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**APPLICATION OF CURRENT TRENDS IN FINNISH MUSIC
EDUCATION WITHIN CZECH MUSIC EDUCATION**

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Abstract

According to an evaluation by EU experts, the Finnish education system has long had characteristics that make it one of the best systems in Europe. In the context of music education, it is an inspirational resource suitable for optimisation of music education in the Czech Republic, which is especially needed at primary schools. The starting point for comparison of the Finnish and Czech music education of pupils is the set of national curricular documents for primary education in both countries and observation of music instruction at the Polorahti Primary School in Helsinki. Based on observation, and analysis of video recordings from music instruction, music-related movement activities were selected, which became the subject of the second part of the research. The music-related movement activities implemented in Finnish music education were realised in 24 classes at three primary schools and at three art primary schools in the Czech Republic. In the subsequent questionnaire, the addressed pupils answered questions relating to experience with the particular activities, their attractiveness and their difficulty. Teachers were asked about the benefits of activities for music instruction. The pupils evaluated music activities as very attractive and atypical, and the teachers evaluated them as inspiring and effective for the development of pupils' musical skills.

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Keywords: Music education, primary school, Finland, Czech Republic.



1. Introduction

As in other European countries¹, a review of the education system is taking place at the moment in the Czech Republic. The current way of learning is being analysed; prognostic factors are being created; and education systems from abroad are being studied and evaluated. Inspiration is being sought particularly in countries that have long achieved excellence in international educational indicators. According to the evaluation from EU experts, the Finnish educational system has some of the best characteristics in Europe (Průcha, 2017). In the context of music education, it is an inspirational resource suitable for optimisation of music education in the Czech Republic, which is especially needed at primary schools.

2. Problem Statement

In Finland and in the Czech Republic, binding frameworks for education at primary schools is defined in curricular documents at the state and school levels. The Finnish *National Curriculum for Primary Education* fulfils in the Czech Republic *the Framework Educational programme for Basic Education* (FEP BE). The parallel to documents under which instruction occurs at individual schools is represented by the municipal curriculum² in Finland and the Czech school education programmes (SEPs). The definition of the subject of music education in state documents in terms of duration of education, hourly subsidy, the content of the school curriculum and the expected outputs per pupil during music education were almost identical.³ Both subjects have very similarly formulated education objectives. The priority is to help create a school pupil's relationship to music, encourage them to actively engage in music activities, to create the conditions to their own music creativity and to support their overall personality growth. Since the definition of music education differs to a minimum extent in national curricular documents, the difference in quality of music education at Czech and Finnish primary schools cannot be attributed to official documents, but rather to teaching methods, motivation of pupils, conditions for music education and the competence of instructors.

¹ These include, for example, Poland, Slovakia, Ukraine, Ireland etc.

² The curriculum may contain parts specific for the particular municipality, area or school. It is created by teachers in cooperation with authorities responsible for local social and health services, but also in cooperation with parents and pupils.

³ In the Czech Republic, compulsory school attendance begins at age six, and in Finland, Children begin attending school when they reach the age of seven. In both countries, pupils may in exceptional situations start school a year earlier or later, depending on psychological evaluation and with the consent of their legal guardians. Primary school education in the Czech Republic as well as in Finland lasts nine years. Since 2014, the instruction plan of the Finnish national curriculum has set for music instruction a minimum weekly-hourly subsidy in individual years as follows: From the 1st to 6th year, after a single instruction hour, for 7th year, two hours, for the 8th to 9th year, music education is not required. Pupils may select additional hours of music education within required elective subjects. In FEP BE, music education and creative education fall within the category of art and culture. For this entire set of study subjects, the minimum weekly-hourly subsidy in individual years is defined as follows: For the 1st to the 5th year, a total of 12 hours, for 6th to 9th year, a total of 10 hours. In the teaching plan of FEP BE, hours are available, which schools can add to increase hourly grants for music education. Regarding the content of the curriculum, the Czech FEB BE findings are also prepared from music theory, and emphasis is placed on balanced integration of musical activities. The Finnish national curricular document stresses the need for music activities in a collective, and it places emphasis on the pupils' national identity.

3. Research Questions

Are there any non-traditional and innovative methods in Finnish music-instruction which can be effectively applied in music education at Czech primary schools?

4. Purpose of the Study

The aim of the study is to implement the basic differences in music instruction of pupils at elementary schools in Finland and in the Czech Republic, to describe non-traditional methods of current Finnish music-education and to evaluate the options for their application in Czech education of pupils at primary schools.

5. Research Methods

Within the first part of the research, a comparison was done between curricular documents for primary education in Finland and the Czech Republic. Observation⁴ was also done of music education at the Polorahti Primary School in Helsinki⁵, and its main aim was to observe the following during the music instruction hours:

- The teaching environment
- The communication climate in class
- The hourly subsidy for the subject, the time structure of each instruction hour
- The curriculum
- Methods and organisational forms of instruction
- Evaluation

An analysis was then conducted of video recordings and record files from instruction hours, and music-related movement activities were selected, which became a basis for the second part of the research.

