



Integration of a Music Teacher in Europe to the Realities of Cultural Diversity

How to teach students of different backgrounds

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Abstract

With the growing number of foreign residents in Europe, music educators encounter students of various cultural backgrounds. The need for finding relevant approaches to students and new teaching methods is urgent.

The phenomenological research was aimed to provide a profound and well-round analysis of the selected topic, equip music teachers with the necessary knowledge, and give confidence in the choice of teaching methods. For a more detailed consideration, five cultures were selected that are mostly presented in Europe during the time of research conduction: Ukraine, Türkiye, Iran, Afghanistan, and the African region. The focus was made on school-age students.

The theoretical part is based on a detailed study of the historical musical heritage of selected countries in order to unveil the general music foundation and educational development of the culture, and accurately acknowledge the student's potential musical educational background.

The research data in the current study were drawn from two different perspectives: teacher and student. From a pedagogical point of view, it was obtained through online structured thematic interviews with two highly qualified international educators who have had an experience of collaboration with students of chosen cultures. The material of interviews was transcribed and analysed by thematizing. For a deeper understanding of the expectations and desires of students and parents regarding music education, a survey was conducted among families with children in immigrant groups, representatives of selected countries for the second data collection.

The results of this research serve as a useful tool for music teachers in Europe who work with kids of foreign backgrounds. It intends to provide music teachers with tips on the strengths and weaknesses of the musical background of students and make the teaching process efficient.

The purpose of the current study is to motivate music teachers to be open-minded when teaching multicultural students. On the other hand, to encourage representatives of the given five cultures to receive Western music education and make a valuable and unique contribution to European society.

Keywords/tags ([subject](#))

Integration, multicultural students, music education, development of music education, immigration

Miscellaneous ([Confidential information](#))

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Contents

1	Introduction	3
2	Research layout.....	4
	2.1 Research task and problem.....	5
	2.2 Research strategy.....	6
	2.3 Data collection.....	7
	2.4 Data analysis.....	9
	2.5 Reliability and ethics.....	10
3	Development of classical and general music education	11
	3.1 Ukraine: music perspective and attitude to music education.....	11
	3.2 Türkiye: tendency to westernisation.....	15
	3.3 Iran through the prism of a rich ancient musical heritage.....	17
	3.4 Afghanistan: a path of education formation and music development.....	20
	3.5 African region: a formation of education and musical culture. Diversity and versatility	25
	3.5.1 Eastern Africa.....	27
	3.5.2 South Africa.....	30
	3.5.3 North Africa.....	31
	3.5.4 Western Africa.....	35
	3.5.5 Central Africa.....	38
4	Implementation	40
	4.1 Interview: the next step leading to study implementation.....	41
	4.2 Interview: central insights and findings.....	41
	4.3 Survey: objectives and anticipations.....	51
	4.4 Survey: analysis and outcomes.....	52
5	Summary.....	61
	References	66
	Appendices	72
	Appendix 1. Interview questions.....	72
	Appendix 2. Survey questions.....	73
	Appendix 3. Musical works of Ukrainian composers.....	74
	Appendix 4. Musical works of Iranian composers.....	80
	Appendix 5. Musical works of Turkish composers.....	82
	Appendix 6. Musical works of Afghanistan composers.....	87
	Appendix 7. Musical works of African composers.....	89

Figures

<u>Figure 1. Visualization of how easy or hard it is to receive a music education in the respondents' home country</u>	53
<u>Figure 2. Visualization of how cheap or expensive it is to receive a music education in the respondents' home country</u>	53
<u>Figure 3. Visualization of percentage of responses about music education opportunities</u>	54
<u>Figure 4. Visualization of gender influence responses</u>	55
<u>Figure 5. Parents' preferences regarding male or female music teacher</u>	55
<u>Figure 6. Parents' readiness to support their child</u>	58
<u>Figure 7. Visualization of parents' responses on question 12</u>	59
<u>Figure 8. Repertoire preferences</u>	59

Tables

<u>Table 1. Percentage of responses on question 1 by countries</u>	52
<u>Table 2. Responses of parents about a receiving a musical education for their child</u>	52
<u>Table 3. Percentage of responses about music education opportunities in home country</u>	54
<u>Table 4. Gender influence according to respondents</u>	54

1 Introduction

It is challenging for migrant families to start a new life in a new country. The circumstances for families to move to another country may vary from socioeconomic, study purpose, or political reasons: war, discrimination, work, and studies. Children from such families face difficulties in learning a language, making friends, having new teachers, a new home, and a different lifestyle. Therefore, the European Commission 2019 published a report on integrating students from migrant backgrounds into schools in Europe. Children with a migrant background were defined in the report as newly arrived first- or second-generation young people (European Commission, 2019, 11). The educational authorities across Europe developed the system to support schools and give children access to quality education, to help them learn and grow in a safe environment together with their local peers. Children need to know that their individual and cultural identity is accepted and appreciated (European Commission, 2019, 13). Even though multiple sources, programs, and curriculums were designed to support integrating students into new circumstances, the European Commission report (2019) states that teachers face challenges and have a lack of competence when working with multi-cultural students (*ibid.*, 23). According to the report, teachers who work with migrant children should be offered a training, to equip them with a set of necessary skills and knowledge. Nowadays, immigrant children are seen almost in every school class. In this regard, music teachers gradually interact with students of different mentalities, and a need of finding effective teaching techniques is obvious.

In Chapter 3 of this study, the reader will find an overview of each chosen country separately. The author framed the observation of each culture and started with official statistics about the percentage of migration. The author believes that the importance of knowing the proportion of the target group or representatives of listed countries in Europe is crucial. The reader may comprehend through official statistics the size of the target group of immigrants living in Europe, particularly, in Finland. The next step leads the reader to the historical heritage of musical education and its development. It gradually refines the facts that contributed to the formation of music education, and how the matter was evaluated till present time. In other words, it becomes evident to the reader when he/she encounters a student of the listed cultures what educational background potentially he/she may have.

In the Chapter 4, in parallel, an issue is considered from two different perspectives: teachers and students. The interviews with qualified international teachers assist to analyse teachers' own experiences, concerns, trials, mistakes, and new findings in choosing pedagogical methods while working with multicultural students. On the other hand, the surveys among parents evaluate the willingness and readiness of the representatives of chosen countries in receiving music education in Europe.

The author's interest in researching the way to assist European music teachers to integrate and efficiently work with multicultural students had been rising through personal work experience of 25 years as a piano teacher and 12 years as a music teacher at QSI International School. Throughout pedagogical practice as an educator, the author observed and concluded that students from diverse ethnic groups learn differently. This prompted the idea that a teacher cannot and should not apply a similar teaching method to all students since each student has own level of training, background of knowledge, and perceives information in an individual way. The interest in the topic was reinforced after communicating with a lector at the university who noticed the same tendency regarding national differences in learning and performance processes.

No relevant existing sources were found investigating this topic and supporting European music educators as this phenomenon is still insufficiently known. Therefore, the need for disclosure of the matter is increasing, and the results of the study can make a significant contribution to the development of music pedagogy.

2 Research layout

This thesis is composed of five main chapters. In the introduction, the reader is acquainted with students' cultural identity and integration into the new realities when living in a new country, as well as the author's motivation for the investigation of this phenomenon. The second chapter covers the research task and problem, strategy, methods of data collection and analysis, as well as the foundation of reliability and ethics principles. The third chapter consists of theoretical framework based on methodological literature. The author traces there in detail the origins of general classical music education development in five selected cultures. The main idea of this study is concentrated in the fourth chapter consisting of interviews and survey analyses results. The interviews indicate insights into learning and teaching methods in the educational process that work

best based on the experts' experience. Parents survey results reveal expectations and perspectives toward music education for their children. The final fifth chapter summarizes the major findings of the study and serves as a comprehensive handbook for European music teachers. An important addition to this research is an appendix that contains musical works of composers from selected cultures. This is a practical tool that European music teachers can apply to enrich the student's repertoire.

2.1 Research task and problem

The definition and meaningful explanation of what research task is and how it differs from the research problem are well described by Creswell (2012). He underlines that the research problem reveals for the author a need to solve issues, worries, or disputes. It leads and motivates the author to conduct the study. (Creswell, 2012, 59-60.)

The research task is illustrated by Creswell (2012) as a purposeful study object aiming to solve the research problem. Since one definition is closely related to the other, this entails the posing of a specific research question to be answered through the process of investigation. (Creswell, 2012, 60.)

The main problem or phenomenon under consideration in this study is encountering different approaches in the educational process and cultural distinctions between teacher and students. In other words, this research is directed to European teachers in music schools as well as general music educators teaching music as a subject at academic schools, and private music teachers working with students from Ukraine, Türkiye, Iran, Afghanistan, and students of African region.

Through qualitative and informative examination of music education development in these five selected cultures the reader finds answers to multiply questions. First of all, the reader is acquainted with the general level of classical and general music educations. Secondly, the answers are found on music education accessibility, parents' involvement, gender influence, possible cultural features, and distinguishes supporting a music teacher at work and providing confidence in choosing the teaching method. The main purpose of this study is eliminating the gap in misunderstanding between teacher and students and familiarize the European music teachers with the ex-

pectations and actual music educational backgrounds of representatives of the countries mentioned above. Getting to the heart of the matter, the study in a conclusion answers the main thesis question:

- What background factors should a music teacher take into account before teaching students with a Ukrainian, Turkish, Iranian, Afghan, and African background?

2.2 Research strategy

Any research according to Patton (2015) has as its primary purpose to contribute to knowledge and to play a crucial role in education development. Choosing a correct strategy is a key point in terms of using data to support decision-making, worth judging, and significance of findings (Patton, 2015, 199). Through the research practice debates were existed about which methods are the most credible and how best to combine the strengths of the chosen method. Patton (2015) argues that using only one strategy can be biased. In order to think critically and conduct qualified results, Patton suggests using the strengths of various methods and apply mixed strategies in practice. (Patton, 2015, 208.)

To come up with a solution in the matter of how to reveal the concept and answer the main research question, the author of current study used the phenomenological strategy. This approach, in the author's opinion, suits the main idea in the most appropriate way and guides the selection of research method for the result implementation. Referring to the description of the phenomenological research definition, it is found that the phenomenological research strategy emphasizes experience, sensory perceptions, and the formation of an understanding of the research object based on the experience (Koppa, 2015).

In issues such as cultural features reflecting the behaviour, receiving, and reproducing of information this strategy is considered as the most acceptable approach. It uses the personal experience of other professionals and evaluates the state of affairs through their experience.

This research can be partially counted as a qualitative study due to its nature. Creswell (2012) characterizes the concept of qualified research as exploring a problem with detailed tracking of a

central phenomenon where a literature review plays a minor role but supports the problem evaluation (Creswell, 2012, 16). In the light of the above, the author of this study tracks the musical culture from a historical perspective and the characteristics of music education quality of selected countries. It is rooted to the environment and background heritage. In connection with this view formulation, this study can be surely considered qualitative.

Referring to Creswell (2012), quantitative research is defined as a trend and statistics analysing, and interpreting results through comparing. Analysing a trend, in Creswell's opinion (2012), means that part of the study attempts to form the overall tendency of responses from individuals and track how it varies among responders. (Creswell, 2012, 16.) Applying the quantitative strategy in this research, the author collects the statistics to determine the group of nationals presented as immigrants and uses surveys to collect feedback from one of the parties.

2.3 Data collection

The method of data collection through documentation is well-described by Anttila (2014). She specified the difference between primary and secondary data collection. In her opinion, primary data collection is categorized by using first-hand sources. Besides the interview, experiment, and survey she names articles related to the current period, statistics, documentaries, archival material, narratives, biographies, correspondence, photographs, video recordings, and even artifacts. (Anttila, 2014.)

Regarding secondary data collection, Anttila (2014) names books, articles, and reports. In that case, the reporter explains the results of observation done by others. This implementation is not necessarily always objective and should be used critically and wisely. (Anttila, 2014.)

In his turn, Patton (2015) distinguishes two approaches in data collection: the one-point-in-time and the long-period approach. The first is defined as one interview per person or one visit per place. The second can be characterized as multiple points of contact at several stages over some period of time. (Patton, 2015, 524-525.)

On the opposite, Creswell (2012) emphasizes five steps in the preparation and collection of qualitative data:

- Choosing the right participants who can assist in uncovering the phenomenon and revealing its essence.
- Contacting the participants and obtaining consent to participate in the research project.
- Developing a way to receive information that best answers the research question.
- Considering the tools for collecting and recording the information.
- Accurately following the ethics when collecting the data.

For the quantitative data collection, Creswell (2012) underlines a few details. In quantitative research participants are chosen randomly compared to qualitative data collection. If quantitative data collection touches the base with personal information, similar to qualitative data collection permission and consents on participation are required. Otherwise, the procedure regarding both qualitative and quantitative data collection is similar. The researcher utilizes only his/her own instruments and ideas; records and systematizes the provided information. (Creswell, 2012, 204-205.)

In this research author applied three methods of data collection, namely: documentation and methodological literature, interviews, and surveys. In other words, the author used primary and secondary methods of data collection. Since the matter is related to cultural features, particularly the characteristics of music education, the profound theoretical research data is collected through methodological literature. The detailed chronological analysis of each culture individually allows tracing the development of general and professional classical music education starting from its origin to the present time.

The next data collection method was complemented by answers gained through structured interviews with two educational experts. A detailed explanation of interview data collection was given by Anttila (2014). She subdivides interviews into structured and unstructured. It is implied that a structured interview is prepared in advance and in the process of the interview is not deviated from the planned questions. On the other hand, the unstructured interviews formulated by Anttila (2014) as an informal conversation or open interview method. (Anttila, 2014, 230-231.)

This research applies a structured interview method with slight variations and open-ended questions. The author chose this type of interview with the purpose to conduct a conversation in a well-planned environment. The questions were sent to interviewees in advance. The answers

were not spontaneous but well prepared. The collected material was based on the educators' own professional experience and serves as a reliable data. The interview questions were constructed in a way to examine firstly the mental readiness and confidence of the export before starting to work with multicultural students. Secondly, the questions revealed the path of the working experience with trials, mistakes, achievements, and self-evaluation. The next phase was to examine the conclusions that teachers made through their experience. Last but not least, the questions led to the final phase of experiences and gave recommendations to European teachers.

The survey among the parents of listed countries is the next step in data collection. The answers revealed insights into musical education for the second parties of the educational process.

A survey in Antilla's opinion (2014) is the most widespread form of obtaining research material that describes the perceptions, opinions, and attitudes of the groups. She describes the survey as a relatively economical way to obtain information from a large number of people. This is, therefore, a typical method that examines the relationships between variables. The advantage of using survey data collection is the opportunity for information and privacy protection. (Anttila, 2014.)

2.4 Data analysis

Referring to Tuomi and Sarajärvi (2011), a content analysis is a basic analysis method that can be used in all traditions of qualitative research. They describe it as a method that creates verbal and clear explanation of the phenomenon under investigation (Tuomi & Sarajärvi, 2011, 91). According to Tuomi and Sarajärvi (2011), the aim of content analysis is to collect fragments of information in a coherent and logical chain, to observe the whole picture and increase the information value. The next step is to process the material through reasoning and comprehension. The key strategy of this method is to combine the material into one whole, then divide it into parts and finally reassemble it in a new way into a logical whole. (Tuomi & Sarajärvi, 2011, 108-109.)

Patton (2015) agreed with the idea and interpreted the way of data analysis as reducing the volume of source information at the first stage. Then sifting the minor information from the significant. In a conclusion, constructing a framework that expresses the essence of what the data reveals. (Patton, 2015, 1035.)

In this research, the framework began by collecting pieces of information to describe one phenomenon in three different ways. The first foundational and detailed way was related to tracking the evolution of music education based on the methodological literature. The second piece of information was collected from interview analysis. The interviews were transcribed from audio to readable text. The answers were grouped by data, compared, and thematized according to the research questions. The third piece of information was analysed through the collected materials of the survey. The survey was designed in a Webropol. The questionnaire consisted of closed and open-ended questions to provide reasonable discretion. In this case, the responders' voices and attitudes were heard. Partly closed questions allow to evaluate a variable data. With the help of Excel spreadsheets, the answers were grouped by culture, translated, compared, and classified in tables and figures to visualize the result. In this way, individual pieces, like putting together a puzzle, are combined to recreate a coherent picture and point to new findings when answering a key research question.

