstid*. Studia Musica 24, Sibelius-Akademin. [On the Threshold of the Classroom – On being a Teacher during the Transition Period of Music Schools. Sibelius Academy]. DocMus Department, Studia Musica 24.
- Certo, J.L & Cayley, M. & Chaftin C. 2003. Students' perspectives on their high school experience. *Adolescence*, Vol. 38, No 152, Winter 2003.
- Cothran, D., Ennis, C. 2000. Building bridges to students engagement: Communicating respect and care for students in urban high schools. *Journal of Research and Development in Education*, 33(2), 90-101.
- Deci, E.L. & Ryan, R. M. 2000. Intrinsic and Extrinsic Motivations: Classic Definitions and New Directions. *Contemporary Educational Psychology*, 25, 54-67.
- Eccles, J. S. and Wigfield, A. 2002. Motivational beliefs, values, and goals. *Annual Review of Psychology*. Vol. 53: 109-132
- Eisner, E. W. 1999. Getting Down to Basics in Arts Education. *Journal of Aesthetic Education*, 33 (4), 145-199.
- Elliot, D. 1995. *Music Matters*. A New Philosophy of Music Education. Oxford University Press. Oxford.
- Government Decree 2001. Government Decree on the General National Objectives and Distribution of lesson hours in Basic Education Referred to in the Basic Education Act n:o 1435/20.12.2001, Section 6.
- Elliott, David J. 1996. Music Education in Finland. *Musiikkikasvatus - FJME 1* (1): 6-22.
- Erkkilä, T. 2003. *Taideaineet koulun perusopetuksessa*. Peruskouluajan kehitys ja nykytilanne kyselytutkimuksen valossa. [Art subjects in the basic education] Oulun yliopisto, kasvatustieteiden tiedekunta. Lisensiaatintutkimus.

- Gregory, P. 2005. *Why have foundations?* [The importance of foundational experiences in Art in the UK education system] The Role of Art in Developing the Whole Child. Presentation in London "Art in Early childhood Conference" in Roehampton University, July 7th -9th 2005. [<http://www.roehampton.ac.uk/education/conferences/ArtECH/ARTECHabstracts.asp>]
- Fredrikson, M. 1994. *Spontaanit laulutoisinnot ja enkulturaatioprosessi. Kognitiivis-etnomusikologinen näkökulma alle kolmevuotiaiden päiväkotilasten laulamiseen.* [Variants in spontaneous songs and the enculturation process. A cognitive-ethnomusicological approach to the singing of children under the age of three in day care]. Jyväskylä Studies in the Arts 43. University of Jyväskylä.
- Hako, P. 2006. *Finnish music in a nutshell.* Virtual Finland. Your window on Finland.
- Heimonen, M. 2002. *Music Education & Law. Regulation as an Instrument.* Studia Musica 17. Sibelius Academy
- Heino, T. 1998. Musiikinopetus peruskoulussa ja lukiossa. [Music instruction in compulsory school and upper secondary school] In E. Korkeakoski (ed.) *Lasten ja nuorten taidekasvatus peruskoulussa ja lukiossa.* Arviointi 9/98, 74-131.
- Heino, T. & Ojala, M.-L. (eds.) 1999. *Musiikkioppilaitosten perusopetuksen arviointi 1998.* Helsinki: Opetushallitus.
- Hidi, S., & Renninger, K. A., & Krapp, A. 2004. Interest, a Motivational Variable That Combines Affective and Cognitive Functioning. In D.Y Dai and R.J. Sternberg (eds.) *Motivation, Emotion, and Cognition.* London, Lawrence Erlbaum Associates, Publishers.
- Holt, D. 1997, 84-95. Hidden strengths: the case for the generalist teacher of art. In D. Holt (ed.) *Primary Arts Education.* Contemporary Issues. London: Falmer Press, 84-95.
- Huhtanen, Kaija 2004. *Pianistista soitonopettajaksi.* Tarinat naisten kokemusten merkityksellistäjänä. Sibelius-Akatemia. DocMus-yksikkö. Studia Musica 22. (A Pianist Becoming A Piano Teacher. Narratives giving Meaning to the Experiences of Women.) Doctoral Dissertation. Sibelius Academy. DocMus Department.