The second part of the research was carried out on the basis of the implementation of music-related movement activities applied in Finnish music-education and on the basis of a subsequent questionnaire survey in 24 classrooms of three primary schools⁶ and three art primary schools⁷ in the Czech Republic. The activities were selected for individual classes in view of the number of pupils, the ages of the pupils and the spatial options allowed by the classrooms. In a single instruction hour, three to four activities were carried out. In the questionnaire, the addressed pupils (a total of 335) first answered the question of whether they were familiar with the activities. Then, for individual activities, they were supposed to express in a

⁴ Classroom observation of music teaching carried out at the Porolahti Primary School totalled 31 teaching lessons. Half of it (15 lessons) was carried out in Mrs. Lotte Lehtikainen's classes with extended music education. The teacher is a graduate of the Finnish University of Music Teaching. She has 25 years' teaching experience.

⁵ The Porolahti Primary School is a comprehensive school for pupils from the 0th to the 9th grade. Currently, it has about 890 pupils. The school's premises comprise four buildings. Pupils from the 1st to the 9th grade are offered lessons with extended music education, which are provided in cooperation with the East Helsinki Music Institute. Currently, approximately 200 pupils attend classes with extended music teaching.

⁶ Předměřice nad Labem Primary School, Primary School SNP Hradec Králové, John Paul II. Parochial Primary School Hradec Králové

⁷ Habrman Primary Vocational School in Hradec Králové, Rychnov nad Kněžnou Primary Vocational School, Sřezina Primary Vocational School in Hradec Králové

number of points on a scale of 1 to 5 how attractive the activities were and their levels of difficulty. The addressed teachers (a total of 12) were first asked to specify how often they focused on the development of pupils' rhythmic feelings during their instruction hours. Then, on a point scale of 1 to 5, they were supposed to evaluate the importance of the activities from the perspective of development of rhythmic feelings, their movement coordination and social interaction among pupils. On a point scale of 1 to 7, the teachers were supposed to evaluate the level of pupils' activity and their emotional experience. Finally, teachers were asked to state to what extent the activities had been inspiring for them. The teachers had the option of adding their own free comments to the evaluation using the scaling method. The results of the questionnaire were quantified and briefly commented.

6. Findings

6.1. Observation of music instruction at the Polorahti Primary School in Helsinki

6.1.1. Category No. 1: Teaching environment

6.1.1.1. Psychosocial

During the music lessons, the pupils showed, besides the influence of external motivational factors for learning, also, their own very strong internal motivation for education. The pupils were curious, accepted tasks from the teacher without negative reactions, tried to work separately and independently, and when successful, they clearly expressed their joy and a feeling of pride. The expressions of failure in pupils' hours were basically not observable. The strong motivation of pupils for learning was certainly one of the outcomes of the significantly positive classroom environment, which the pupils and the teacher managed to form regardless of school year levels in all instruction hours. The apparent social integration and democratic style of the teacher's approach to the pupils was balanced by plenty of control shown by her along with solid educational effect. The teacher provided her pupils with opportunities to show initiative, independence and creativity in their work and in interpersonal relations. Everyone respected one another, communicated and shared feelings and opinions openly and clearly. The pupils addressed the teacher by her first name and used the familiar verb form.

6.1.1.2. Physical (classroom and its equipment)

The music instruction hours took place in a professional classroom, which satisfied all of the requirements for music education with regard to space, equipment and sanitary requirements. In the front section, there was a board with a note curriculum, a projection screen, a digital piano, a teacher's desk with a reverse projector, guitars and a DVD player with a set of speakers. The middle of the class was filled with twelve benches with keyboards. In the rear section of the classroom, there was free space intended for music-related movement activities, and another four small tables with computers, keyboards and speakers. From the pupils' view on the right, along the entire wall there was a set of cabinets, which served as an archive for CDs, textbooks, rhythmic and melodic easily usable musical instruments, posters, maps, pictures, headphones and teaching aids. Teaching aids, instruction material and various sources of

inspiration were incomparably richer, more refined and more sophisticated than those available to the Czech teachers.

Compared to the traditional environment of Czech schools, the operating rules of the classroom and the organisation of breaks differed. Pupils from the 1st to 3rd years came to class without any supplies, and they did not bring either bags or outdoor clothing, and they changed their shoes. For pupils of the 4th to 6th year, the same rules applied for entering the classroom, but unlike their younger classmates, they brought with them writing supplies, a notebook and their own musical instruments, such as fiddles, accordions, flutes.⁸ There was a strict ban on food consumption in the classroom, which was based on the school regulations⁹. After the hour ended, the pupils always carefully cleaned up afterwards, and without being asked to do so, they returned chairs and learning aids to their places without hesitation. For certain breaks defined by school rules, the pupils walked to spacious play areas, which were part of the park next to the school. They spent breaks outside even during slightly unfavourable weather. During the period between class hours, the teacher was careful to ensure that the classroom was intensively

Front section of classroom ventilated and usually the windows remained open for the duration of break time.