2.5 Reliability and ethics

Ethical principles are an integral part of any research work. Referring to Anttila (2014), a researcher collects data using multiple methods. Research work is a subject of two concepts: confidentiality and anonymity. From an ethical point of view, the researcher should be able to weigh all kinds of potential ethical risks that may arise and prevent them. (Anttila, 2014.)

Patton (2015) confirms the same idea and states that an interviewer needs to have an ethical framework for dealing with such issues (Patton, 2015, 983). This refers to thoughtful and prepared actions, such as obtaining consent for participation in the study and conscientious data collection.

Anttila (2014) agrees that every person who provides personal information for research has the right to receive accurate and sufficient information about the nature of the research, and its goals. A responsible researcher must preserve the collected material and guarantee the anonymity of the persons, as well as give information to the subjects when the material is to be destroyed. (Anttila, 2014.)

Ethical principles and data protection of this research was considered by the author. The research was implemented according to the standards of the universities of applied sciences in Finland. The

consent was collected for investigation and a privacy statement was provided. Interviews and survey participation were voluntary. The survey was conducted anonymously. The author took responsibility for collecting, storing, and destroying the data after the research was published. The author cared about accuracy during the writing process, acted honestly and sincerely, and demonstrated mastery in applying reliability and ethics principles regarding citations and references.

As for reliability, from Anttila's (2014) point of view, it can be measured by criteria. It contains validity and reliability. Anttila characterizes the reliable result when it demonstrated stability, accuracy, and repeatability. When the phenomenon was viewed from various angles and led to the same result, then such a result can be reliable. (Anttila, 2014.)

This can be applied to all stages of the study including data collection, literature review, interview process, and survey results. In this research author purposely took interviews with two experts to be able to compare the experience of two educators for certainty, as one opinion can be questionable. When choosing the literature, the author followed the same strategy. The literature was chosen with particular accuracy and sources were critically examined. Accordingly, the research content was not in doubt. The survey was the method that the author applied at the last stage of the study. It was based on the findings of methodological literature and interview results. Therefore, in general, the findings of this work are considered reliable.

3 Development of classical and general music education

3.1 Ukraine: music perspective and attitude to music education

The first country selected for consideration is Ukraine. The survey conducted by Svyrenko and Koptsyukh (2022, 8) showed that around 37,500 Ukrainians arrived in Finland alone between February and the end of August 2022 to seek temporary protection or asylum. This number “exceeds the previous peak in applications for international protection in 2015 (32,477 applications)” (ibid., 8). Every third Ukrainian is planning to stay in Finland and more than half of all Ukrainians arriving in Finland are mothers with school-age children (54%) (ibid., 9). All these kids started to attend Finnish academic schools and potentially might soon be a part of music schools. The summary of these factors together with statistics determines the necessity of finding solutions and preparing

music teachers for the new students. In the next paragraph the evolution of classical musical culture in Ukraine will be examined in detail in chronological order.

The analysis of art in Ukraine and an understanding of musical education concept should be revealed from the origins of its formation. That will provide a clear idea of heritage and its development. In 2019, Mihailichenko examined this topic and declared that music education in Ukraine started in 15-16th century and was associated with polyphonic singing. The author states, that it contributed to the intensive development of school education. At that time education could be obtained in parish schools where teaching was conducted in reading Church Slavonic writing and Church singing. In addition to singing, as report continues, deacons taught their students musical notation. Noteworthy, is that the first music textbooks contained not only works for choral singing, but also basics of music theory, counterpoint, composition, and illustrated fragments of musical works. (Mihailichenko, 2019, 48-49.) In other words, the first samples of musical works were dated back 600 years ago and identified the character of a competent and professional approach.

The report reveals a bright figure of that time, who was the Ukrainian music theorist and composer Nikolai Diletsky (1630–1690). As early as 1667, his work on the education system was aimed at developing “the inner hearing of students, preserving their voices, and achieving the pure intonation”. Based on his own pedagogical experience Diletsky taught in his book “the sight-reading skills, the breath technics, how to expand the range of a child's voice, and how to change the timbre sounds depending on the musical text”. (Mihailichenko, 2019, 49.) The centre of attention, as can be seen, was directed at developing students’ inner natural talent and musical abilities. Music art progressed in Ukraine systematically and purposefully. The research asserts that the first music school in Ukraine was founded in 1739. It consisted of 20 boys recruited from the clergy, the Cossack, and petty-bourgeois children with crystal clear singing voices. Moreover, the “Decree of the Empress Anna Ivanovna dated 1739 noted also to teach pupils how to play instruments: violin, harp, bandura”. This school became the first specialized music school in Ukraine. (Mihailichenko, 2019, 50.) A few decades later, the second half of the 18th century was marked by the opening of more schools of vocal music and church singing, where young people from all over Ukraine and Poland came to study (ibid., 51). Apart from singing development, an instrumental playing was evolved. According to the property description, which was carried out in 1823, the school used dif-

ferent musical instruments, for example, violin, cello, flute, bassoon, clarinet, trumpet, horns, timpani, trombones, viola, and double bass. After five years of studying and graduation, students were receiving the certificates of completion. (Mihailichenko, 2019, 51.) Based on this source, it can be stated that at the beginning of the 1800s, pedagogical and instrumental skills both as students and teachers considerably developed and improved. Eventually, as declared by the author, Kharkiv University, which was founded in 1805, became an important centre of musical education. Although professional musicians were not trained here, much attention was paid to the musical and aesthetic education of students. By the end of the 1820, the number of students in the musical class reached 80. Of these, a symphony orchestra was created which played mainly the repertoire of Western European composers: Beethoven, Weber, Cherubini, Mozart, Rossini, and Mendelssohn. (Mihailichenko, 2019, 54-55.) Starting from the middle of the 1800th musical education became a subject discussed at the state level. Music schools for boys and girls started to open in other cities in Ukraine. Students were taught singing, dancing, and instruments playing. The curricula of those schools had a state standard and vocational training accordingly had raised a whole generation of professional musicians. (Mihailichenko, 2019, 57-59.) It is not surprising that the process of development and the commitment of teachers and students led to further achievements. Thus, from 1889, in various cities all over Ukraine private schools started to function and musical College was opened, Mihailichenko reports. In Kharkiv, for example, a special piano school was founded and headed by a talented pianist, a student of F. Liszt Bensham. As another example, in Elisavetgrad a musical school of Talnovsky O.M a graduate of the Warsaw Conservatory was opened; in 1899, the Neuhaus school began to operate there as well. (Mihailichenko, 2019, 62.)

As can be seen above, European teachers at the end of the 1800th worked closely together with Ukrainian educators making the professional exchange that fruitfully affected the further development and raise of new musicians. Private musical institutions existed at that time generally aimed to train musicians at preparatory courses for admission to musical College. However, the teaching level of some of them already corresponded to the college level. In post-revolutionary and USSR periods, as research describes, musical education rushed to the masses. Since that time music education became available to a wider audience. It was declared that music education at schools should be mandatory and systematic since music as a form of art aesthetically nurtures the young generation. Massively music schools, clubs, and after-school musical activities were established. (Mihailichenko, 2019, 79-81.)

The rise in the level of art and performing skills testified to qualitative changes in the work of schools of musical and aesthetic education declared another author Sbitneva (2017). In her opinion, musical education significantly expanded in the second part of the 20th century in Ukraine. Therefore, in the 1980s five conservatories already functioned in the cities of Kyiv, Odessa, Kharkov, Lvov, and Donetsk. Also, there were founded original performing schools in the class of such instruments as organ, piano, violin, flute, bandura, and accordion. In various regions of Ukraine local philharmonics (25), concert halls, palaces, and houses of culture were established where symphony, chamber, brass bands, folk instruments orchestras, and numerous academic and folk choirs performed (about 200 musical groups). (Sbitneva, 2017, 355.)

The significant aspect of music education in Ukraine is that until now, the approach to music education in kindergartens and schools has been of high quality and professionally thorough. A recent study by European Association for Music in Schools (EAS) (2022) affirms that Ukrainian teachers believe that music promotes the development of children's aesthetic appreciation, emotional health, well-rounded education, and creative personality. Thus, particular importance in pre-schools is given to the development of such fundamental music skills as sense of rhythm, auditory perception, musical thinking, imagination, memory, and improvisation. According to the EAS report, pre-schoolers have music classes twice a week and perform at seasonal concerts, holidays, and various events. Music is cultivated in all daily activities, folk songs, and nursery rhymes are used predominantly. In terms of primary and secondary school, music is still a compulsory subject. Students mostly sing in the choir, practicing unison and polyphony singing, sight reading, and elements of music theory. Moreover, in Ukraine the system of local music schools and schools of art are widely spread. The students, besides the main instrument, have such subjects as solfeggio, choral singing, and musical literature. Similarly, in four biggest cities of Ukraine (Kyiv, Kharkiv, Odessa, and Lviv) the special music schools for the most talented children and youth are functioning. (EAS 2022). Music education at such schools lasts for eleven years. These schools raise mature musicians, who acquire professional music education.

Summing up, after analysing the studies that give an important insight into the formation and development of classical music in Ukraine, the following conclusions can be drawn. The progress was gradual, planned, and systematic. For five centuries from polyphonic choral church singing, musical art has reached its highest manifestation of a high level of proficiency in orchestras, operas,

ballets, a variety of musical institutions, conservatories, and music schools. Accordingly, if a child from Ukraine starts attending the European Music School, then most likely he/she has an initial idea of auditory perception, rhythm, correct singing, and possibly even the experience of playing a musical instrument.

3.2 Türkiye: tendency to westernisation

Türkiye was chosen as the next country to consider, as Europe has become the most important host continent for Turkish emigration (Fassmann & İçduygu, 2013, 7). Detailed examination of this topic showed that most residents with a Turkish background were settled in Austria, Belgium, Germany, France, and the Netherlands. To be precise, the number of Turkish migrants living abroad is around 3.3 million or 5% of the population in Türkiye. (ibid., 8). In Finland, based on a report of the Joshua project (2022), “The number of immigrants from Türkiye has steadily grown since 2015. Turkish asylum seekers were the second largest group of immigrants in Finland in 2019” (Joshua project, 2022). Moving forward, it should be noted that geopolitically Türkiye as a country located between East and West. The study of what influence was decisive in terms of musical education, European or Asian, will be started from the very beginning of the Turkish Republic formation.

From the perspective of the historical view, during the Ottoman Empire (1299-1923) the major focus in musical education in Türkiye was made on secularisation (Göktürk 2014, 15). Nevertheless, the author remarks that the situation started to change radically with the acquisition of the status of a republic by Türkiye in 1923. The changes started when national leader Mustafa Kemal Atatürk (1881-1938) was driven by the idea of bringing the new state into the new era of globalization, modernization, and westernization (Göktürk 2014, 16; Yilmaz 2015, 555-556). As a result, the new movement changed the attitude toward educational process. Therefore, the core of reforms initiated by Atatürk, as Göktürk outlined (2014), was focused on keeping the Islamic traditions combined with the Western influence. The founder of the new Republic used European countries as models for education development. Music became officially a part of curriculum since 1924 and played an important role in general education. (ibid.,15-16.)

According to Göktürk (2014), the aim of education in general and music education in particular was to raise professional, competitive, effective, and influenced educators. Mustafa Kemal Atatürk

was enthusiastic about reforms in the education system and dreamed of making Turkey a powerful state in the West (ibid., 16). Such a zeal and dedication could not but lead to favourable results.

The need to train music teachers became evident. Göktürk declares that in order to reach his goal, Atatürk invited a group of qualified educators from Germany, the United States, and Belgium to train young Turkish students. In the same year, 1924, the first Music Teacher Training School was established in Ankara, the capital of the Turkish Republic. (ibid., 16.) The school trained music teachers and professional classical musicians who began to spread the doctrine of Western classical music education throughout the country. The success of the first music institution inspired the Ministry of Education to open more music schools all over the country. (ibid., 18.)

Göktürk draws attention that since 1920th Atatürk had a strategy to send abroad, namely to the United States and Europe the most talented students to increase the quality of professional development. A few years later, the students returned and shared received knowledge and experience in their country (ibid., 18). The process of exchanging kept growing, the professors and musicologists from abroad were invited to Türkiye to work there, conduct research influencing and developing the classical music culture. Their efforts met with success. Nowadays, in Türkiye a free general music education at primary schools is mandatory and embraces all students between the ages of eight to fourteen. (ibid.,18.) Apart from this, professional music education takes place at music schools, schools of fine arts, conservatories, and universities.

Moreover, it is interesting to be noted that Türkiye is one of the countries of the Bologna Agreement, and a major part of the universities are members of the Socrates and Erasmus programs (Tüfekçi, 138). Based on the agreement, the universities use the European system accumulation and transfer of ECTS credits. That basically means, that students from international institutions, who are tied with the same agreement, can freely choose the institute for the exchange program in another country and increase their professional level and experience. Same as in Europe, Turkish universities use a three-stage system of education. The first level of higher education is a bachelor's degree that lasts 4 years. The second and third levels are represented by master and post-graduate programs. Musical studies at Conservatory consist of 8 grades elementary school, where students, as a rule, study in ordinary schools and attend music classes afterward. After eight years of study the student receives a certificate of completion. (ibid.,138.) Those who decide to continue

their musical education enter the lyceum at the conservatory. As Tüfekçi declares (n.d.), the curriculum of various conservatories differs from each other in the complexity of the choice of subjects. At the lyceum, besides the main instrumental studies, young musicians play in school orchestras and ensembles, and after the completion of four years, a student usually applies for the master's degree programs. (ibid., 139.)

As can be detected, Türkiye is partly a European country, and musical education is based on the European system and traditions. However, classical music has a national influence and flavour, which makes it recognizable and more specific. In addition, by analysing the development of classical music in Turkey the following summaries can be made. Despite the fact that during the Ottoman Empire the major focus regarding music education was made on secularisation, thanks to national leader Mustafa Kemal Atatürk's efforts, the system of education, and music education particularly tended to follow western standards. Correspondingly, if a school-age child of Turkish origin starts attending a European music school, then, most likely, he/she may have ideas about the music perception and comprehension, since general music education at Turkish schools is mandatory.

3.3 Iran through the prism of a rich ancient musical heritage

Iran is taken as the next country for consideration. Iran, or formerly called Persia, is counted as one of the largest countries in West Asia. A recent study of International Migrants Stock (IMS) discovers that 512,303 Iranian residents migrated to Europe in 2020. The major part settled in Northern (207,005) and Western (263, 659) European regions. In comparison, the Southern Europe countries hosted 32,148 Iranian nationals while Eastern Europe 9,491 residents. IMS reports that 7,611 Iranian residents settled in Finland in 2020. (Iranian nationals in Europe, 2021, 2-3.) Since a large number of residents of Iranian origin continue immigrating to Europe, it would be interesting for European music teachers to become acquainted with Iranian classical music education closely. To discover how and when it was formed it is necessary to look at musical art from a historical point of view.

Goodarzi (2010) in his article emphasizes that the traditional and classical music of Iran has a long history starting from the first century. It is not surprising, another source emphasizes, that Iran has one of the oldest civilizations in the world. In this country numerous different nationalities live

and, accordingly, many ethnic groups and races with their own language, folk music and culture that makes the traditional music of Iran unique and distinctive (Azadeh & Mahdi, 2022, 44). The foundation of Iranian traditional music in Goodarzi's opinion is Persian classical music. The original forms of traditional Iranian music were composed in ancient times, supplemented, and improved over the centuries. Moreover, it was reliably preserved even in those periods of history when the art of music was not held in high esteem and was oppressed in every possible way. As a result of this centuries-old and collective creativity of the Iranian people, Persian classical music has developed. (Goodarzi, 2010.)