- Hyvönen, L. 2000. Onko taidekasvatus rajatilassa? In I. Buchberger (eds.) *Opettaja ja aine 2000.* Ainedidaktiikan symposiumi 4.2.2000. Osa 1. Helsingin yliopiston opettajankoulutuslaitos. Tutkimuksia 224. 37-56.
- Hyvönen, L. & Hirvonen, A. & Hyry E.-K. 2006. *Three Stories about Finnish Music Education – What is the Basis of its Success?* Paper presented at the European Conference on Educational Research, Edinburgh, 20-23 September 2000. [<http://www.leeds.ac.uk/educol/documents/00001696.htm>]
- Hyry, E. K. 2001. *Soitonopettajan kuva.* Oulun yliopisto. Lisensiaatintutkimus.
- Jaakkola, E. 1998. *Musiikin opetuksen tuloksellisuus peruskoulussa.* [Educational outcomes in music education in compulsory schools]. In E. Korkeakoski (ed.) *Tapaustutkimuksia peruskoulun kuvaamataidon ja musiikin opetuksesta lukuvuonna 1997-98.* Opetushallitus. Arviointi 3/98, 139-141.
- Juvonen, A. 2000 *...Johnnyllakin on univormu, heimovaatteet ja -kampaus... : musiikillisen erityisorientaation polku musiikkiminän, maailmankuvan ja musiikkimaun heijastamina.* [Also Johnny has a uniform and a hairdo... – musical self, musical worldview and musical taste as a basic for music orientation] Jyväskylä studies in the arts ; 70. Jyväskylä: Jyväskylän yliopisto 2000 Dissertation thesis.
- Juvonen, A. 2004. Music Teacher Education in Finland and Estonia. In the international scientific conference. April 5th-6th, 2004 in Riga. "Theory and Practice in Teacher Training II". Riga 2004, 18-27.
- Juvonen, A. & Ruismäki, H. 2005a. *Artistic experience – the ways of experiences and thinking.* A short analyze of student teachers first and strongest art experiences. Presentation at the International Scientific Conference "Arts and Arts Education: Manifestation of Creation. Siauliai University. [<http://www.ceeol.com/aspx/impressum.aspx>]

- Juvonen, A. & Ruismäki, H. 2005b. What kind of music teachers are needed today and in the future? Focusing the entrance examination of music education in Finland. Article 4th International scientific conference "Problems in music pedagogy". 28-29.10.2005 E. Davidova (ed.) . Daugavpils, Latvia, 110-125
- Juvonen, A. & Anttila, M. 2005. Focusing on Finnish and Estonian Music Teacher Education. . *Kurybos Erdves, the Spaces of Creation 2*, Siauliai University, 22-32.
- Kaartinen, V. & Viitanen, P. 2000. "Muistelen koulussa saamaani taidekasvatusta" – Luokanopettajaksi opiskelevien koulukokemusten tarkastelua kuvataiteen sekä äidinkielen ja kirjallisuuden oppiaineen näkökulmista. Helsingin yliopiston opettajankoulutuslaitos N:o 225. I. Buchberger(ed.) *Opettaja ja aine 2000*. Ainedidaktiikan symposium 4.2.2000.
- Kohonen, V. & Niemi, H. 1996. Developing and Evaluating Teacher Education in Finland. In S. Tella (ed.) *Teacher Education in Finland*. Present and Future Trends and Challenges. *Studia Paedagogica* 11. University of Helsinki.
- Kosonen, E. 2001. *Mitä mieltä on pianonsoitossa?* 13–15-vuotiaiden pianonsoittajien kokemuksia. *Jyväskylä Studies in the Arts* 79. Jyväskylä Studies in the Arts 79.
- Kukkamäki, P. 2002. *Laulun myötä kasvuun*. Laulusuzukimenetelmän kehittämisprojekti. Model-Hangar. Vantaa.
- Kurki, H. 2005. *Tietokone musiikinopetuksessa –pedagogisia sovelluksia*. [Computer use in music education-pedagogical applications] Pro gradu -tutkielma. University of Helsinki. Department of Applied Sciences of Education.
- National Core Curriculum for Basic Education 2004. Finnish National Board of Education.