Figure 02. Rear section of classroom

6.1.2. Category No. 2: Communication¹⁰

The dominant figure during instruction was clearly the teacher. Her overall demeanour was calm, but not monotonous. She had a clear and stylish tone of voice, and for ensuring calm and the necessary atmosphere in the classroom, she worked with its dynamics and with tone height. She formulated instructions clearly, and often very concisely. For example, saying *so – la* meant for students the need form pairs, in which one assumed the role of *so* and the other *la*.

In view of the significantly active style of teaching, the teacher seldom wrote on the board. Her writing was legible and well structured, and it even included emoticons. The teacher emphasised important information by drawing rectangles around words.

⁸ Pupils from the 7th to 9th years entered the classroom in shoes intended for use indoors, with bags and their outdoor clothing, which they placed on chairs.

⁹ The rules can be viewed at: <https://www.hel.fi/static/liitteet/opev/poropk/Jarjestyssaannot1.11.2012.pdf>

¹⁰ Due to the language barrier, it was not possible to evaluate all aspects of the teacher's verbal communication, such as correct speech and accuracy, vocabulary, errors in speech, etc.

It was interesting to see this form of non-verbal communication between the teacher and pupils, which is atypical for the Czech environment. Whenever the noise level increased in the classroom, the teacher or any of the pupils could raise their thumb above their head and give the others in the room the signal: “I am quiet, be with me!” If someone needed to go to the toilet, they raised their hand over their head with two extended fingers, and a hand with an open palm above the head meant: “I want to say something.” The teacher also used gestures for illustration of tones and the direction of the melody during relative singing of notes. As far as vision is concerned¹¹, she maintained natural direct eye contact with the pupils. In order to facilitate discipline among pupils, she used focused views of specific pupils at times. This method of visual communication and a gesture using an extended thumb were usually enough to ensure calm in the classroom, and additional verbal reminders were not necessary. The teacher used increased mimicking to instruct the pupils to begin singing, when she played the piano or directed. A warm smile was an expression of her positive emotional experiences during instruction. The teacher’s movement activity in the classroom was reasonable, and during instruction she mainly stood. Of the four types of communication distance¹² depending on activities, she mostly maintained personal and interactive distance and public space. Whenever it was necessary to correct how a pupil gripped or used an instrument, she significantly interfered with the pupil’s personal space and sometimes even touched the pupil.

From the point of view of communication via activities, it is necessary to emphasise the importance of the teacher and pupils greeting each other at the start and conclusion of the instruction hour and to inform¹³ parents if a pupil has not brought in homework or has not arrived for a lesson with the required supplies.

During instruction, the pupils had plenty of room for communication. They mainly communicated with the teacher while seated. Their expression was calm, and they did not raise their voices. When problems needed to be solved they asked the teacher and their classmates for help. The pupils took notes in their paper notebooks as of the 4th year, and they mostly used ordinary pencils.

6.1.3. Category No. 3: The hourly subsidy for the subject, the time structure of each instruction hour¹⁴

According to the teaching plan^{15, 16} curriculum of Polorahti Primary School in the 2017/2018 school year, music instruction in individual years of study had the following hourly grants.

¹¹ Visuals means eye and visual communication.

¹² According to Bělohávková (2001), there are 4 types of communication distance: intimate: 0–60 cm, personal: 60–120 cm, interactive: 120–240 cm, public space: above 360 cm.

¹³ Communication between the teacher and parents took place via the Wilma electronic system.

¹⁴ Instruction at the Porolahti Primary School began daily at 8:15 a.m. However, collective instruction ended at different times depending on the pupils’ ages, but no later than 4:45 p.m. Individual instruction in instrument and orchestral playing lasted until 8 p.m., except on Fridays. During the late morning block, the pupils had two long breaks (9:45–10:15, 11:00–11:15). From noon to 12:30 p.m., there was a break for lunch, which the pupils do not pay for. During the afternoon block of instruction, the breaks between instruction hours lasted 15 minutes.

¹⁵ Available at: <https://www.hel.fi/static/liitteet/opev/poropk/tuntijako.pdf>

¹⁶ In the years that follow, the teaching plan will be changed depending on ongoing changes based on the National Curriculum for Primary Education from 2014.

Table 01. Weekly hourly subsidy for music education

Year of study	1st	2nd	3 rd	4th	5th	6th	7th	8 th	9th	total
Music	1	1	1	1	2	2	1	0	0	9
Music ^{+ 17}	2	2	2	2	1	2	3	3	3	20

Each music education hour lasted 45 minutes¹⁸, and the hours did not have a regular structure.