Conceivably, the acquaintance of the Iranians with European music occurred during the formation of European-model army (Isvahani, 2016, 229). The exact date of formation was unknown. However, Isvahani (2016) in his article states that military music was completely reformed in 1807 by signing the treaty with Napoleon Bonaparte. The new army laws applied as well to the usage of new musical instruments played by Europeans for the first few years. As declared by the author, military conductors later recruited a group of Iranians who were specially trained to play European instruments. At that time, an educational institution called Dar al-Funun was established, which was a new branch related to military music (Isvahani, 2016, 230).

The significant impact was marked as a turning point in music development with the arrival of Jean Baptiste Lemaire in 1868. Isvahani declares that from that moment music lessons became more serious. Lemaire tried to teach Iranians Western classical music. After forty years of living in Iran, he made a huge contribution to the musical development of the population and introduced the locals to European music for the first time. (ibid. 230.) Lemaire himself was a versatile teacher. He taught piano, solfeggio, harmony, instrumentation, and playing wind instruments. Besides that, Lemaire wrote a musical curriculum that was designed to be completed in eight years, based on the military music program of the Paris Conservatory. Later he invited more teachers from Austria and France. Lemaire spent the rest of his life working in Iran and never returned to France. (Isvahani, 2016, 230.)

In contemporary Iranian music education, Lemaire's contribution cannot be overestimated, and he is still considered as the most influential pedagogue. Lemaire established the standards in teaching, performing, music comprehension, and perception. (Bastaninezhad, 2014, 8.) Lemaire became

a founder of the first school of music with Western methods of instruction. He popularized Western instruments. Accordingly, a violin became the main instrument in Iranian music. He was the first, who transcribed Iranian music into Western notation and published books on the theory and practice of Western music in Farsi. Lemaire arranged Iranian compositions for orchestra and piano. This list would not be completed without mentioning that Lemaire for forty years working period in Iran raised more than one generation of competent musicians. (Bastaninezhad, 2014, 8.)

While wind instruments were already used in Iran for military purposes, the first piano, presumably, appeared in Iran in 1805 (Isvahani, 2016, 230). The interesting story relates to its appearance according to the author of the article. Napoleon brought it as a gift to Tsar Qajar in order to establish political and economic contacts. The reason for such an expensive and unusual gift is unknown, as well as the reaction of Iranians to the new instrument. As expected, no one used the instrument, since there were no people who could play it. Fifty years later the piano was found in the house of Azadodolle, the king's confidant. (ibid., 230.)

Isvahani (2016) mentioned that Mohammad Sadeq Khan Sarvarolmoluk was a folk musician who played the folk instrument santur. By nature, he was highly inquisitive and had a craving for the unknown. After seeing the piano and understanding the mechanism, he decided to tune it in accordance with folk modes. He became the first piano performer in Iran. King Nasruddin Shah invited Sarvarolmoluk to be a court musician in the palace. And he also taught piano to all the willing girls living in the palace. However, the piano was used only as an accompanying instrument at that time. (Isvahani, 2016, 230.) After a short historical review, it becomes evident that in many cultures only representative of the nobility had access to music education. It was not widely available to the majority of the population.

Music art in Iran historically undergone numerous changes that happened due to political, social, cultural, and religious reasons. Misunderstandings and contradictions arose when beliefs in western music as an international standard were dictated to national/folk musicians. Two completely polar styles in music such as traditional national music and western music had basically nothing in common. It can be explained by original Iranian music with its melodies, ornaments, microtones, polyrhythms, and specific colours of folk instruments sound that could not be reflected by western rhythms, pure tonality, and written notation. (Bastaninezhad, 2014, 8-11.) Those musicians who

were educated abroad and tried to apply Western traditions to national music have met resistance from the local musicians. Moreover, the religious authorities had a negative attitude toward music as believed that music by itself opposes Muslim traditions. (ibid., 12.) Niknafs (2020) in his article claims that religious leaders made every effort to prevent the music art from entering public schools and becoming part of the curriculum and one of its subjects. As a result, none of the provincial education supervisory councils gave ordinary schools a permission to have music as a subject unless the school has a music title in it. However, music schools were established in large cities, and private study of music and playing musical instruments were appreciated (Niknafs, 2020, 3-4).

1965 became the significant date of the 20th century for classical music in Iran. The main music department was opened in Tehran University and for the first time in the history of Iranian music education, it offered a higher academic level in both Iranian and Western music. (Bastaninezhad, 2014, 14.)

From the above review, the following conclusion can be drawn. If a student of Iranian origin is accepted into a European music class, his/her previous musical experience depends on which region he/she is from. If a child grew up in a large city and the parents contributed to his/her musical education, the child is likely to have musical skills and knowledge of musical theory. On the other hand, if a child grew up in a small town, he/she is not likely to have the opportunity to receive a general music education, since music is not taught in Iranian academic schools.

3.4 Afghanistan: a path of education formation and music development

Based on the European Parliament's research (2021), the political conflict in Afghanistan has lasted more than 20 years with severe economic and human rights violations, Taliban dominance, hunger, and women's oppression. Research confirms that since 2014 Afghan nationals have been the largest group of asylum-seekers and refugees in Europe. Due to the critical situation in Afghanistan in August 2021, when the Taliban took control over the country, the number of citizens seeking to flee the country and had been evacuated was dramatically increased. (Mentzelopoulou, 2021, 1.) While 148,000 Afghans were settled in Germany by the end of 2020, Austria, France, and

Sweden hosted about 7,000 Afghans in 2021 (Buchholz, 2021). 7,686 Afghans were counted in Finland for the period of 1991-2021, who represent a significant group of foreign citizens and ranked eighth among all foreigners living in the country (Statistics Finland, 2022; Foreign citizens, 2022).

When speaking about education in Afghanistan in general, it should be noted that a rise in the quantity and type of educational institutions occur in the 7th century, when Afghanistan became part of the Islamic world. Heath and Zahedi (2014) report that the leading role in the educational process was assigned to the mosque schools, *maktabs*, *halaqas*, and *madrassas*. The *maktab*, as authors describe, was located on the territory of the mosque. Lessons were structured in a way that the imam (prayer leader) taught children the recitation and memorization of the Quran, reading, writing, arithmetic, and basic religious duties (Heath & Zahedi, 2014, 257). In contrast, the *halaqas* were public and led by scholars who specialize in subjects ranging from Quranic interpretation to poetry readings and discussions of literature. Nevertheless, the *halaqas* were housed also at the mosques. (ibid., 257.) The number of students varied from small groups to a crowd of hundred people, depending on the scholar's reputation and topic. The third type of schooling that the authors named was *madrassa*. It is considered as the most organized form of Islamic education started around the 10th century (ibid., 257). The *madrassa*, unlike the *maktab* and *halaqa*, was not housed at the mosque but was a specifically constructed building for educational purposes (Heath & Zahedi, 2014, 257). It existed mainly on donations, supplied food and lodging for students, and moreover, as emphasized by the authors, provided advanced and sometimes even specific education besides religious subjects such as mathematics, astronomy, literature, philosophy, music, and medicine. (Heath & Zahedi, 2014, 258.) Based on research, dozens of *madrassas* were established in numerous large cities in the Afghanistan territory (ibid., 258). However, it is hard to prove if *madrassas* were equally open for males and females since some sources claim that access to *madrassas* for females was limited while other sources, in contrast, confirm that girls studied in *madrassas* and even women taught at various institutions, including the *madrassas*. It can be assumed though, given Islamic traditions, the percentage of females in *madrassas* was low. For example, by the end of 2010, the Ministry of Education registered 518 schools of Islamic education (similar to *madrassa*), with 136,935 students enrolled, and only 10% females among them (ibid., 259).

In Heath and Zahedi's opinion (2014), an Islamic form of education was the only system of education in Afghanistan in the period from 642 to 1868, that is for more than 1,200 years. Due to hostilities in 1832 at the first Anglo-Afghan war and partly to the colonization of Muslim lands, economic and military power was declined which entailed reducing madrassas in Afghanistan (ibid., 258). The authors paid attention, that *madrassas* attempted to be replaced by the modern schooling system with British-Indian and Turkish models. After the second Anglo-Afghan war (1878–1880) several schools were founded with a curriculum that combined Islamic subjects, military sciences, and physical education. Primarily schools were established for royal families and nobility. After the third Anglo-Afghan war in 1919 dramatic changes occurred in schooling and education in general. The most notable achievements were the establishment of the Ministry of Education, a girls' high school, an expansion of education, especially for women, as well as a ban on men from wearing beards and traditional dress in Kabul. These changes were reflected by the influence of the leader of the Turkish republic Mustafa Kemal Atatürk, who was moved by the idea of modernization and westernization in Turkey. However, for the sake of avoiding an unacceptable influence, in 1930 a committee of religious leaders was established to assure and monitor compliance with Islamic values. (Heath & Zahedi, 2014, 259.)

Due to education development, financial and technical support from the United States, Soviet Union, France, Germany, and the United Nations, a modern schooling became more accessible to the majority of Afghans and had a significant expansion to the rural areas. As a result, primary education became compulsory, and the number of enrolled primary and secondary students increased from 122,000 students in 1956 to an estimated 872,000 students in 1970. However, the percentage of gender access was not the same. Thus, in 1975, the number of girls enrolled was only 15 % of the primary and 11 % of the total number of secondary students. (Heath & Zahedi, 2014, 260.)

As can be seen, education for girls always suffered. Especially, in the period from 1996 to 2001 at Taliban takeover, all official schools for girls were closed. However, public schools for boys were more regular compared to the previous years, although, the quality still remained very low. (ibid., 260.)

It is known that traditionally *madrassas* and academic schools functioned independently and without a central structure. The situation was changed only in 2007 when Ministry of Education of Afghanistan declared the central government control over educational institutions. This was due to the unity of the education system and requirements of the Constitution based on Islam doctrines. The Ministry of education of Afghanistan proclaimed: "There is no need to have the *madrassas* operating independently, centralizing these institutions would reduce the foreign influence and curtail extremism." (Heath & Zahedi, 2014, 258.)

As far as the educational system in the Middle East and Central Asia is concerned, it is common practice using rote memorization and teaching dictation methods in those regions. Historically it started with Quran learning and repeating the verses. In urban areas with a lack of teachers and resources, this pedagogical strategy when students echo after the teacher is particularly widely used. Such methods as critical thinking, problem-solving, active learning, teacher/student communication, and interaction were not commonly practiced due to cultural diversities. (Heath & Zahedi, 2014, 270.)

In music education, as Maliknezhad (2019) asserts, this system is displayed in a teacher-centered form by oral traditions when musical notation is not used. In other words, a student imitates teacher. Following this strategy, a teacher has absolute authority, and a student has no room for self-analysis or own music understanding and interpretation. This method is applied to traditional folk music but cannot serve as a tool for performing Western classical pieces, as the structure and technical level of those are more complex and for the accurate performance reading the musical notation is necessary. (Maliknezhad, 2019, 58.)

Due to the fact that traditional Afghan music strongly differs from classical European music, for many years Afghan traditional musicians refused and resisted applying Western classical school methods in practice. Maliknezhad (2019) points to such distinctive features as quarter-tone intervals; the monophonic texture of the music, in rare cases homophonic that rooted in poetry; decorative musical elements that had no baseline with classical European music. Afghan traditional musicians were afraid that the nature and quality of Afghan music would be seriously damaged and lose its own national identity. They did not want Western classical music to displace and transform national traditional music. The most of all, they feared for the younger generation, that the latter

would forget and not appreciate the Afghan traditions and culture. (ibid., 60-61.) Moreover, the supporters of traditional Afghan art rejected the idea of globalization in culture and avoided the Western influence as they believed it would entail irreversible consequences of immorality and lack of spirituality. Especially fiercely nationalists opposed such Western styles as rap, pop, and rock music. However, others who believed in the power of classical western music recognized the benefits of applying it. They proceeded from the fact that the experience of Western composers could enrich Afghan national music and bring it to a higher professional level in terms of education, musical notation, the use of harmonies, polyphony, and new techniques. (ibid., 62.)

An interesting fact was described by Maliknezhad in his article. The author highlights the common practice among scholars in Afghanistan when the teachers do not eager to share knowledge with students properly due to fear that their students eventually become more proficient than they are. As a result, many professors refuse to teach talented students but would rather have ordinary students making the teaching process longer and costlier. Furthermore, such professors deliberately teach inefficiently and do not reveal to their students all the techniques and nuances of music. (Maliknezhad, 2019, 62.)

It is obvious that due to the unstable political situation, the musical art of Afghanistan has undergone significant changes. During the reign of Abdul Rahman Khan in 1880-1901, musical education developed and even attempts were made to establish musical institutions. The years 1950-1970 were marked as a "Golden Age" when the country was stable and peaceful thanks to democratic reforms and a new constitution of 1964. (Sakata, 2012, 20.) The music was supported and two major institutions were founded in Kabul: the Royal Court and the radio station. The "Dark Age" of Afghanistan was marked by the period starting from 1979 when communists came to rule and many Afghans emigrated to India, Pakistan, Iran, Europe, and North America. Under the leading mojaheddin and the radical Taliban regime in 1996-2001, all music achievements came to naught, music was banned and punished, and any minor attempts at musical achievements were considered criminal. The situation changed again after 2001 when the promotion of music art was able to resume on account of a new government and the support of the international community (Maliknezhad, 2019, 63). Traditionally, music education was provided as private lessons at home. Since 2001, changes have affected music education in such a way that in 2003 an official music program was established at the University of Kabul. Later, in 2006, a similar educational institution

was founded in Herat. The Afghanistan National Institute of Music (ANIM) was officially opened in 2010 under the guidance of Ahmad Sarmast, a hereditary musician who was educated abroad. The new school provided a general academic curriculum and specialized music training for students from grades four to fourteen, allowing students to obtain a high school certificate and a diploma in music. Music training in both traditional Afghan and Classical Western music is taught by Afghan and international teachers. (Sakata, 2012, 21). Up to date, regardless of gender, social status or ethnic origin ANIM is functions and provides high-quality academic education. There are no sources that would provide a piece of evident information about general music education as a subject at schools or music classes at kindergartens in Afghanistan. It can be assumed that they do not exist. Nevertheless, despite all ups and downs of Afghan history, Musical institute functions in Kabul. Western classical music is practiced in the country in the form of music theory subjects, orchestra, and chamber instrumental playing. (Hundred, 2022; Afghanistan National Institute of Music, 2022.)

3.5 African region: a formation of education and musical culture. Diversity and versatility

Referring to Statista (2020), European countries are rated as the preferred destination for African migrants. In 2020 the number of African-born migrants living in European countries reached 11 million. Due to its geographical location, European countries along the Mediterranean Sea, such as France, Spain, Portugal, Italy, and Malta, received a major number of African refugees and asylum seekers (ICD Institute of Cultural Diplomacy, 2007). To take a deeper look at the causes and motivations for immigration, researchers from the International Organization on Migration (IOM) in 2018 and 2019 counted and interviewed about 88,000 of the more than 4,5 million migrants from West and Central Africa. The research was conducted at 36 so-called “flow monitoring points” or key transit locations across six countries (Immigration Policy Lab, 2019). The research discovered that 78% of immigrants who want to live in Europe were mainly single, unemployed, and educated. 91% of responders have a minimum secondary education. The reasons that prompted them to migrate were economic factors and job seeking (74%), family ties (25%), and only 3.5% of migrants cited fear for life as a rescue factor (Immigration Policy Lab, 2019). However, the same report states that factors for migration can be complex. Individuals may seek better job opportunities due to violence, injustice, or persecution.

Nevertheless, the majority of African immigrants to Europe were from North Africa. According to Reliefweb (2021), 5 of 11 million African migrants come from Morocco, Algeria, and Tunisia. Similarly, to IOM (2019) research, Reliefweb (2021) indicates identical factors for migration: political conflict, repressive governance, and limited economic opportunities. Both sources confirm that African immigrants are mostly young people, educated, and seeking for better opportunities.

As the following research is conducted in Finland, based on Finnish statistics, residents with African backgrounds comprised 11% of the total number of immigrants by the end of 2018. There are twice as many people of African origin in the second generation born in Finland, as compared to other foreigners. (Statistics Finland, 2019.)