- Numminen. A. 2005. *Laulutaidottomasta kehittyväksi laulajaksi*. Tutkimus aikuisen laulutaidon lukoista ja niiden aukaisemisesta. *Studia Musica* 25, Sibelius-Akatemia.
- Maijala, P. 2003. *Muusikon matka maailman huipulle*. Soittamisen eksperttiys huippusoittajan itsensä kokemana.[Musician's road to excellence –the expertise in playing an instrument experienced by top-players themselves. DocMus Department. *Studia Musica* 20. Sibelius Academy.
- Marks, H. 2000. Student engagement in industrial activity: Patterns in elementary, middle, and high school years. *American Educational Research Journal*, 37(1), 153-184.
- OECD,2006. OECD Programme For International Student Assesment. [http://www.pisa.oecd.org/pages/0,2987,en_32252351_32235731_1_1_1_1_1,00.htm1]
- Oreck, B. 2004. The artistic and professional development of teachers. A study of teachers' attitudes toward and use of the arts in teaching. *Journal of Teacher Education*, Vol. 55, No 1, January/February 2004, 55-69.
- Osterman, K. 2000. Students' need for belongingness in the school community. *Review of Educational Research*, 70(3), 323-367.
- Pajares, F., & Schunk, D. 2001. Self-beliefs and school succes: Self-efficacy, self-concept, and school achievement. In R. Riding & S. Rayner (eds.) *Perception*. London: Ablex Publishing, 239-266.
- Partanen, P. 2006. *Finnish Music Education*. Finnish Music Education. Virtual Finland. Your window on Finland. [<http://virtual.finland.fi/netcomm/news/showarticle.asp?intNWSAID=25821#musi>]
- Regelski, T.A. 1996. Prolegomenon to a praxial philosophy of music and music education. *Musiikkikasvatus, Finnish Journal of Music Education* 1(1), 23-37.
- Regelski, T. A. 1998. Critical Theory as Basis for Critical Thinking in Music Education. In *Studies in Music from the University of Western Ontario* 17 (January 1988). London, Ontario: University of Western Ontario.
- Reimer, B. 2000. Why Do Humans Value Music. In M. Mark (ed.) *Music Education Source readings from Ancient Greece to today*. Routledge.New York.

- Ruismäki, H. 1991. *Musiikinopettajien työtyytyväisyys, ammatillinen minäkäsitys sekä uranvalinta*. Jyväskylä Studies in the Arts 37, Jyväskylän yliopisto.
- Ruismäki, H. 1996. Lastentarhanopettajaksi opiskelevat koulujensa musiikkikasvatuksen kokijoina. Ainedidaktiikan symposiumi Helsingissä 2.2.1996. In S.Tella (ed.) *Nautinnon lähteillä. Aineen opettaminen ja luovuus*. Helsingin yliopiston opettajankoulutuslaitos, 163, 397-408.
- Ruismäki, H. 2004. Music Education at the University of Oulu. The Structure of the Music Education Curriculum and Education Programme, Background Philosophy and Development of the Education Programme. In the international scientific conference. April 5th-6th, 2004 in Riga. "*Theory and Practice in Teacher Training II*". Riga 2004, 84-90.
- Ruismäki, J. & Juvonen, A. 2005 Why should it be exactly me? Students estimating their own success in entrance examination of music teacher training programme. Artikkelit 4th International scientific conference "*Problems in music pedagogy*". 28-29.10.2005. E. Davidova (ed.) Daugavpils, Latvia, 110-125.
- Ruismäki, H. & Juvonen, A. 2006. *The good, the bad and the ugly memories from the school Art subjects education. The teaching of art subjects in narratives of kindergarten teacher students*. Presentation in Viseu International InSEA Congress 2006 'Interdisciplinary Dialogues in Arts Education' Viseu, Portugal, 1-5 March, 2006.
- Ruismäki, H. & Tereska, T. 2004. *Childhood Musical Experiences*. NEOTHEMI and ICT and Communicating Cultures Edited by Claudia Saccone. Università degli Molise. Convegno/9, 109-120. [<http://www.neothemi.net/publications/campobasso.pdf>]
- Ruokonen, I. 2003. *The Kantele, Our National Heritage* - "among the youngsters rising, among the people growing". In Conference publication: Neothemi, Cultural Heritage and Ict. Theory and Practice 19.-20.9.2003. University of Helsinki.