In the 1st to 3rd years of study, the hours mainly had an interactive character and were conducted in these phases:

- Joint musical greeting between teachers and pupils¹⁹ (1 minute)²⁰
- Motivation (familiarisation of pupils with the contents and objective of the lesson hour) (2 minutes)
- Music-related movement games (10–15 minutes)
- Intonation, review of already mastered song repertoire, practice of new songs (20–25 minutes)
- Summarisation, evaluation of the course of the instruction hour (2 minutes)
- Joint musical expression of parting between teachers and pupils (1 minute)

In the 4th to 6th years, the structure of observed lesson hours was not as regular as in lower years. The reason was that a greater number of organisational forms and teaching methods was used. However, most instruction hours occurred in these phases:

- Joint musical greeting between teachers and pupils (1 minute)
 - Administrative part of the lesson hour²¹ (taking of attendance) (1 minute)
 - Motivation (familiarisation of pupils with the contents and objective of the lesson hour) (2 minutes)
 - Review of music theory topics (5 minutes)
 - Interpretation of new music theory topics (5–10 minutes)
 - Practice of learning topics (5–10 minutes)
 - Music-related movement games (5–10 minutes)
 - Review of already mastered song repertoire (5–10 minutes)
 - Summarisation, evaluation of the course of the lesson hour (1 minute)
 - Joint musical expression of parting between teachers and pupils (1 minute)

¹⁷ Description for expanded music education.

¹⁸ Hours of music education for pupils with expanded music instruction in the 7th to 9th years of study had a time addition of 90 minutes + 45 minutes.

¹⁹ The introductory organisational phase of the instruction hour, typical for Czech instruction (taking of attendance and absences, writing the lesson hour number on the board), was entirely missing.

²⁰ The specified time limits are based on the calculation of the arithmetic average of periods of time that individual phases of instruction took in the observed lesson hours.

²¹ This phase took place only in the 5th and 6th years of study.

6.1.4. Category No. 4: The curriculum

The curriculum that was the subject of music instruction was selected by the teacher in accordance with the requirements of the *National Curriculum for Basic Education*. In view of the character of the curriculum and its content themes, the instruction mainly involved activity. Music activities have been designed for pupils as a starting point for adoption of theoretical knowledge.²² The teacher worked with a reasonable volume of learning topics, and all instruction hours ended in accordance with the schedule. The teaching material was varied, matched the age of pupils and their abilities and skills and had sufficient aesthetic value. The basis for the song repertoire was Finnish and Swedish artistic songs thematically focused in particular on the history of the country, fairy tales, animals and interpersonal relations. Compared to song material contained in Czech textbooks, the songs were significantly more difficult, particularly from a rhythmic point of view. The teacher did not work with chants or riddles, which is typical for music instruction for small children in the Czech environment. For the accompaniment of music-related movement games, she used comical musical compositions from Leroy Anderson.

The following overview describes the learning topics and activities that were the subject of instruction:

vocal activities: The repertoire of single-voice and multi-voice folk and artistic Finnish and Swedish songs, adoption of a proper means of breathing, pronunciation, deployment and formation of tone, orientation in the note scale of a song - prima volta, seconda volta, repetition, diatonic approaches in major and minor tones via note scaling; **music-related movement activities:** movement expression of music and reaction to changes in the flow of music - pantomiming and stylistic walking, creation of movement memory; **listening activities:** verbal expression (what kind of music is it, and why it is such), basic properties of tones; **instrumental activities:** blues improvisation (12 bars), creation of song accompaniment, pre-play and play in between sessions; **music theory:** major and parallel minor scales up to two crosses, quintal chords; **music styles and genres:** characteristic properties of blues

6.1.5. Category No. 5: Methods and organisational forms of instruction

6.1.5.1. Organisational forms

Music teaching took place across all years of instruction in classes split in half containing 11-14 pupils. The low number of pupils, which is far below the average number of pupils in regular classrooms in the Czech Republic and Finland,²³ contributed significantly to the effectiveness of music instruction.

According to the categorisation of the system of organisational forms of instruction of László and Škvarková (2009), the teacher applied in organisational forms of instruction in relation to a pupil 68% of a team method of instruction²⁴, and she used 19% of a group form, and 13% of instruction was given in an

²² Eva Jenčková, in her description of a triad of emotional experiences, music activities and findings (Jenčková, 2005), recommended effective setting of priorities in Czech music education.

²³ According to OECD statistics from 2015, in the Czech Republic, at the education level ISCED 1, the average number of pupils in a classroom is 21, and in Finland 19. At the education level ISCED 2, there is an average of 22 pupils in a class in the Czech Republic, compared to 20 in Finland. The information is available at: <http://www.oecd.org/education/education-at-a-glance-19991487.htm>

²⁴ According to László and Škvarková (2009, pages 66–67) instruction with up to 15 students is categorised as team instruction.

individualised form.²⁵ In one case, parallel groups for instruction of the same topic were merged for a lesson hour, which is atypical in the Czech school environment. With regard to organisational forms in relation to the character of the environment, instruction took place in the aforementioned professional classroom.²⁶ The education of pupils included mandatory homework.²⁷