Africa is counted as the second-largest continent in the world. It is divided into five geographical regions: Northern, Western, Central, Eastern, and Southern Africa, and consists of 54 sovereign countries (University of Pittsburgh, 2023). When examining the development of music education in African countries, the impact of Western culture and its colonial structures should be considered. Primos (2001) emphasizes the fact that despite African political independence, music education throughout Africa and sub-Saharan territories still bears the stamp of colonial domination. Wherever teaching is conducted in English, the educational system is adopted from the UK. It includes public performance examinations, allowing for higher musical education at local universities or Western-oriented colleges. (Primos, 2001, 3-4.)

The research draws attention that Christian missionaries made a significant contribution to the development of musical theory, writing, and particularly choral singing (*ibid.*, 4). In other words, definite rhythms of hymns, the four-voice harmonic singing, and interaction while singing could not but be deeply rooted in the African music culture. On the other hand, in Primos' opinion, in contrast to influence of Christian missionaries, the Central, Eastern, and Western parts of Africa are still under a strong Islamic impact (*ibid.*, 5). In turn, African music has a profound effect on Islamic music. This phenomenon can be observed especially in Nigeria.

Overall, as was mentioned earlier, the African continent consists of 54 countries, and accordingly, the music of Africa is diverse. Clearly, each country has its own educational policy aimed at the development of general music education. For a more detailed analysis the geographical regions with major central countries will be taken under examination.

3.5.1 Eastern Africa

Eastern Africa consists of 19 countries. In this study, three countries of Eastern region are taken for close consideration: Tanzania, Uganda, and Kenya. They were under colonial governments up to independence in 1961-1963 and had identical experiences related to education that was provided by missionaries or the colonial government (Akuno, 2014, 1).

After gaining independence, Akuno (2014) declares, a tendency toward Africanization or nationalization was observed in these countries. In other words, the purposeful movement to increase the personal identity of nations was promoted. The author emphasizes that the main focus of a curriculum was made on free qualified basic education, including such subjects as mathematics, science, and technology. For the subjects related to culture physical education and sports were chosen. Regarding music, creative and performing arts, they were not practiced at schools due to the lack of sufficient support, resources, and professional educators. Such a situation was formed on the grounds of a need to raise countries to a fairly economic and competitive level. Accordingly, Akuno (2014) noted, music as a subject was not a priority for the young independent countries at that moment. The situation changed in 1985 when music was included in primary and secondary schools as a compulsory subject. Due to stress caused by mandatory exams and lack of resources, after 16 years, in 2001, music was removed from the national curriculum. Akuno (2014) highlights the fact that music educators started to complain, and a year later, after much indignation, in 2002, music as a subject was restored in the curriculum but in a form of creative arts for primary school and as an elective subject for secondary school. However, in kindergartens music was widely and successfully used as a tool for learning purposes. (Akuno, 2014, 5.)

Speaking about the African culture of the East region, Akuno (2014) refers to cultural centers and museums but there is no single mention of systematic music education. It might be partly because in all post-colonial countries, education is seen as a possibility for better career opportunities, power, and a higher position in society. The author emphasizes that music was never considered

as a career or reliable profession. Nevertheless, according to the policy of Ministry of Education and Culture in the field of music education, changes emerged aimed at expanding the possibilities of music education (Akuno, 2014, 8). This occurred due to the fact that governments of East African countries, in Akuno's opinion, recognized the creative role of music and its impact on the emotional, psychological, intellectual, and cultural development of an individual.

However, the gap between the government's involvement and financial support for music education in Eastern Africa and the desire to achieve a qualified music education is evident. On the other side, Kigozi states, the interest of talented youth can be satisfied in functioning private institutions and successfully running private schools. For example, Uganda's various private schools are based on extracurricular activities. Kigozi confirms that they offer instrumental music education including wind, string, keyboard, guitar, and singing classes. Schools are well equipped, they organize festivals, concerts throughout the year, and competitions. The same report proves that the curriculum of private schools follows both indigenous and Western classical music. Thus, among the top famous institutions of Uganda, the author names MusiConnexions and Kampala Music School. Both schools provide opportunities for students to take international examinations of the Associated Board of the Royal Schools of Music. (Kigozi, 2015.)

Besides the mentioned schools above, international schools and music institutions based on the conservatory model were founded in Uganda. Some of them are organized and supported by Korean missionaries. Such institutions offer classical and contemporary music styles, instrumental music lessons on violin, guitar, bass guitar, drums, singing, songwriting, music theory, video editing, and dance. (Kigozi, 2015.)

Kigozi continues that the high music education can be obtained at three institutions: Uganda Christian University (UCU), Kyambogo University (KYU), and the Department of Performing Arts Film (PAF) at Makerere University. All three universities, according to the report, offer music education from A- Level. At UCU and KYU the highest music qualification is the Bachelor of Music Education. At the same time, PAF is considered as the leading music school in the country and offers multiple music programs of both African and Western music at a two-year Diploma, three-year bachelor's, and additional two-year master's level. (Kigozi, 2015.)

The Foundation and development of classical music education were similar in Kenya and Tanzania. However, it is worth noting, that in Kenya this began even before the country gained independence. According to Kinyanjui (2014), in the 1930s in Nairobi, the capital of Kenya, the Musical Society was founded. The orchestra, which was a part of the association, performed choral and theatre music. The author reports that a surge in musical professional growth, by coincidence, fell in the years of the Second World War. After hostilities on northern Kenya's border, as declared by Kinyanjui, Italian soldiers were captured in the military camp of Nairobi. Together with soldiers, the band of musicians who accompanied the troops to maintain their spirit was also captured (Kinyanjui, 2014). During two years in the camp the orchestra of Italian musicians was formed. The report states, the musicians played classical music and performed their first concert in 1943. Together the Italian Orchestra played 200 concerts for two years. In 1945, after the end of the war, the captured Italian musicians were released but the need for an orchestra remained, so the Musical Society of Nairobi decided to assemble an orchestra again. (Kinyanjui, 2014.)

The next significant event for Nairobi was the establishment of the East African Conservatory of music in 1944. The arrival of a pianist Jean de Middelier in 1946 came in handy. He headed the Conservatory and the new orchestra started to give regular concerts. (Kinyanjui, 2014.)

Musical life in Kenya continues to be supported by foundations and non-profit organizations till the present times. The foundation has various projects and supports talented musicians. The leading projects of the organization are Ghetto Classics in Korogocho, which aims to reach people in poor districts, and Kenya National Youth Orchestra. (Kinyanjui, 2014.)

In summary, concerning general music education at government schools in Eastern Africa, for primary and secondary schools, music is still an elective subject as a part of performing and creative arts. The musical education quality is rather poor due to the low budget and lack of financial support. Consequently, schools are not equipped well and there is a shortage of well-trained music teachers with the necessary skills to fulfill the students needs. On the opposite, private sector and non-profit organizations offer and arrange various opportunities for youth, such as workshops, music classes, seminars, festivals, and other numerous musical events.

3.5.2 South Africa

Historically, South Africa has experienced several waves of colonization. Rodger (2014) asserts, that the earliest wave was triggered by the arrival of Bantu people, who immigrated to South Africa from Central and Eastern parts. The next wave of colonization formed with Europeans' arrival from Holland, France, and Great Britain, who ferried workers from India, China, and Malaysia to South Africa. As a result, the musical culture of South Africa is a mixed blend of various nations and languages that have brought to the region great diversity and its own flavor. (Rodger, 2014.)

Another distinctive feature, according to Rodger, is that in South Africa inequality and racial division are more obvious compared with other African regions. Despite the 1994 democratic law that prohibits any kind of discrimination, racial division is met in both economic and educational spheres. Rodger draws an analogy between the European and African education systems. The author concludes, that both systems have twelve grades of schooling. The students may choose to study at government or private schools. The latter is preferred due to better funding and smaller class sizes. (Rodger, 2014.)

Regarding music education, Rodger continues, the private schools are better equipped and offer more choices from general group music lessons to instrument learning, and even music composing. It is also common practice for private schools to have a variety of ensembles from choir singing to instrumental and jazz bands playing. The research describes that private and governmental schools' Music curriculum includes Music classes, Drama, Art, Dance, and Creative Arts disciplines and they are presented in all grades. According to Rodger, music as a subject in elementary school is related to listening to music and its appreciation. For middle and high schools, the curriculum is more advanced and intensive. It includes singing in pitch, developing sight-reading skills, theoretical knowledge, sense of rhythm, playing the musical instrument on a basic level alone and in a group, improvising, composing, and performing. The repertoire has a large range and is varied from Western music to African folk tunes. (Rodger, 2014.) It is obvious that the education system of South Africa and general music education particularly are formed in a way that assist students in getting a well-rounded education, music comprehension, understanding the musical styles, and developing creativity, and performance skills.

Besides the formal music education at schools, according to Rodger (2014), multiple music centers can be found in South Africa. They provide more opportunities for interested students. Such music centers are located mainly in large cities. The most well-known can be found in Cape Town and the Music Academy in Johannesburg. Moreover, higher musical education is provided almost at all Universities in South Africa. Multiple music-related qualifications are offered there: music theory, performance, arts management, administration, sound engineering, music therapy, conducting, community training, and even archiving and ethnomusicology. (Rodger, 2014.)

If private music education is basically aimed for the wealthy target audience, various non-profit organizations widely run for poor Africans where young people receive music education and guidance. Such organizations are established in both large and small cities in the form of music schools, workshops, music festivals, youth orchestras, and various musical events. (Rodger, 2014.)

Based on the factors above, it can be concluded that regarding musical education in South Africa, the situation is positive. All grades of the school system have music classes. The students have various opportunities to acquaint themselves with music knowledge and instrumental playing. In South Africa, both governmental and private sectors offer musical education. Representatives of different segments of the population can find a suitable place for studying music. Those who are interested in receiving a high music education, can continue the path at the university level.

3.5.3 North Africa

Geographically, seven countries form North Africa. Among them are Algeria, Egypt, Libya, Morocco, Sudan, Tunisia, and Western Sahara. Egypt is the largest country, located in the upper part of the African continent and recognized as the sufficiently oldest civilization in the world. Egypt is of interest for research due to being a part of Africa, but yet non-identical compared with other African countries.

The musical culture of Egypt is rooted in antiquity. Rusakova (n.d.) reported in her article that starting from the 7th century at the time when Egypt was conquered by the Arabs, Egyptian music and culture as a whole became affected by Arabian influence. The author mentioned names of Egyptian musicians and theorists that were well-known in their time and made sufficient input into Egyptian culture: al-Musabbihi, an author of the Selection of Compositions; Abu-l-Salt Umayya, a

bright lute player and music theorist, an author of Treatise on Music; Yahya al-Bayassi, a music theorist and organ maker; Alam al-Din Quaysar, a music theorist.

Rusakova (n.d.) states that secular Arabic classical, vocal, and instrumental music became widespread by the Middle Ages. Being under a strong Muslim religious influence, the intonations and melodies of *adan* (a call to prayer) and Koran recitation began to penetrate into the music of Egypt. (Rusakova, n.d.)

After a while, during the reign of the Mamluks (1250-1517), the situation changed dramatically. The author explained it by the decline of classical court solo performance. However, at the same time various military ensembles started developing. They consisted of pipes, wind instruments, oboes, drums, and timpani. In the 16-19 centuries, Egypt falls under the impact of Turkish music. A new trend of Turkish instrumental ensembles in the *taht* style impaled music of Egypt. (Rusakova, n.d.)

The article proves, that a significant era for Egyptian culture was the years of Muhammad Ali's reign (1805-1848). During his time the music schools of the European type were established. The first teachers there were Europeans. According to Rusakova, the elements of European musical culture began to form the Egyptian lifestyle. Thus, the first opera house was founded on the African continent in 1869. It was opened in Cairo and artists from European countries were invited for a performance. In December 1871 the opera *Aida* by G. Verdi was staged in Cairo opera house by order of the Egyptian government. (Rusakova, n.d.)

In the late 19th and early 20th centuries, concerts began to play a significant role in the musical life of Egypt. The new concert genres emerged, in particular, *wasla*, a cyclic composition similar to a strophic song in colloquial Arabic. This, in turn, anticipated the genre of Arabic operetta that was formed between 1910 and 1920, the greatest master of which was the Egyptian composer Derwish. (Rusakova, n.d.)

The beginning of the 20th century was marked for Cairo by rapid musical activity. In 1914 Cairo's composer Abu Bakr Khairatn established in Cairo a music club. In 1927 the club was renamed the

Musical Society of Egypt. Two years later it was transformed into the School of Oriental Music, and from 1929 was settled the new name the Institute of Arabic Music. (Rusakova, n.d.)

The source emphasizes a new interesting wave that emerged in the music of Egypt in the 1930. The time marked the beginning of musical film production in Egypt, with the participation of famous singers and composers. (Rusakova, n.d.)

The First Congress of Arabic Music was held in Cairo in 1932. It stimulated the development of a system of musical education and the study and propaganda of Arabic music. (Rusakova, n.d.)

Another significant breakthrough in the direction of music development was the foundation of a composing school in 1940th and the establishment of the Professional Musicians Union in 1955. The author names the major Egyptian composers who mostly contributed to the Egyptian music expansion. They were Abu Bakr Khairat, Yousef Price, Halim ad-Dab, Gamal Salama, and Ibrahim Haggag. Most of their works were distinguished on the principle of combining Egyptian national intonation and imagery with Western composition techniques. (Rusakova, n.d.)

The author asserts that after the national liberation revolution in 1952, new musical genres such as patriotic and political songs emerged. This time coincided with the intensive training of national musical personnel in a number of secondary and higher educational institutions: the Cairo Conservatory, the Institute of Arabic Music, the Cairo Institute of Musical Education, the Alexandria branch of the Cairo Conservatory, as well as some private educational institutions. (Rusakova, n.d.)

Due to the influence of foreign, primarily Euro-American musical genres in 1960th-70th, popular music began to spread widely in Egypt, especially in large cities. The author emphasizes that this decade was marked by the vigorous effort of performing groups including the opera and ballet troupes of the Cairo Opera House, the Cairo Radio Symphony Orchestra, the Arabic classical music orchestra, the National Dance Ensemble of Egypt, the Egyptian National Folk Art Troupe, the Suez Folk Dance Troupe, as well as the first jazz band on the African continent with Salah Ragab as director and conductor. (Rusakova, n.d.)

In the next decade, 1970th-80th a Folklore Research Centre under the Ministry of Culture and Information was established in Egypt. In the author's opinion, the Centre's representatives significantly impacted in collecting and studying the traditional Egyptian musical heritage. (Rusakova, n.d.)

Regarding contemporary music education in Egypt, multiple music centres and schools provide a serious music foundation for students. Among the most favoured places can be named Cairo Music centre, founded in 1989 (Medhat, 2022). Besides the classical musical instruments, such as guitar, violin, piano, and drums, other disciplines like music theory, singing, eastern instruments playing, and jazz music were taught in the centre. According to Medhat (2022), the school is private and offers musical education to students of all ages. After finishing the school, the students receive a certificate of completion with international credentials. (Medhat, 2022.)

Similarly, for the last 30 years various other schools, namely, Tango Music centre, Tempo Music Academy, The Music Hub, Vibe for Developing Arts, and many others were established in Cairo. All these schools provide regular practical and theoretical music classes and workshops. (Medhat, 2022.)

Moreover, several sources mention foreign musical institutions in Cairo. The largest is the Music Academy under German University founded in 2013 in Cairo. Besides the general instrumental classes in piano, guitar, violin, drums, recorder, and flute, the Academy offers music theory, production, and composition. (German University in Cairo, 2022.)

In conclusion, general and classical music education in Egypt can be highlighted by several principal ideas. Music education in Egypt is rooted back to ancient times. Playing musical instruments is a part of the culture and historical heritage. The music is presented in all schools for all grades, as a part of the state curriculum for both, governmental schools and private institutions (Egypteducation, 2023). Classical music is widely presented in the country and students have various opportunities and places to study, practice, and perform.