- Ruokonen, I. 2005a. *Estonian and Finnish Gifted Children in Their Learning Environments*. Research Report 260. Department of Applied Sciences of Education. Faculty of Behavioural Sciences. University of Helsinki.
- Ruokonen, I. 2005b. Interaction between individual and Environmental Factors Determining Motivation at a Music Class. In *PERSON.COLOR.NATURE.MUSIC* Scientific Articles of the 4th International conference May 18-21, 2005 Daugavpils University: Saule, 384-391
- Ruokonen, I. & Sintonen, S. 2005. Koulu kulttuurikasvatuksen keskuksiksi! Luokanopettajaopiskelijoiden ajatuksia musiikkikasvatuksesta kulttuurikasvatuksen osana [Schools to be centres of cultural education! Thinking of music education as a cultural education among students in class teacher education] *Musiikkikasvatus. Finnish Journal of Music Education* . Vol 8/1.
- Shusterman, R. 2003. Pragmatism between aesthetic experience and aesthetic education. *Studies in Philosophy & Education*. Sep. 2003, Vol. 22 Issue 5, 403-413.
- Siponen, L. 2005. *Musiikinopetus peruskoulun alaluokilla*. [Primary school teachers thoughts about music teaching nowadays]. Pro gradu-tutkielma. University of Helsinki. Department of Applied Sciences of Education.
- Sloboda, J. & Davidson, J. 1996. The young performing musician. In D. Deliège & J. Sloboda. *Musical beginnings: Origin and development of musical competence* New York: Oxford University Press, 171-290.
- Swanwick, K. 1992. *A Basis for Music Education*. Routledge. London.
- Swanwick, K. 1994. The "reform" of teacher education in England. *Research Studies in Music Education* 2, 2-7.
- Tereska, T. 2003. *Peruskoulun luokanopettajiksi opiskelevien musiikillinen minäkäsitys ja siihen yhteydessä olevia tekijöitä*. Helsingin yliopiston opettajankoulutuslaitos, 243.
- Tuovila, A. 2003. "*Mä soitan ihan omasta ilosta!*" Pitkittäinen tutkimus 7-13-vuotiaiden lasten musiikin harjoittamisesta ja musiikkiopisto-opiskelusta. [I play entirely for my own pleasure!

- A longitudinal study on music making and music school studies of 7 to 13-year-old children.] DocMus Department. *Studia Musica* 18. Sibelius Academy.
- Westerlund, H. 2003. Reconsidering the Aesthetical Experience in Praxial Music Education. In *Philosophy of Music Education Review* 11.no.1, 45-62.
- White, J. 1990. *Education and the good Life*. Beyond the National Curriculum. London Education Studies Kogan Page. Published in association with The Institute of Education, University.
- Vikman, K. 2001. *Kuvionuottimenetelmän ulottuvuudet pianonsoiton alkuopetuksessa*. Toimintatutkimus eri kohderyhmillä.[Dimensions of the Figurenotes-method in the first years of piano-playing. Action Research with Different Target Groups.] Department of Education. Research Report 177. University of Helsinki.
- Väkevä, L. 2004. *Kasvatuksen taide ja taidekasvatus*. Estetiikan ja taidekasvatuksen merkitys John Deweyn naturalistisessa pragmatismissa. Dissertation. University of Oulu.

Subject	1	2	3	4	5	6	7	8	9	Total
Mother tongue and literature	14		14			14				42
A-language	----- 8					8				16
B-language	-----							6		6
Mathematics	6		12			14				32
Environmental Studies	Environmental and natural studies									
Biology and Geography	9			3		7				31
Physics and Chemistry						2		7		
Health Education									3	
Religion/Ethics	6					5				11
History and Social Studies	-----					3		7		10
Music	Arts and practical			4-		3-				56
Visual arts	subjects 26		4-		30				4-	
Craft, Technical work, Textile work						4-		7-		
Physical Education						8-		10-		
Home Economics	-----							3		3
Educational and vocational guidance	-----								2	2
Optional subjects									(13)	13
Minimum number of hours	19	19	23	23	24	24	30	30	30	222
Voluntary A-language	-----					(6)		(6)		(12)

Figure 3. New distribution of lesson hours in basic education (Ministry of Education, the Government Decree 2001)