6.1.5.2. Teaching methods

During instruction, the teacher selected targeted and well planned teaching methods, which supported music discovery and the thinking process of pupils, and through music activities, they developed their musical skills (especially musical imagination and recall) and knowledge and gave the students new musical insight. The teacher used methods that enabled her to distinguish between the collective of pupils and an individual approach to pupils and which encouraged musical activity among pupils. The level of pupils' music activities is also a criterion of Sedlák's²⁸ categorisation of teaching methods (Sedlák, 1984, p. 108). Based on how the teaching method encourages and ensures the level of pupils' activity, three groups can be identified. The first involves *methods of authoritative instruction*, when music is relayed and musical knowledge is shared by the instructor. The teacher used the method of verbal interpretation only during presentation of new learning topics from music theory, when giving instructions for individual activities and in part for the purpose of motivating pupils to sing songs. In this case, the interpretation related in particular to information about the history of the country, characteristics of dance, storytelling and description of images. During work with new songs, the teacher used the method of demonstration of musical work. Using a capella or her own piano accompaniment, the teacher always sang the song to the pupils before they practised it. Sometimes, the teacher played separate accompaniments to the pupils, to emphasise the character of the song, and so that the pupils would achieve the best interpretation. The technical quality and expressiveness of the teacher's piano playing was at a very high level.

The second group of Sedlák's categorisation consists of *methods of music adoption via cooperation between teacher and pupil*. From these methods, dialogue was used between pupils and between pupils and the teacher. However, this was not only verbal dialogue, but also included musical dialogue. For example, in rhythmic exercises, the principle of musical questions and answers also appeared, and during clarification of theoretical findings the pupils were expected to react to the teacher's question with a certain form of musical expression. However, this group was dominated by methods leading to development of music activities and practical skills. The most attention during instruction was devoted by the teacher to vocal and music-related movement activities. During adoption of the singing repertoire, she combined vocal imitation and vocal intonation based on the principle of Kodály's relative solmisation and phonogestics. The teacher always intoned with the pupils. The reinforcement of the sung repertoire occurred only with its mechanical repetition. During music-related movement activities, she often used body games, stylised walking and pantomiming for development of rhythmic feeling and formation of movement memory. Some music-related movement activities had an integrative character both within music activities and between subjects.

²⁵ The values are the result of a quantification of the use of individual organisational forms in instruction.

²⁶ In the questionnaire, the teacher stated that with pupils she also participated in excursions and school concerts.

²⁷ In the Czech Republic, music homework is mostly optional.

²⁸ František Sedlák (1916–2002) was one of the main representatives of Czech music education in the last century.

The teacher actively participated in all music-related movement games. Pupils' cooperation with the teacher also took place during creation of obstinate rhythmic figures for sung accompaniment. Listening activities were developed only in integration with other musical activities, such as during imitation, intonation and during movement expression of the audible flow of music.

The third group of Sedlák's categorisation includes *methods of relatively independent discovery of music and creation of musical activities by the pupil*. This category can include pupils' improvisation for the twelve-stroke harmonic scheme of blues and their own creation of musical accompaniment of songs. The pupils used not only easily learnable musical instruments, but they also improvised on guitars, fiddles, accordions and keyboards.

6.1.6. Category No. 6: Evaluation of pupils

The teacher evaluated pupils continuously. She selected the forms of evaluation based on the pupils' ages. In the 1st to 5th years of study, she mainly used verbal comments.²⁹ In written form with a grade of either pass or fail, she evaluated tests of music theory. The teacher commented regarding the momentary performance of pupils, and based on comparison of video recordings from various periods, she also assessed their progress. Although this form of evaluation brings students important feedback, for Czech teachers it is atypical. During instruction, the teacher also praised the pupils, but she also encouraged them to give self-evaluations. For pupils in the 6th year of study, she used verbal evaluations based on a seven-point scale (the best grade on the scale was 10 and the worst was 4). The teacher informed the parents about the education of the pupils, including their evaluation, via the Wilma electronic system.

6.1.7. Music-related movement activities

As has already been stated on page 10, one of the dominant parts of instruction was music-related movement activity. In view of the shortage of teaching aids and other inspirational source in music-related movement education in the Czech music teaching environment, music-related movement activities engaged in during music instruction hours at the Polorahti Primary School became the starting point for the second part of the research.

In view of the character and scope of the Article, only two activities are specified in the text as examples.³⁰

Activity No. 1

1. Pupils stand in a circle, with the teacher in the middle.
2. The pupils try out which sounds they can produce with their own bodies. They clap for a while, they poke around, clap their thighs, kiss, whisper, whistle, etc.
3. The teacher stands before a random pupil in the circle and demonstrates a body game with a random two-stroke rhythmic figure in 4/4 beat. The pupil imitates the figure. The teacher helps the pupil until the pupil is able to repeat the figure perfectly on their own.

²⁹ The final report in the 1st to 5th years of studies contains only grades from main subjects.

³⁰ The specified numbering of activities is identical to the numbering in the graphs shown below.

4. The teacher moves to another pupil in the circle and demonstrates a different one, again a two-stroke rhythmic figure in 4/4 beat. The teacher helps the pupil until the pupil is able to reproduce the figure alone.
5. The teacher gradually switches to additional pupils in the circle, creating a rhythmic chorus.