3.5.4 Western Africa

Geographically seventeen countries form the Western Africa which includes Ghana, Nigeria, Liberia, Mali, Senegal, and Togo. As in other African cultures, the colonial regime and Christian missionaries made a tremendous input in the development of the music education. The first country that will be taken for a closer consideration is Ghana. Regarding formal music education in the country, in Amuah's (2014) opinion, it dated back to the 19th century and included the European singing model. The author of *Music Education in Ghana* mentioned in his article that European missionaries taught Christian songs people of Ghana. The main goal for them was to train Africans to sing simple hymns in the various church choirs which they had established. (Amuah, 2014.) Music, as a subject, was practiced at schools, however, played only a role in the preparation of worship for church services. Traditional classical music education was not used throughout the whole 19th century.

The situation was changed only in 1927 with the establishment of Achimota College in Ghana. Governor Guggisburg and Emmanuel Aggrey contributed to the music development in the country. Thanks to Aggrey's effort, music was introduced in the secondary school with a famous choir and an orchestra that performed only European pieces. (Amuah, 2014.)

The author of the article emphasizes that a policy of the colonial regime was based on the promotion of African culture, and, therefore, original African musicians began to rise. Thus, in 1934, a musicologist from Ghana Ephraim Amu joined the teaching staff of Achimota College. He was responsible for teaching African songs. In other words, the crucial place of music in education was recognized and closely related to promoting Ghanaian cultural values and practices. (Amuah, 2014.)

Amu remarkably contributed to the development of the music program as a teacher of secondary music classes. He taught theory of Western music and by his initiative indigenous music successfully became a part of the school curriculum. Amu taught African music at school, in particular, drumming and piping. By the end of 1949 Achimota School firmly practiced three-year teacher education programs in home science, art, physical education, and music. It counted as a valuable contribution to the development of culture and education in general. (Amuah, 2014.) The author

noted the importance of music teacher education in Ghana, as it became an essential part of the formal educational system since its foundation and reached the national standard level.

Two years later in 1951, Amuah (2014) continues, the teacher education programs became a part of the University of Science and Technology in Kumasi city. In 1958 they grew into the main branch of the newly established Specialists Training College in Winneba city where the music program was significantly expanded. To become a certificated specialist, the graduate of Winneba College was required to pass examinations of the British Licentiate of the Royal School of music (LRSM). (Amuah, 2014.)

The interest in music was growing after gaining independence in 1957. Amuah (2014) confirms that by 1970 music teacher education reached the level of the National Academy of Music.

On the subject of general music education at schools, starting from 1974, Amuah (2014) states that the role of African Music became strongly engaged with the school curriculum. Nevertheless, it was not introduced as an independent subject but was a part of Dance, Drama, and Religion for both Middle and High Schools. (Amuah, 2014.)

According to Amuah (2014), the students at High Schools demonstrated an interest in choosing music as an elective subject. As a comparison, in 1990s only 50 students in 10 schools chose music as a subject countrywide. In early 2000, it was stated that 2,000 candidates from 105 schools at West African Senior High School passed their final Examinations. The growing interest of students and the foundation of numerous schools were evident. (Amuah, 2014.)

If the student decided to continue the musical education and became a music teacher, one has several potential options in Ghana. The author highlights two public pathways. One of them is Music Education Colleges that provided a short two-year program concentrated on basic rudiments: African music and methodology. Secondly, public universities, where a student has various opportunities. For example, Amuah (2014) mentions the department of Performing Arts, which was established in three large country universities: the University of Ghana; Legon, University of Cape Coast; University of Education, Winneba where the music department plays a leading role. After

graduation, a student can obtain a qualification as a teacher, performer, technologist, theorist, or composer. (Amuah, 2014.)

In addition to public schools, the author marks the private sector that effectively functions to spread music education in Ghana. Private instrumental lessons conducted by Individuals are also in favor and in a high demand. (Amuah, 2014.)

Togo is a small country neighboring Ghana. However, music education and music career opportunities are not as promising as in Ghana. Adzafo (2016) comments that during the colonial times in the 19th century with the first German missionaries' arrival, Western instruments were introduced to Togolese people along with church hymns and choirs. Initial attempts to present Western music are similar to other African countries but, unfortunately, it did not find a countrywide use due to several factors. Adzafo (2016) explains this, firstly, by the fact that, based on the educational reform of 1975, music and fine arts as elective subjects in the curriculum. Secondly, the lack of resources, particularly, qualified music teachers and instruments. Music was taught only in several schools. Despite the fact that music subjects were limited by Western music history and solfeggio, Adzafo (2016) continues, singing and choir were in high demand and taught by passionate individuals. Two public country universities Lomé and Kara did not have a music department. However, Lomé university has a choir performing at national country events. (Adzafo, 2016.)

Even though Togolese people naturally were always interested in music and music was a part of their daily life through occasions, celebrations, and national events, the country had never had a state music school, Adzafo (2016) asserts. Nevertheless, private teaching, non-profit organizations along with churches take initiative to offer music education in Togo. This practice is well-spread among the Togolese population. Students can learn music theory, western and traditional instruments playing within these organizations. (Adzafo, 2016.)

Nigeria with its largest area is considered the most populous country in West Africa. It is interesting to analyze how the size of the country affects the quality of music education. After the detailed review of Adebisi's article (2014), it becomes evident that European or Western music was rooted in Nigeria in the 19th century in colonial times with arrival of Christian missionaries. It similarly du-

plicates the genesis of music education in other African countries. Adebisi (2014) reports that Nigerian National Education Policy in 1981 acknowledged the power of arts and culture and mandated them in the national curriculum for primary, secondary, and high schools. According to Adebisi (2014), the curriculum was broad and included music appreciation in primary schools and harmony, counterpoint, aural training, music history and literature, and performance in the upper classes. Besides the general music education at schools, Adebisi (2014) continues, music schools and academies were established in various cities of Nigeria. They provided instrumental studies, playing in the orchestra, choir singing, and preparational courses for the formal examinations to the music college or further qualified music studies. As for the private sector, Adebisi (2014) asserts that this practice is widely used in Nigeria. Private tutors, youth and military organizations, music seminars, and workshops actively offer qualified teaching. (Adebisi, 2014.)

Regarding the high music professional education, the first music college was founded in 1960 on the basis of the Nigerian university in Enugu state. Adebisi (2014) emphasizes that teaching is aimed at mastering Western music and traditional African music courses. Since then, music colleges, the university of Applied sciences, two conservatories, and other musical facilities were established throughout the country in several states of Nigeria. According to the author, the national curriculum offers a wide range of courses from Renaissance music history, orchestration, conducting to composition and music technology. (Adebisi, 2014.)

Thus, it becomes apparent that in Nigeria, one of the largest and most populous countries in West Africa, music education program was built systematically. The music facilities were established in many cities and students of those institutions have potential opportunities to receive a bachelor's degree and become qualified music educators.

3.5.5 Central Africa

Central Africa is formed of nine countries. Democratic Republic of the Congo is one of them and the second largest country on the African continent. Kinshasa, the capital of the country, is the largest city in Central Africa and serves as the official administrative, economic, and cultural center of the country. Congo was a Belgium colony till 1960. After gaining independence it had continuous civil conflicts and war until 2003. (Afrikanka- vsyo ob Afrike, 2020.)

It is difficult to evaluate a consistent development of an educational system or especially the music education development in the realities of continuous conflicts. However, Kinshasa is a well-known center of active musical life for world-class talented musicians. (Afrikanka- vsyo ob Afrike, 2020.) This, in turn, arouses even greater interest in discovering music education development in the country and the conditions for its success.

Since Congo was a colony of Belgium, French is the official language in the country and, accordingly, the language of education. (Afrikanka- vsyo ob Afrike, 2020.) There is not much information about how classical Western music was rooted in Congo. It can be assumed that classical music originated in a similar manner as it was in other African countries through missionaries in colonial times. As for general music education, based on RocApply report, music is not a subject of a nationwide curriculum in either primary or secondary schools. It is part of the international schools in primary and secondary classes as an elective subject along with drama, art, and craft disciplines. (RocApply, 2022.)

Independence in 1960 gave impetus to the promotion of Negro cultural identity. This led in 1966 to the organization the Festival of Negro Arts in Dakar. Consequently, Yoka (2014) reports, art and music were gaining rapid momentum and the first institution related to music and art was established in Kinshasa in 1967. The current name of the National Institute of Arts was giving to it in 1976 (Yoka, 2014). Since that time, the music department included numerous courses in Western music instrumental performance, jazz, music history, Congolese traditional instruments and music, ethnomusicology, theory, composition, music theatre, music technology, and musical pedagogy. (Yoka, 2014.)

Multiple sources call Kinshasa a well-known center of great cultural diversity. Jazz and Congolese rumba are popular in Congo and throughout Africa. Music Beyond (2023), a cultural organization, emphasizes that even though Congolese people live in constant despair and violence, they have not lost positivity, creativity, and strength. A wide range of annual festivals, workshops, chamber ensembles, and music schools were established with the help of non-profit organizations, cultural centers for youth. (Music Beyond, 2023.) The organization also works effectively by assisting in the development of a new music curriculum, conducting seminars and master classes. The leaders of

the Music Beyond movement inspire Congolese women and children and support the development of high-quality classical music education in the country. (Music Beyond, 2023.)

After careful and detailed examination of the formation and development of both general and Western classical music education in all five African regions, the following conclusions can be drawn. Despite the vivid diversity and intensive multiplicity, the ways of music education origin are similar. The colonial regime and Christian missionaries made a significant input in its foundation and formation. In many countries, a tendency was noted to create choirs, music classes, bands, and other musical activities based on churches and Christian organizations. Until now, this practice exists, is widespread and has grown to the level of non-profit organizations that continue to contribute to the expansion musical education. Music is omnipresent, valued and respected in African society. Music was taught as a worthwhile but not mandatory subject in the school curriculum in many countries.

Professional educational music possibilities vary from country to country due to economic circumstances. The dimensions of the country or city, respectively, affect the quality and opportunities of musical education. The lack of necessary resources for public music classes is filled by private schools and institutions. At the same time, it is worth noting that higher musical education can be obtained at multiple universities throughout the continent.

4 Implementation

This chapter is the core of the research. The data was collected through two interviews with two highly educated teachers from International schools. They both had extensive pedagogical experience working with multicultural students and, in particular, with students from Ukraine, Afghanistan, Iran, Türkiye, and African countries. Both interviewees, further “Interviewee 1” and “Interviewee 2”, started their professional careers as teachers, then took responsibility of directors of instruction, and currently are principles of International schools. Interviewee 1 has been working in the educational system for more than 35 years, Interviewee 2 has been in education for more than 20 years.

4.1 Interview: the next step leading to study implementation

Based on theoretical background of research, the author moved on to practical realization. To meet the object of the study and confirm the sketch findings after detailed analysis of methodological literature, the best solution was found in taking an interview. Two educational experts were found to implement this goal. Both interviewees are Americans, at the moment are principals of International Schools. They both have rich experience working with multicultural families throughout their pedagogical career. For the research reliability and evidence, it was important to hear the viewpoints of two individuals in order to compare the answers and verify the drawn conclusions.

The interview questions were structured in such a way as to guide interviewees to answer the main research question, namely, what background factors should a music teacher take into account before teaching students with a Ukrainian, Turkish, Iranian, Afghan, and African immigrant background? The author has chosen the structured type of interview. The questions were sent to both interviewees beforehand for familiarization. The outcome of these interviews serves as valuable data containing both the interviewees' own experience and the perspectives of education experts. The list of interview questions can be found in Appendices (See Appendix 1).

4.2 Interview: central insights and findings

Both interviews were organized as scheduled meetings via the Zoom platform and lasted one hour for each interview. The advantages of the Zoom meeting approach are the convenience of organizing and holding a meeting, as well as the ability of video and audio recording.

The first question asked reveals the essence of the phenomenon. The author of the study wanted to know the opinion of the educators, whether the study is significant in nature and whether it is worthy of discussion.

Question 1. Do you think this topic (Integration of a music teacher in Europe to the realities of cultural diversity or how to work with students of different backgrounds) is important and worthy of discussion? Interviewee 1 is a hereditary teacher, well known for her concern for students and work for results. Throughout her 35-year career in education, she has enjoyed the appreciation of

staff members and the respect of her students. Answering the first question, she emphasized that “It is always important to address the needs of students and how teachers can meet those needs, especially if they are unspoken needs such as culture or background.”

Interviewee 2 explained in detail the importance of discussing the topic. She confirmed that “What we have seen in the last several years in education is that our job can not only be to educate students, but we have to take care of their socio-emotional needs. That includes understanding where they came from and helping to respect the cultural background they have. Of course, this is an important topic for consideration.”

Question 2. The second question was aimed directly at finding out how rich the pedagogical experience of the two interviewees is in teaching students from countries of interest.

Interviewee 1 was concise, saying: “Yes, to all of the above.”

Interviewee 2 commented: “A little less Afghan and Iranian students, but yes, even those I have had an experience. For Türkiye, Ukraine, and some countries in Africa, yes, 100% percent.”

The answers confirmed the correct choice of two interviewees. They are the right educators to examine this topic.

Question 3. Have you had any worries or concerns before starting to work with multicultural students? In this question, the author of the study wanted to inspect the mental readiness and confidence of the teacher before starting to work with multicultural students.

Two interviewees stated that they did not have any worries before starting to work with students of different cultural backgrounds. However, this question highlighted some gripping thoughts. Interviewee 1 assumed that generally people do not even realize how multinational and multicultural the USA is. It applies to all states wherever the educator teaches at school. For a confirmation, she taught in one school in Colorado where were 20 different languages spoken in one building. Overall, interviewee 1 found out that the people and students particularly are the same wherever you go. The teacher will always have students who are challenging in behavior, or opposite,

students who are great; students with whom the teacher needs really work hard to motivate them, or opposite, students who have no tension and do work independently. Throughout her 35 years of teaching experience, she concluded that as for cultural differences, there might be cases of different values, but the environment and dynamic of the lesson are more important. In the case of music, it has the power to connect people together, no matter what language they speak.

As a result of the conversation, an interesting conclusion was made. The phenomenon of migration flow in the United States happened in 1960-1970. Accordingly, it is not a new case and teachers have used to interacting with multicultural students and their families. For Europe, this phenomenon is still new. The migration flow to Europe began relatively recently, in the 2000s. Therefore, this case still needs to be studied.

Interviewee 2 revealed her answer in detail. In her experience, she has seen situations like cultural tension, but noticed that when kids come to school, they do not represent their culture. Therefore, she was never worried about cultural conflicts. It is only in the last 5-10 years that she has begun to think about what kids bring to school based on where they come from and how to make it part of the way the classroom functions. Interviewee 2 considers and learns how to respect the culture the students are from. She does try to respect cultural norms and understand how people may view the situation differently. When she speaks with parents, she makes sure she is understood. Interviewee 2 stated that it is always nice to have a translator from the country where the people are from. For example, do not take a Spanish translator from Spain when the family might be from South America. In other words, when it comes to culture, the translator should not just translate the words but convey and help understand the reason why the family responded in a particular way.

By question 4, the dynamics of the interview increased. Answers to the question "When you work with students of different cultures do you face any difficulties or misunderstandings?" were positive. Both interviewees encountered misunderstandings in communicating with multicultural students.

Interviewee 1 pointed out the fact that misunderstanding, as a rule, occurs most often. But dialogue helps clarify misunderstandings. It can be compared to a two-way road. She does not understand them just as much as they do not understand her. She found that explaining the situation through the story builds a bridge in understanding each other and this tool works best for her, reducing the cultural distance.

Interviewee 1 shared her experience of applying the “R” rule. It all starts with building Relationship. It can be practiced in the relationship between teacher and student, between teacher and teaching material. The teacher needs to understand why it is important for students to learn what they are learning and how to assist them to be connected to what they already know.

Fresh insights were found through conversation with interviewee 2. She confirmed that misunderstandings occurred many times, especially at the beginning when she communicated with a new student. Often, it was an issue in understanding how to behave. She encouraged the students and wanted them to speak up in class, respond and have discussions. Nevertheless, she had some students who came from a culture where such behavior was not practiced in the class. The situation changed once the student understood the norms of the class and the teacher’s expectations. Sometimes students told Interviewee 2 later that they came to the lesson with their own ideas and needed time to adjust to a new teacher and classroom environment.