Activity No. 7

1. The pupils stand in a semi-circle, with the teacher in front of them.
2. The teacher improvises for the 1st (do), 2nd (re), 3rd (mi) and 5th (so) note scale and creates a two-stroke melodic-rhythmic figure in 4/4 beat. Singing of notes on the scale is accompanied by phonogestics³¹ connected with relative solmisation as defined by Zoltan Kodaly. The pupils imitate the melodic-rhythmic figures after the teacher.
 - a. The teacher selects a pupil, who sings a random tone, and this sets the 1st level of the transposed musical scale. That pupil creates their own two-stroke melodic-rhythmic figure in a new tone, and the others imitate.
 - b. The pupils sing the following four-strokes for the syllable *na*, for solmisation syllables, for names of tones in the particular scale or their own text. The heights of the tones are determined by numerals in the written notes. The sung melody is accompanied by described phonogestics (see reference 38).
 - c.

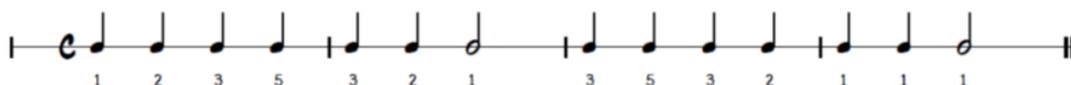


Figure 03. Note record for activity No. 7

- d. The pupils sing the specified melody as a canon. The second voice follows one beat after the first voice.

6.2. Questionnaire survey

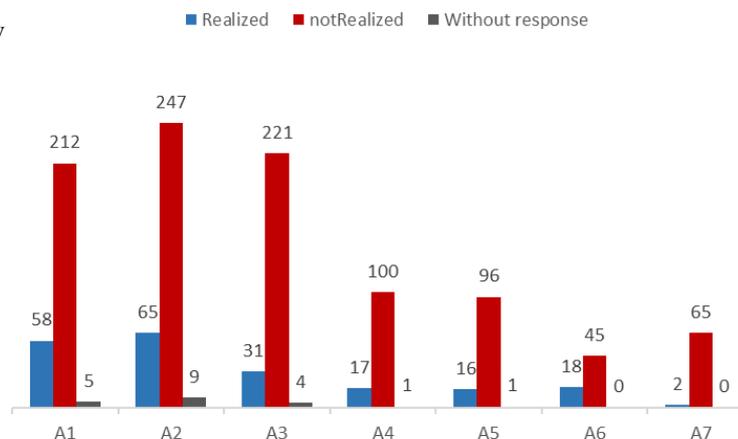


Figure 04. Graph No. 1 - experience of pupils with activities

³¹ 1st level - firmly clamped fists, 2nd level - extended fingers directed toward oneself and slightly upwards, 3rd level - extended fingers are vertical and point toward oneself, 5th level - open arms, palms facing the body, thumb pointing upwards.

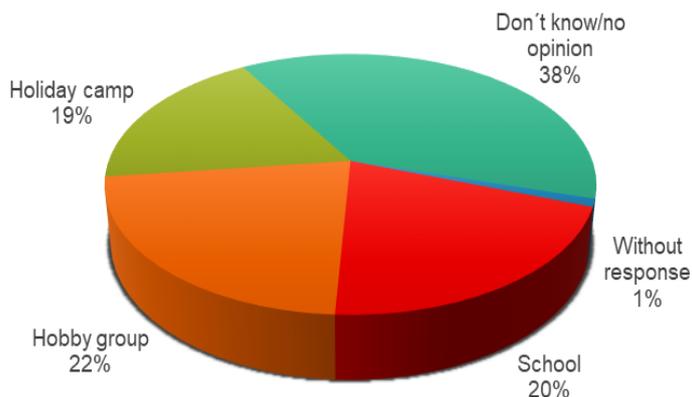


Figure 05. Graph No. 2 - place of familiarisation with the activity

The results of Graph No. 1 show that the overwhelming majority of pupils who have taken part in the research engaged in music-related movement activities A1 – A7 for the first time ever. The least familiar to them was Activity No. 7, with which only 3% of surveyed pupils were already familiar. The most familiar to them was Activity No. 6, with which 28,6% of surveyed pupils were already familiar. If pupils completing the questionnaire stated that an activity was familiar to them, then, they also answered the question about *where and how they had become familiar with the activity*. It is apparent from Graph No. 2 that in 38% of the responses, the pupils were unable to specify a specific environment in which they became familiar with the activity, and in 22% of responses, they said they had learnt the activity from an extra-curricular group, and 20% said they had learnt it in school. However, only 3,5% of the questioned pupils said this out of the total number of all responses. Since none of the teachers who participated in the research study was unfamiliar with the activities, the pupils must have encountered the particular activities (or similar ones) in another teacher's class. The degree of similarity between activities was not further addressed.