There occur other situations when someone from another culture does not purposefully but says something about the country or culture that frustrates a student. Those were interesting situations to navigate through. These were times when the teacher needed to be very careful to make sure that both sides understood that things can be different in each country. What might be norms for one country, can be done differently in another.

Another type of misunderstanding or conflict is honesty. Interviewee 2 discovered that honesty is a different value in different cultures. She personally came from a culture where honesty is valued the most. But she faced some other cultures where telling a lie in the face is treated as ethical. It became a conflict zone. Interviewee 2 firmly expressed her point of view that if she feels a student is being dishonest with her and she does not respect the reason behind it, this is a ground for conflict. In this case, it concerns plagiarism. Plagiarism in the US is a serious violation. It is not allowed

to borrow someone else's words or ideas without citing them properly. Interviewee 2 had students from cultures where this was an issue. To overcome these misunderstandings, she needed to explain her and the school's expectations to the student. Moreover, she noticed that parents encourage children to plagiarize, and that is how she realized that this could be a problem in certain cultures and countries. Thanks to these situations, she, as a teacher, learned to immediately invite parents to a meeting and explain the rules and requirements of the school.

Both interviewees were in solidarity when answering the 5th question: Did you feel you need to look for new approaches in teaching methods? Both educators agreed that they are open to new approaches and teaching methods, especially those that have proven their effectiveness. Interviewee 2 supplemented this idea by saying that she is looking for resources that implement culturally responsive methods. One of the reasons that prompted her to search for new teaching methods was the justification of her teaching in case parents or someone else asked why she chose this particular teaching method. In addition, interviewee 2 explained that she personally values self-development and professional growth. She does not understand how some teachers can teach the same way for thirty years. Whereas in the 1970s and 1980s teachers could not share much information outside of their own school, today teachers can find teaching materials and ideas they like from anywhere in the world. Ignoring this would be almost a crime for students, concluded interviewee 2. Obviously, the teacher cannot manage all the information, but can definitely come across ideas that cannot be ignored. For example, knowing right now that socio-emotional learning is so important for the students, it is impossible to disregard this fact. So much research has been done on this subject, too many people are talking about it, and there are so many resources dedicated to it. Teachers can no longer say that they do not aware that our children have socio-emotional needs that should be taken care of first before they are ready to study in our classrooms. She came to the conclusion that the more open she is to try different things, the more students she will be able to reach.

Question 6 was revealed from several aspects, taking into account the opinions of two interviewees. It was exciting to draw conclusions, because they echo the methodological literature described above in part 3. Regarding the question: Have you noticed differences in the learning process between Western students and students of chosen cultures, their attitude, readiness, and

willingness? Both interviewees agreed that they would not lump differences and contribute them to the whole culture.

Interviewee 1 believes that many factors affect learning progress. In her opinion, one factor of significant influence is experience. Students may belong to the same culture, but if someone has more experience, he/she is more advanced. Kids who joined the learning process later see and react to it differently. Interviewee 1 prefers to look at the learning process from the universal point of view. She confirmed that in any culture there are students who are reluctant and closed to sequential steps in learning and kids whose brains organize information in a certain different way. She named it the different learning styles of individuals.

Interviewee 2 emphasized the individual differences too and did not generalize radically them in the "cultural" aspect. The only cultural exception to mention was when students come from educational systems with 40 or 50 children per class. In this case, the teacher cannot possibly meet the individual needs of each student and uses the method of rote memorization (come across with part 3.4 of this study). The students listen to whatever the teacher says and repeat it back. On the contrary, interviewee 2 practices critical thinking and analysis in teaching. She values learning when students take information, do some independent thinking with it and give it back to the teacher through the prism of their own conclusions. Interviewee 2 realized that sometimes she has to teach it explicitly. At the same time, she confirmed that in the past when she was a kid and grew up in California, rote memorization was also used. However, nowadays something has shifted in the educational system. Interviewee 2 did not want to make a black-and-white statement about which culture value education in which way, but there are certain differences in teaching methods and how schooling is done. On the other hand, interviewee 2 stated a fact, that students who come to international schools from places where they were taught sit and be quiet, take information and give it back exactly the same way how it was given. These students do try and do learn to study the way the international school wants. Moreover, parents of those students come to appreciate the new way of learning too. Infrequently parents worry that their kids are not going to perform as their peers in own country.

In conclusion, the above thoughts can be projected onto music education. If a student came from the place where rote memorization was practiced, the student will not take the initiative but wait

for clear instructions. However, this can be easily changed if the student is taught to learn differently. As for experience, if the new student had some musical background, it would be easier for him/her to step forward and continue music education. The experience factor obviously is not applied to cultural differences. This is applicable to both local and foreign students.

Answers to question 7 (What have you learned as an educator when working with students of chosen cultures and communicating with their parents?) made it possible to see facets of pedagogical experience. Interviewee 1 specified her answer, she has learned to be direct and to the point. Another essential factor highlighted by Interviewee 1 is that she listens to parents and wants to make sure they are heard and know that she cares about their child. In her opinion, this message seems to bridge all cultures.

Interviewee 2 noted that it is good to be aware when a teacher needs to explicitly teach a student the skills that make him/her successful in the class and not to devalue anything about where students came from. She has learned to acknowledge differences and when communicating with parents she organizes someone who can help both sides overcome cultural and linguistic misunderstandings. Honesty is always a priority for Interviewee 2. Additionally, she believes it is helpful when a teacher can give an account to parents and explain why he/she uses the chosen teaching method.

Question 8 was asked about teaching methods that in the opinion of two interviewees work best with multicultural students. Interviewee 1 uses stories to paint a world picture. The key concept for Interviewee 2 is a variety of teaching methods. She stated that some students learn easily and understand the new material immediately. For some other students, the accustomed path does not make sense. The teacher should try different ways of thinking and be open to new methods. The student may come with their own cultural and personal understanding. Interviewee 2 prefers to teach as many methods as possible. She added that music is a great place with multiple opportunities to celebrate different cultures, ideas, meanings, and traditions.

It is always valuable to learn from the mistakes of others, especially from experts who openly share their experiences. Question 9 was asked directly: what mistakes or wrong expectations have you made when working with students of selected countries? Interviewee 1 learned from others

to be honest and straightforward in meetings with parents. She is convinced that honesty is the key to trust. Interviewee 2 confirmed that she certainly made some initial mistakes at first by her ignorance. She named two cases. First, she admitted that she did not consider this a mistake. Interviewee 2 purposely always encouraged girls to be strong, learn, and not to be less than they could be. As a teacher, she has always inspired girls to do athletics, to be smart, read, and practice music, if the girls were interested in it. In many cases, the girls were of Muslim background. At the same time, Interviewee 2 assured that she never spoke against the culture and was very careful not to criticize what the girl's family says. However, she is confident and has no intention of changing her teaching method and treating the girls differently than the boys in the class. The environment in which Interviewee 2 worked was an international school. In such circumstances, If the parents send girls to international schools, they know, that the children will be exposed to ideas outside of their own culture.

Interviewee 2 named cases of plagiarism as a wrong expectation. She thinks she was very strict before realizing that this is a cultural aspect of the matter, and she has to teach her students about ethics in writing.

Moving on, Question 10 was whether both Interviewees noticed gender differences in the attitude toward the learning process of students from Muslim backgrounds. Interviewee 1 did not want to generalize cultural and religious differences but noted that families of predominantly Muslim background are investing more in the education of their boys than girls.

Interviewee 2 shared some examples. There were times when girls did not come to school because their parents were traveling, and girls had to stay home with their younger siblings. Another example was when a girl could not do the homework because she had to help with cooking while boys do not have such chores. She also witnessed several cases when girls were sent to school but did not receive the same support as their brothers. Interviewee 2 confirmed, she saw how some parents treated girls and boys differently, but definitely this does not apply to all families. At the same time, she also saw Muslim girls whose parents pushed them very hard to succeed in academics. Interviewee 2 came to the conclusion, that it depends on how conservative the family is in religion. If a family is a little more liberal in their beliefs and religion, it tends to be more positive for girls, and vice versa.

Question 11 was aimed at hearing advice and suggestions for European teachers from the perspective of two experienced educators who have worked with multicultural students.

Interviewee 1 shared two remarkable thoughts. At the suggestion of one of her professors, she started keeping a kaleidoscope on her desk early in her teaching career. The kaleidoscope has become a reminder that to create the beautiful you need diverse details. Her advice is to see the value and beauty in differences, and always remember that differences do not necessarily have to separate us, they can come together to create something truly beautiful and amazing. The kaleidoscope does not form a broken picture, but, in contrast, always a new and attractive picture consisting of small pieces. Interviewee 1 summarized that every person has value and significance, regardless of where they come from. Another idea was a comparison with a zip code. Interviewee 1 pondered that all people have a so-called zip code. This is expressed in the way people think, in what they believe, where were born and grew up, and in their values. When the person is stuck on that "zip code", it is hard to assess the situation beyond that. It flashes as a moment of sudden insight especially when a person lives overseas. In the new circumstances, he/she begins to realize that a "zip code" is no longer important, because it does not match new realities. In conclusion, Interviewee 1 suggested being more open-minded and creative when working with multicultural students.

Interviewee 2 believes that a teacher should be ready to welcome everyone and show that a new student is fully accepted. In her opinion, the teacher needs to create an environment demonstrating that it is fantastic that the new student came from somewhere else. For a general music class, if there is freedom in the curriculum, she would suggest asking a new student to bring a favorite song of the home country and share it in the class, then others can all learn and play it together. The main purpose of such an attitude is to express appreciation and celebration of different cultures. Interviewee 2 assumed that it is important to have a two-way exchange, that is, to demonstrate an interest in the kid and assist in assimilation with the classroom environment. Interviewee 2 agrees with the statement that kids are kids in any culture. They all like to play and they are curious. The teacher can use it to build a bridge to support the child. Although, on the other hand, Interviewee 2 stated that the expectations kids have already been left by his/her own culture. She clarified the idea by giving an example. Interviewee 2 saw kids on both ends of her expectations. On one side, students who were used to more freedom than the teacher gives them and became

angry with having rules in the classroom. On the other side, she saw students who were used to more rules and did not know what to do with the freedom the teacher gave them. Above all, the teacher needs to know where she and students are on this spectrum in terms of music lesson expectations. The same idea applies to parents in assessing their place on that spectrum.

The last Question 12 anticipated the next part of this study, the feedback from parents of selected cultures about music education in their countries. The question both Interviewees answered was: if you had a chance to make a survey among parents of chosen cultural backgrounds, what would you ask them? What as a music educator would you like to know?

Some question ideas that interviewees came up with were general, but some others were more specific. The author of this research decided to share all of them in case other music teachers want to use them in practice.

Interviewee 1 would like to know:

- a) How confident are parents that the teacher values their child?
- b) To what extent are the child's needs met at school?
- c) List what you like about music class.
- d) List what needs to be improved in the music class.
- e) Why did you decide to send your child to this particular school?
- f) Why do not you send your child to another school?

It is important for Interviewee 2 to set expectations. She asserts it is good to know the student's past musical experience. She would ask the following:

- a) What is the role of music in your home country and in your culture?
- b) What kind of music do you listen to at home?
- c) What instruments are played in your home?
- d) Are there any songs that you would recommend learning in our class?
- e) What expectations did you have in the past when the child was in a music class?
- f) Does the child want to play one instrument, a bunch of instruments, or maybe compose the song?
- g) Do you want your child to learn one instrument and master it with an instructor? Does the child want to play in a group with other students?
- h) Do you want your child to take a music class as a hobby or professional learning?

All recommendations and suggestions from two expert educators were taken into account when compiling the questionnaire. In the next chapter of the study the reader will be acquainted with the next step of this research survey procedure, its analyses, and new findings.

4.3 Survey: objectives and anticipations

Firsthand information is always essential and reliable. The main goal for taking the survey was to hear from parents of selected cultures their thoughts and views on music education for their kids in Europe. The author sought to draw parallels between examined methodological literature and survey responses. Since survey participants are actual people, their confirmation of findings based on methodological literature will indicate the evidence of music education development in chosen countries. That, in turn, provides an accurate and truthful picture of music education in these cultures. Another compelling reason for conducting the survey was the professional pedagogical intention of the author to hear the voices and wishes of parents regarding music education in the countries where they now live. The third decisive factor was the comparison and analysis of responses from representatives of various cultures. The author was interested in the idea that different mentalities have different expectations and thoughts regarding music education. Anticipation of new discoveries and findings guided the author in compiling survey questions and their sequence. The survey results should reveal to European music teachers what they should know and be aware of before starting to work with multicultural students. Fourteen questions were compiled in a way to determine the actual context of music education in chosen countries, parents' involvement in the education process, gender influences on receiving music education, and wishes of parents.

The survey was designed and analyzed on the Webropol platform. A link to the survey was posted on social networking sites for selected ethnic groups living in Europe. The survey was open for responses for one month. Webropol offers various options for compiling the questionnaire, from simple yes/no questions to more complex ones, where the scale from low to high score can be set by the survey developer. The convenience and ease of using such a platform can be attributed to the advantages. In addition, the answers in Webropol are displayed as a percentage, which assists in the analysis of results.

4.4 Survey: analysis and outcomes

The survey embraced 124 people, of which 52 began to answer questions. However, 28 complete responses were received. Among them, 10 responses were from Ukrainian representatives, 5 responses from Iranian and Afghan families, and 4 from representatives from Türkiye and the African continent (see Table 1). All responders currently live in Finland.

Country	%	Responses
Ukraine	35,7	10
Afghanistan	17,9	5
Iran	17,8	5
African countries	14,3	4
Türkiye	14,2	4

Table 1. Percentage of responses on question 1 by countries

To the third question about whether parents would like their child to receive a musical education in the country where they currently live, 92,6% of respondents answered in the affirmative, and 7,4% said they did not want their child to receive a musical education (see Table 2). A greater number of “YES” response indicates that most immigrant families are open to music education for their children and music teachers could potentially see them in their classes in the near future.

Responses	%
YES	92,6
NO	7,4

Table 2. Responses of parents about receiving a musical education for their child

Answering the following question about choosing from 0 to 10, how easy or hard it is to receive a music education in your home country, the author wanted to find out whether access to music education is equal for everyone who is interested. The average responses ranged from 3,4-4,9. This is

less than the average value and indicates easy access to music education. In other words, there are opportunities to receive a music education if a student is interested in it.

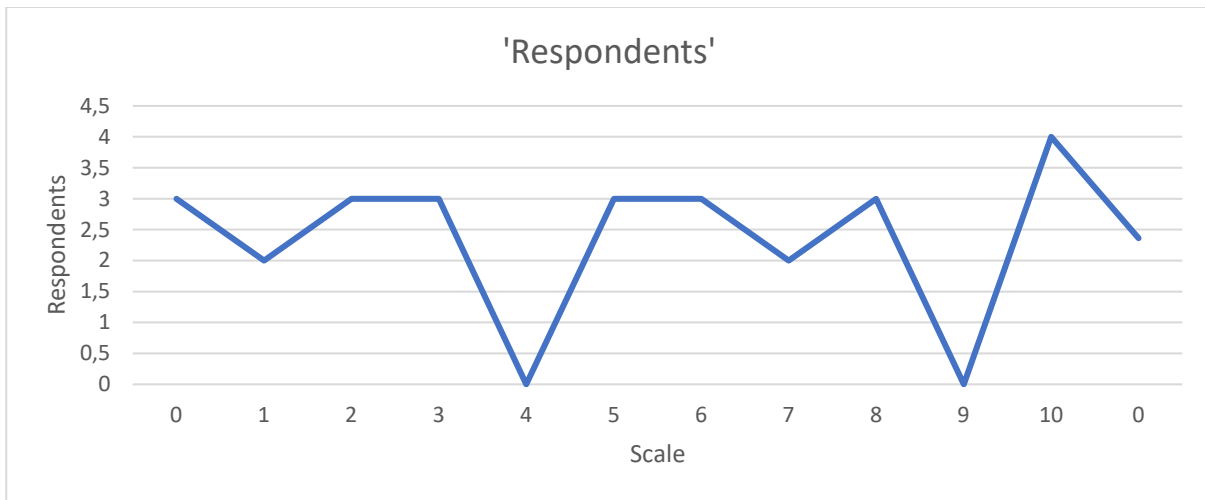


Figure 1. Visualization of how easy or hard it is to receive a music education in the respondents' home country

The next step was to determine how cheap or expensive it is to receive a music education in the respondents' country, on a scale from 0 to 10. Methodological literature mentions the approach to private education in some countries. The responses confirmed the availability of access to music education in the selected countries. The average rating is 5,8, which, in turn, means that even if parents choose private education for their children, they rate it as an affordable choice.