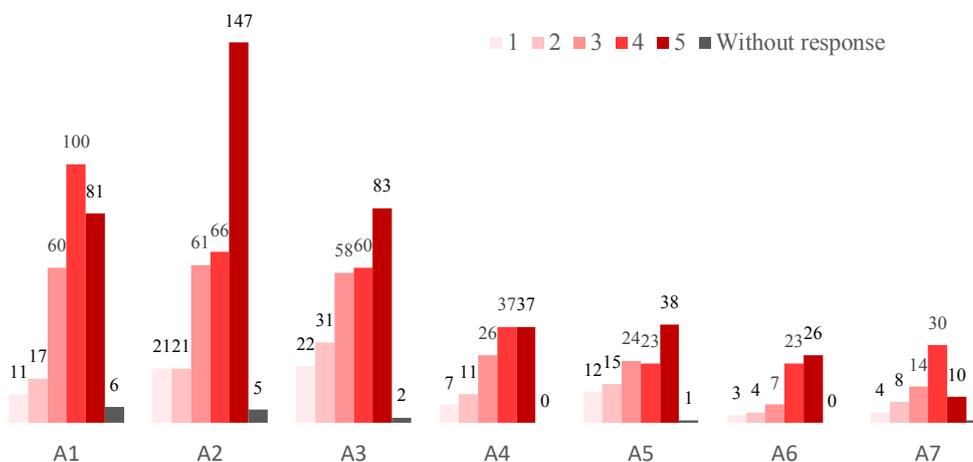


Figure 06. Graph No. 3 - attractiveness for pupils

Graph No. 3 describes the attractiveness of individual activities for pupils. On a point scale of 1–5, the value 1 expresses the least degree of attractiveness, while the value of 5 expresses the greatest. It is apparent from the graphic illustration that the pupils evaluated the activities positively. This is also proved by mean point values (arithmetic averages) calculated for individual activities: A1 – 3,83; A2 – 3,94; A3 – 3,59; A4 – 3,74; A5 – 3,54; A6 – 4,03; A7 – 3,52. It is apparent from these values that students were most impressed by activity No. 6, while they were least impressed by activity No. 7.

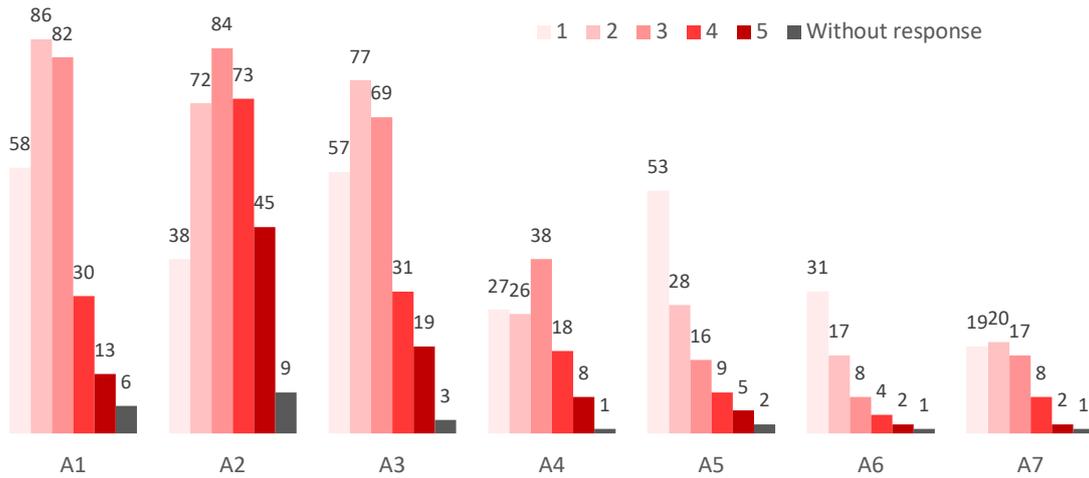


Figure 07. Graph No. 4 - difficulty for pupils

Graph No. 4 describes the levels of difficulty of the individual activities for pupils. On a point scale of 1–5, the value 1 the expresses the least difficulty, and the value 5 expresses the greatest. It is apparent that the individual activities seemed rather easy to the pupils. This is also demonstrated by the following calculated arithmetic averages: A1 – 2,46; A2 – 3,10; A3 – 2,31; A4 – 2,61; A5 – 2,10; A6 – 1,85; A7 – 1,73, in which they obviously evaluate activity A7 as the easiest and activity A2 as the most difficult.