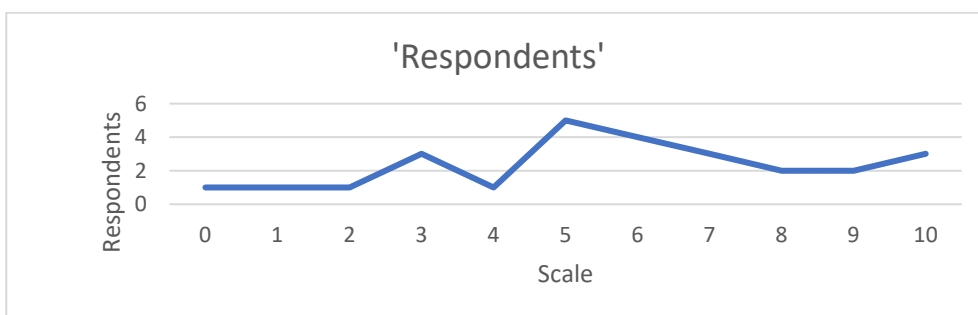


Figure 2. Visualization of how cheap or expensive it is to receive a music education in the respondents' home country

The examination in the next questions goes from general to more detailed. The author wanted to know what opportunities for musical education respondents have in their countries. 37% of respondents named private schools, and 11,1% answered public music schools, but 55,6% answered that they have both public and private music institutions (see Table 3). This once again confirmed the previous understanding that basically there is access to both the public and private sectors, and students have a choice in favor of music education.

Educational options	Respondents	%
Public music schools	3	11,1
Private schools or teachers	10	37
Both options	15	55,6

Table 3. Percentage of responses about music education opportunities in home country

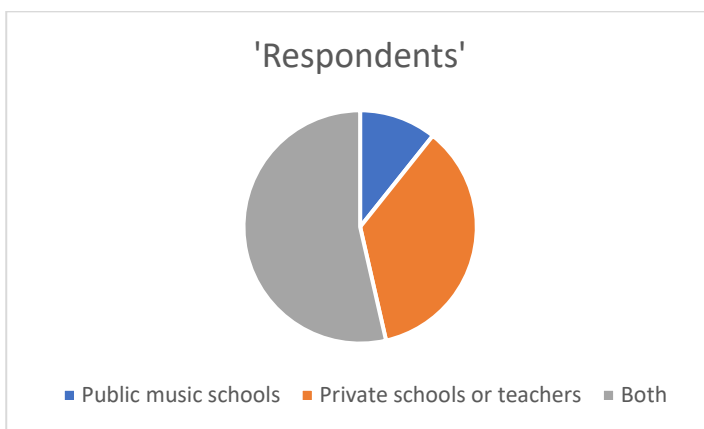


Figure 3. Visualization of percentage of responses about music education opportunities

Since most of the cultures considered are of Muslim origin, it was important to find out the parents' point of view on whether gender affects musical education. 82% of respondents assumed that gender does not matter and answered in the negative. However, 18% still suspected a gender difference in music education and answered in the affirmative (see Table 4). This echoes again, but

this time with the experience of interviewee 2 in Chapter 4.2, where she assumed that the attitude to education depends on how conservative or liberal the family is. It is amazing to hear the voices of parents and understand their position without bias but accepting cultural differences.

Responses	Respondents	%
YES	5	18
NO	23	82

Table 4. Gender influence according to respondents

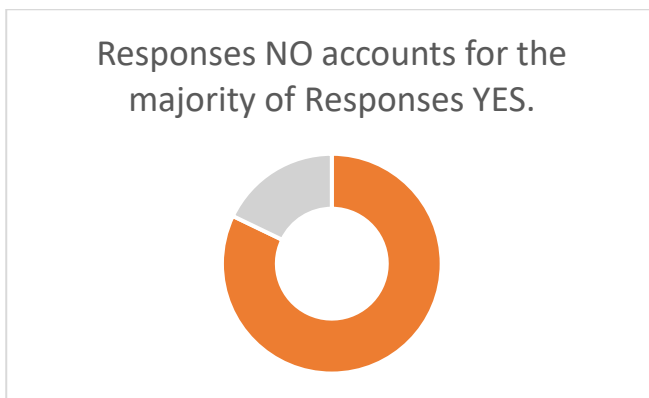


Figure 4. Visualization of gender influence responses

When asked about the preferences for students of a male or female music teacher, the majority of respondents, 68%, trusted a WOMAN teacher more, and 32% selected a MALE teacher. The author received feedback on this question. Some parents said it does not matter to them, but the survey did not give them a third option. It would be good to keep in mind the option that for some parents a female or male music teacher is not a decisive factor.

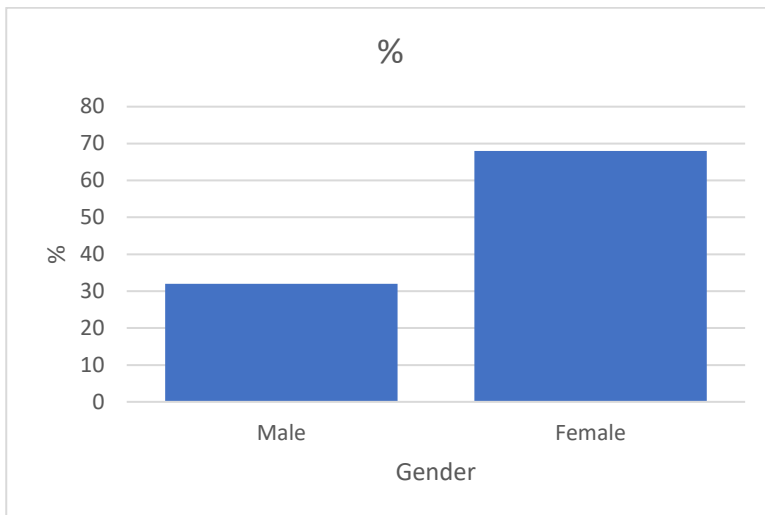


Figure 5. Parents' preferences regarding male or female music teacher

The next question 9 gave parents freedom to write a free statement about what qualities they would like to see in their child's music teacher. In other words, the parents shared their expectations regarding the personal and professional characteristics of a music teacher. This is the key moment when a music teacher can learn about the thoughts and wishes of parents.

The responses were striking in their similarity. Despite the different cultures and backgrounds of the parents, they all emphasized such qualities as professionalism, skills, qualified teaching, and knowledge of the subject. Respondents also take into account a sense of responsibility, honesty, patience and the ability to establish contact with the child and conduct training in a safe environment. Honesty has already been emphasized in Chapter 4.2 during two interviews, and now echoes with parents in the survey.

Further, parents expect a music teacher to have planned lessons, to be persistent, motivated, and able to create challenges for a student. They also want the music teacher to be consistent, calm, sincere, friendly, loyal, responsive, and supportive. Parents expect the music teacher to be open-minded, unbiased, and able to apply different teaching styles. In addition, they mentioned the ability to teach in an age-appropriate manner and do it in plain language. Some parents have identified such qualities for a music teacher as a desire to teach and skills to make students passionate about music.

It can be assumed that the expectations of parents are demanding, but at the same time fair. They all pictured a music teacher acting professionally. Parents pointed out the basics in at least three spheres: personal qualities, professional skills and the ability to create a safe environment for the learning process. All these three aspects echo Chapter 4.2, where two interviewees emphasized the importance of the socio-emotional needs of students and the personal qualities of the teacher.

The next question 10 again gave parents the freedom to express in a free statement what they think a music teacher should know about them or their culture. This step is considered a dialogue. A music teacher has a great opportunity and privilege to explore the different cultures and wishes of parents. Some parents would appreciate it if a music teacher cared about the interests of a student and the music of his/her culture. Others want their child to play famous works by composers of different countries and cultures. Some parents feel it would be helpful if a music teacher took an interest in the culture, history, religion, and nature of some of the students. They believe that this helps the music teacher find a unique approach to the child. There is also the idea of music as a transmission of culture, so the music teacher must know the culture of the student. Basically, all the answers, to one degree or another, are related to acquaintance with culture and values.

One parent, on the contrary, adheres to the idea that if a student lives in a foreign country, he/she must follow the rules and culture of the new country.

Some of the answers were precise and related to a specific culture. For example, a Turkish family notes: "For us Turks, politeness and punctuality are very important, this is what we teach children from childhood and what we demand from other people."

The Afghan representative wanted music teachers to know that they lacked a high level of knowledge in some of the intricacies of music making.

The African-descended family explains: "Music is a big part of our culture, we sing for all occasions: at the birth of a child, during the planting season, at funerals, at parties, weddings, and religious gatherings. Wherever you turn, music sounds".

There are some highlights from Ukrainian families that demonstrate their attitude toward music education: “We are very musical; all children are talented.”

“Many children from Ukraine have experienced terrible moments because of the war and they need a special approach. Music helps them to relax.”

“Ukrainians will make fun, memorable celebration out of any event.”

There is nothing better than a sincere conversation. Referring to the experiences of educators in Chapter 4.2, where any misunderstandings can be resolved through dialogue, these free-form statements paint a picture of what parents from other cultures want to share. 28 answers cannot replace the opinion of all parents from selected cultures, but can be appreciated as a good start, giving the music teacher the right direction in understanding the expectations of parents.

The next question reveals how much parents are willing to help and support their children in music education. Parents chose 5 points or higher. A maximum of 14 responses were rated 10 points. 7 parents chose an average point of 5, the remaining 7 responses ranged from 6 to 9 points, which is still a high score. These answers convincingly demonstrated the active participation of parents and their willingness to support their children.

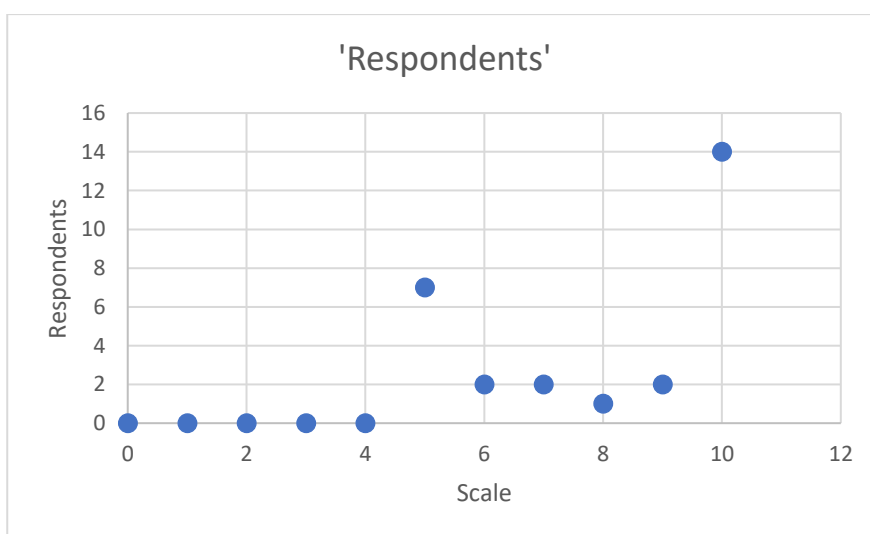


Figure 6. Parents’ readiness to support their child

Question 12 was more like a checkpoint. The author wanted to find out whether parents understand that their child needs to have his own musical instrument for classes. The answers showed that not all parents are aware of this. What is obvious to one person may not be so obvious to another. Even such a simple question as a musical instrument for a student can cause misunderstandings between teachers and parents. 75% of parents truly understand that their child needs their own tool and are ready to buy it. 11% decided that they would rent it for a child. 14% of parents believe that it is the teacher's responsibility to provide an instrument to their child.

At this stage, it becomes obvious to the music teacher that this issue should be discussed and clarified before the start of the learning process.

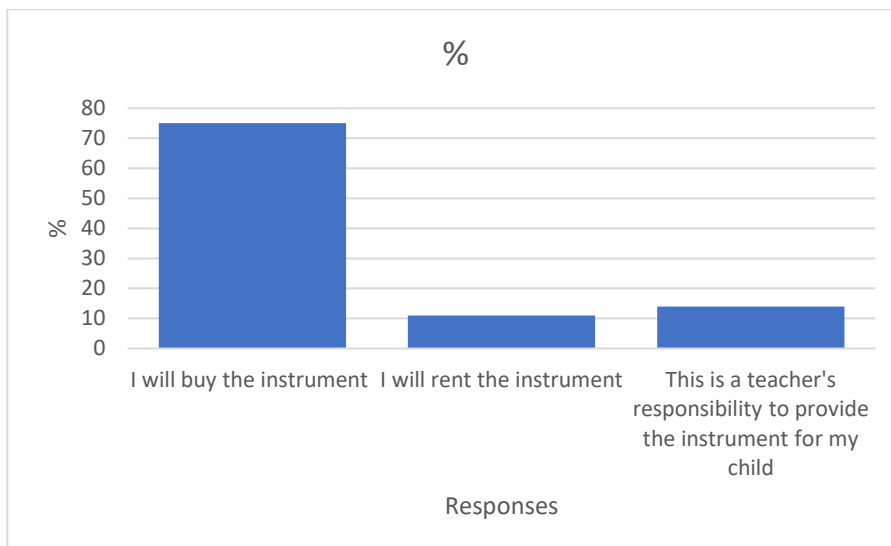


Figure 7. Visualization of parents' responses on question 12

Question 13 dealt with repertoire preferences. Overall, 86% of parents would like their child to play both classical and cultural music. Only 1% voted for classical music, while 11% of parents chose the music of their culture. The choice of the majority in favor of BOTH indicates respect for classical music and the preservation of their own traditions. This seems fair and may find support and resonance in music classes.

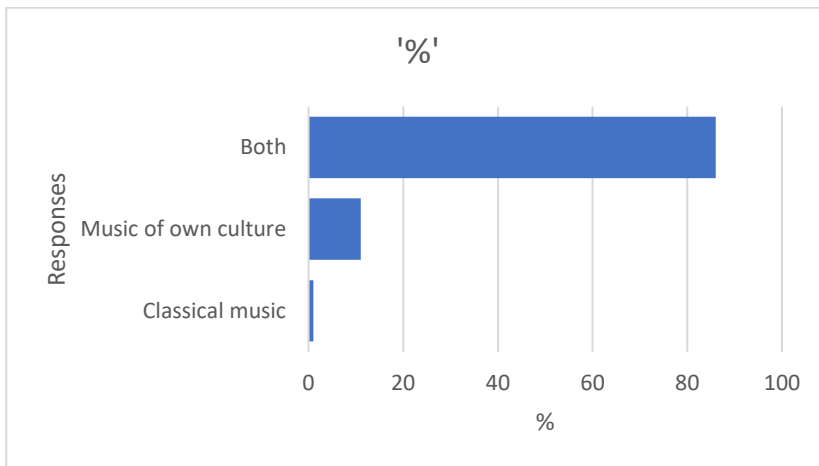


Figure 8. Repertoire preferences

The last question once again gave parents the freedom to describe their expectations and wishes regarding music education. The answers were sincere again, and the support of the parents is obvious. The author decided to quote the answers rather than paraphrase them, because it was considered important to hear the voices of parents.

“I do not expect my child to become a famous musician. It is all about talent. But I would like him to have basic musical knowledge, play an instrument, sing songs, and maybe dance a little.”

“My child already plays in the local orchestra. I wanted her to continue her studies, but this is her right to choose.” (This response is from a Ukrainian family. The child has lived in Europe for about one year and already participates in the local orchestra.)

“If she is interested in music, I would like her to have music lessons.”

“I want my child to have exposure to the art and science of music. I can see how she is excited by music, and I want her to access a deeper understanding of making music.”