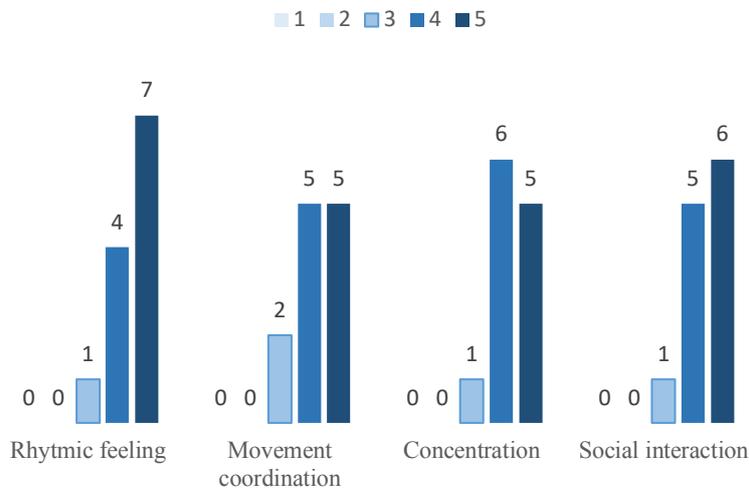


Figure 08. Graph No. 5 - effectiveness of activities in terms of the benefits for the pupil

Graph No. 5 expresses the evaluation of realised activities from the perspective of the present educators. The evaluation is focused on the contribution of individual activities from the point of view of development for rhythmic feeling movement coordination, the level of concentration and social interaction of pupils. On a point scale of 1–5, the value 1 expresses the least benefit for the development of the pupil, while the value of 5 expresses the greatest. It is apparent from the graph that the teachers evaluated the activities overall as very beneficial, which is also demonstrated by the expressed arithmetic averages: RF – 4,50; MC – 4,67; C – 4,33; SI – 4,42.

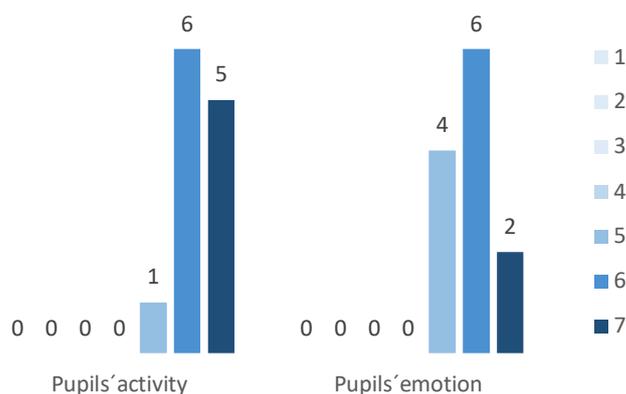


Figure 09. Graph No. 6 - activity and emotional experiences of pupils

Graph No. 6 describes how the teachers evaluated the level of activity and emotional experience of their pupils. The evaluation scale is divided into seven points, with the value 1 being the lowest level and the value of the 7 degree being the highest. It is clear from the graph that teachers evaluated the pupils as very active (PA – 6,33), and the emotional experience was evaluated as quite high (PE – 5,5).

It is also apparent from the questionnaire research that seven Czech educators use within the scope of their instruction activities to develop the rhythmic feeling of pupils occasionally, and five do so in every instruction hour. Eight surveyed educators evaluated the presented activities as very inspiring, while four said they were partly inspiring. In free comments, the teachers evaluated the activities positively, but some of them said they considered them demanding due to time constraints and spatial organisation.

7. Conclusion

The comparison of the Czech and Finnish music education of pupils has confirmed that the situation in the school education system is a reflection of the whole society. The Finnish school system emphasises for children at an early age the importance of their awareness of national identity and cooperation with others. This leads to a responsible approach to their own education, which is also one of the explanations for the very strong internal motivation of pupils to learn. The values preferred by Finnish society and by the Finnish education system are reflected in the positive attitude of children about their school and their perception of education in general.

The method used to evaluate them is also an important part of pupils' education. While, in the Czech environment, a grade is often the sole and/or primary indicator of a pupil's performance, the Finnish evaluation method helps with general growth and development of a pupil's personality.

The comparison of both national education curricula has shown how they are related. The objectives of music education are the same, but the content of curricula differs in particular in processing of music-related theoretical findings in FEP BE. No fundamental differences were found either in the methodical approaches used during instruction, with the exception of the solmisation method. Certain differences can be identified in the preferences of musical activities, in the degree of the individual approach to pupils and in the quality of textbooks and methodical materials for teachers. The unsuitable methodology system is known to many Czech teachers, who are trying to change the situation by creating their own education materials and aids. However, their activity is entirely individual and is often neither systematic nor coordinated. A shortage of quality-inspiring sources for music instruction has also been reflected in the findings from research conducted at Czech primary schools. The teachers were unfamiliar with the demonstrated music-related movement activities, and they considered them a good idea and something effective for music instruction.

One of the additional causes of the differences between the levels of musical output of pupils is the quality of teacher training, their levels of competence, their positions in society, and, last but not least, also, their financial rewarding. A major problem in the Czech education system increasingly has been a shortage of fully qualified teachers and not enough availability of future music instructors.

The direction of Czech music education historically has had certain excellent conditions for successful and modern education. The level of future Czech music education therefore will depend on motivation, quality life-long learning and the professionalism of teachers. Without support from the state and without a value foundation in society as a whole, however, these objectives will be difficult to achieve.

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