“Music education protects my child from bad behavior.”

“I would like my child to play a musical instrument.”

“The main thing is that the child would have pleasure when practicing the musical instrument. Of course, if a child has the ability and desire, then I would like him to grow up as a professional.”

“Music education should include such subjects as solfeggio and choir.”

“I expect a teacher provides the development of my child's musical skills and teach him to enjoy playing music.”

“I expect my child can master playing the instrument.”

“I wish my child had the opportunity to develop his music skills as much as he wants.”

It can be seen that the support of parents and the absence of any pressure is obvious. Parents want their children to grow up and develop the skills they have, and they consider music education as part of their comprehensive development.

5 Summary

Summing up the relationship between the research question and the results that were obtained during the research, it can be said with certainty, on the one hand, a detailed study gave an answer to the research question. On the other hand, in the course of the study, there was a potential interest and inspiration for a deeper study of the phenomenon. When it comes to different cultures and origins, there is always a question of communication and interaction. The results of this study can be considered as a solid basis for further research. Moreover, for objective reasons, the migration flow to Europe began relatively recently, in the 2000s, and was considered a new experience for the local population in terms of communication, understanding and behavior.

As for the musical subject, when considering the phenomenon, it was found that the development of general and classical music education in Ukraine, Türkiye, Afghanistan, Iran and the countries of the African continent differed significantly from each other. The formation of musical education was influenced by all sorts of factors, such as historical and cultural changes and military actions. For example, in Ukraine, since the 1800s, the curriculum of music education corresponded to the

state standard. The development of music education has been steady and systematic. It included instrumental playing, singing, fundamental theoretical knowledge along with pedagogical training. Music schools and institutes were opened in various large cities, and, accordingly, the evolution of music education had a long history and easy accessibility for all segments of the population of Ukraine.

Up till now, music education in Ukraine has played an essential role in the education of the younger generation. As for general music education, the curriculum of preschools and primary schools includes compulsory music classes, where students develop fundamental musical skills along with the ability to sing and sight-read. In special music schools, similar to local music schools and art schools, in addition to the main instrument, students study subjects such as solfeggio, choral singing and musical literature. It is not surprising that Ukrainian musicians, composers, various ensembles, and ballet dancers are known all over the world and widely recognized abroad.

Whereas, in Türkiye the formation of music education was affected by political changes. Political reforms changed attitudes towards education in general and music education in particular. Since 1924, the head of state, driven by the idea of Westernization, included music as a compulsory subject in the curriculum of primary schools. Lots of resources spent and efforts made to build a consistent system of music education. Currently, all primary school-age students in Turkey have access to general music education. Admission to professional music education is open to anyone who is interested and has the appropriate qualifications. In Turkey, as in Europe, a system of multi-stage professional music education has been established.

As for the evolution of general and classical music in Iran, despite the fact that traditional music has been known there since the first century, the origin of European Western music can be traced in Iran since the 1800s.

This was facilitated by the formation of a military army. The main focus was on instrumental playing. As described in Chapter 3.3, Baptiste Lemaire made a huge contribution to the formation and development of classical Western music. He can rightfully be considered the founder of classical music education in Iran, as he set standards for teaching, performing and music comprehension.

Due to religious and political changes, currently academic schools in Iran do not have a general musical education, but musical subjects are taught in special musical institutions and are highly appreciated by the local population. As common practice shows, in large cities students have more opportunities to receive a qualified musical education.

Despite the various historical and political reasons that have contributed to the formation of music education in the selected countries, there is one general trend that is common. This is due to the influence of religion on the development of education in general and music education in particular. It is interesting to note that this applies to both Christian and Muslim influences. Judging by the methodological literature, the first schools in which literacy was taught were founded precisely at churches (Ukraine or African cultures) or in Muslim schools. This can be attributed to the next country – Afghanistan. As described in Chapter 3.4, in addition to teaching the Quran, such schools at mosques have organized a structured form of Islamic education, and in some schools even special education in addition to religious subjects.

An important detail of education in Afghanistan is the practice of rote memorization and dictation teaching methods, which are common in Asian countries due to the large number of children in the classroom and the lack of pedagogical resources.

Since Afghanistan experienced numerous military conflicts and political changes, the music education system was not sustainable and systematic. Many attempts have been made to develop Western classical music culture to world-class standards. Currently, in fact, there is no general music education in academic schools, but there are many private educational institutions, along with the National Institute of Music of Afghanistan, where music theory, orchestral and chamber instrumental playing are taught.

Information that complements the overall picture of musical development in Afghanistan can be obtained by referring to the response of one of the Afghan families in Chapter 4.4 “Survey Analysis”, where they say: “we lack a high level of knowledge in some of the intricacies of music making.”

A remarkable advantage for Afghan families is that there is access to music education for their children in Europe, and if they are interested, they can develop musical skills.

As mentioned in Chapter 3.5, the formation and development of music education in Africa was influenced by the colonial regime and missionaries. Skills such as singing in the choir, sight reading, and instrumental playing were practiced in organizations established at church institutions.

There were times when music as a compulsory subject was part of the educational curriculum in some African countries. Currently, music as a subject is partially presented in the state academic curriculum in most cases as an elective subject of Fine Arts in elementary and secondary schools.

Music is literally part of the everyday life of Africans and is closely connected with culture. Music institutions, music classes at non-profit organizations, conservatories and higher music educational institutions can be found in major African cities. In general, music is highly valued and practiced in all African cultures. This is confirmed by numerous African composers, ensembles, orchestras and world-famous musicians of African origin.

Considering the common features of the development of music education in all five selected cultures, two more common details can be noted. One of them is that music is held in high esteem in all countries, regardless of its religious origin. The second is access to music education. Private music institutions are represented in all selected cultures.

Despite the fact that the development of general and professional music education in the selected countries took place in different ways and was influenced by numerous events, the expectations of parents regarding music education are similar in many respects. In Chapter 4.4, the author analyzes in detail the parents' responses to question 10 of the survey. Briefly, can be highlighted such personal and professional qualities of a teacher as qualified teaching, honesty, patience, the ability to find an individual approach and motivation to a student, perseverance, and the ability to create a safe and effective working environment in the classroom.

Answering the main question of the study, it is necessary to take into account not only the development of general and classical music education in the countries under consideration, but also the

expectations of parents. The answers to question 10 of the survey reveal in detail the viewpoints of parents. The author of this study strongly recommends being acquainted with these answers in order to be effective in teaching, respond to the needs of students and avoid any misunderstandings with parents.

The involvement of parents, gender influences and possible cultural features supporting a European music teacher at work are all described in detail in Chapter 4.4. The responses of parents confirmed their openness and willingness to support their children in obtaining music education.

In Chapter 4.2, a valuable addition to completing the whole picture was mentioned through interviews with educational experts. They confirmed that misunderstandings happen, and this is due to different mentality and understanding of the problem. The main strategy for solving the problem is to be honest and have a dialogue that bridges and reduces the cultural distance. The teacher should ensure that the parents are understood and, if necessary, may use the services of an interpreter.

As far as various approaches and the correct choice of teaching methods are concerned, it can be stated that in the modern period of rapid development of scientific and technological progress, it is important for a teacher to be aware of the latest developments, have access to new discoveries and apply them in practice. Regardless of origin, in any culture, there are students who perceive information differently. Thus, various approaches and teaching methods help the teacher not only in self-development and professional growth but also expand the reach of students and improve the entire educational process.

With regard to gender differences related to cultural or religious background, it was assumed that the issue mainly depends on how conservative or liberal the family is in their beliefs. In some families, boys and girls are treated differently, but this does not apply to religion or culture, but is usually seen as an individual factor.

A few more highlights from chapter 4.2 should be noted. It is related to the teacher's attitude of acknowledging differences but not devaluing anything about where the student came from. Above all, it was recommended to see the value and beauty in the differences and remember that the

differences should not separate people and create a broken picture, but, on the contrary, the differences come together to create a new and truly beautiful story. Every person is valuable, significant, and unique regardless of origin.

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Appendices

Appendix 1. Interview questions

1. Do you think this topic is important and worthy to be discussed?
2. Have you had students from Iran, Afghanistan, Turkey, Ukraine, or African cultures?
3. Have you had any worries or concerns before starting to work with multicultural students?
4. When you work with students of different cultures do you face any difficulties or misunderstandings?
5. Did you feel you need to look for new approaches in teaching methods?
6. Have you noticed differences in the learning process between Western students and students of chosen cultures, their attitude, readiness, or willingness?
7. What have you learned as an educator when working with students of chosen cultures and communicating with their parents?
8. Which teaching methods in your opinion work the best with multicultural students?
9. What mistakes or wrong expectations have you made when working with students of chosen cultures?
10. For the students with a Muslim background have you noticed the gender differences in attitude to the learning process? If yes, please, clarify.
11. What would be your advice to European teachers who work with multicultural students? Or what do you think European teachers need to focus on and know before they start working with students of multicultural backgrounds?

12. If you have a chance to make a survey among multicultural parents, what questions would you ask them? Or what, as an educator, would you like to know?

Appendix 2. Survey questions

1. What is your original home country?
2. What country in Europe do you live in now?
3. Would you like your child to receive a musical education in the country where you currently live?
4. Please choose from 0 to 10 how easy or hard it is to receive music education in your home country.
5. Please choose from 0 to 10 how cheap or expensive it is to receive music education in your home country.
6. Please choose what options for receiving music education you have in your home country (public music schools, private music schools or teachers, both).
7. Does gender in your opinion influence getting a music education?
8. Do you prefer male or female teacher for your child? Why?
9. What qualities do you want to see in a music teacher for your child?
10. What does a music teacher need to know about you/ your culture?
11. How much are you ready to help and support your child in music education?
12. Are you ready to buy a musical instrument for your child or rent it?
13. Would you like your child to play classical/ your own culture/both compositions?
14. There is a free-form statement about what expectations you have and what is your desire according to the music education for your child.

Appendix 3. Musical works of Ukrainian composers

НАРОДНЫЙ ТАНЕЦ

Allegro con brio

М. СКОРИК

The musical score is presented in three systems, each with a treble and bass clef staff. The first system is marked *f non legato* and includes fingerings (4, 3, 1, 4, 2, 1, 3, 3, 3) and 'Ped.' markings. The second system is marked *meno f* and *cresc.* leading to *f*, with fingerings (4, 3, 1, 2, 2, 2, 2, 3, 2) and 'Ped.' markings with asterisks. The third system is marked *mf legato* and includes fingerings (2, 1, 5) and 'Ped.' markings with asterisks.

The completed composition can be found on page 74 in this collection <https://notes.taranov.net/katalog/kompozitsii/sbornik-detskie-piesi-kompozitorov-ykraini/>

ВЕСНЯНКА

(соль мажор)

Л. РЕВУЦКИЙ
(р. 1889)

Andantino

p *mp* *mf* *pp poco a poco cresc.* *mp* *f* *ff* *dim.*

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

www.classON.ru

The completed composition can be found on page 3 in this collection <https://notes.tarakanov.net/katalog/kompozitsii/sbornik-detskie-piesi-kompozitorov-ykraini/>

ПЛЯСОВАЯ

А. ШТОГАРЕНКО
(р. 1902)

Allegretto

mp *f* *p* *mf* *p* *mp*

Red. * Red. * Red. Red.

The completed composition can be found on page 7 in this collection <https://notes.tarakanov.net/katalog/kompozitsii/sbornik-detskie-piesi-kompozitorov-ykraini/>

СКЕРЦИНО

Л. ГРАБОВСКИЙ
(р. 1935)

Vivace gioiale *mp*

P staccato e leggero

mp

P

sub. p *mf*

*Red.** *Red.** *Red.** *Red.**

*Red.** *Red.** *Red.**

The completed composition can be found on page 45 in this collection <https://notes.taranov.net/katalog/kompozitsii/sbornik-detskie-piesi-kompozitorov-ukraini/>

КОЛИСКОВА

«АЙ, НУ КОТ, КОТИНО»

Українська народна пісня

Ф. Богданов
Andante

КОЛЫБЕЛЬНАЯ

«АЙ, НУ КОТ, КОТИНО»
Andante

Украинская народная песня

Ф. Богданов

The musical score is written for piano and consists of four systems. The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues the melodic line. The third system features a *rit.* (ritardando) marking and a section labeled *Piu mosso*. The fourth system concludes the piece with a final cadence.

The completed composition can be found on page 1 in this collection

<https://www.twirpx.link/file/2801612/>

УКРАЇНСЬКИЙ ТАНЕЦЬ

М. Тиц

Allegro

УКРАИНСКИЙ ТАНЕЦЬ

Украинischer Tanz

М. Тиц

10

The completed composition can be found on page 10 in this collection

<https://www.twirpx.link/file/2801612/>

Appendix 4. Musical works of Iranian composers

Mikhâm beram kouh I want to go to the mountain

Iranian folksong



The musical score is presented in four systems, each with a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The score includes first and second endings, indicated by bracketed numbers 1 and 2 above the notes.

The completed composition can be found [https://www.celticscores.com/sheet-music/488 Mikh%C3%A2m beram kouh \(I Want to go to the Mountain\)](https://www.celticscores.com/sheet-music/488-Mikh%C3%A2m-beram-kouh-(I-Want-to-go-to-the-Mountain))

Rashid Khân

Iran

$\text{♩} = 105$

The image shows a musical score for a piece titled "Rashid Khân" from Iran. The score is written for piano and consists of three systems. Each system has a treble and bass staff. The tempo is marked as quarter note = 105. The music features a steady eighth-note bass line and a more melodic treble line with some slurs and accents.

The completed composition can be found <https://www.celticscores.com/sheet-music/487-Rashid-Kh%C3%A2n>

Appendix 5. Musical works of Turkish composers

Musical Esinler no.4 *Sparrow's song*

Emir Karaali
327

The musical score is presented in six systems, each with a piano part and a piano accompaniment (Pn.) part. The piano part is written in treble clef with a 3/8 time signature and a tempo marking of quarter note = 80. The piano accompaniment is written in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'.

System 1: Piano part starts with a treble clef, 3/8 time signature, and tempo marking '♩ = 80'. The piano accompaniment is in bass clef.

System 2: Labeled 'Pn.' on the left, starting at measure 9.

System 3: Labeled 'Pn.' on the left, starting at measure 17.

System 4: Labeled 'Pn.' on the left, starting at measure 25.

System 5: Labeled 'Pn.' on the left, starting at measure 33.

System 6: Labeled 'Pn.' on the left, starting at measure 41.

The completed composition can be found <https://www.free-scores.com/partition?p=arRuZGXoFG>

fikrimin ince gülü

The first system of musical notation for 'fikrimin ince gülü' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a half note G4 in the treble and a bass line of G2, B2, D3. The melody in the treble staff moves through A4, B4, C5, and D5, with a fermata over the final note. The bass line continues with chords: G2-B2-D3, G2-B2-D3, and G2-B2-D3. A repeat sign is placed after the first four measures.

The second system of musical notation continues from the first system. It starts with a fermata over the final note of the first system. The melody in the treble staff moves through E5, D5, C5, and B4. The bass line continues with chords: G2-B2-D3, G2-B2-D3, and G2-B2-D3. A repeat sign is placed after the first four measures.

The third system of musical notation continues from the second system. It starts with a fermata over the final note of the second system. The melody in the treble staff moves through A4, G4, F4, and E4. The bass line continues with chords: G2-B2-D3, G2-B2-D3, and G2-B2-D3. A repeat sign is placed after the first four measures.

The fourth system of musical notation continues from the third system. It starts with a fermata over the final note of the third system. The melody in the treble staff moves through D4, C4, B3, and A3. The bass line continues with chords: G2-B2-D3, G2-B2-D3, and G2-B2-D3. A repeat sign is placed after the first four measures.

The completed composition can be found

<https://musescore.com/user/27725609/scores/5482878>

Alptekin

İzmir Marşı

Düzenleyen: Kıvanç Toprak

The first system of the score is in 4/4 time, key of B-flat major. It features a melody in the right hand starting with a mezzo-forte (*mf*) dynamic. The left hand is silent, indicated by a whole rest.

The second system begins at measure 5. The right hand has a forte (*f*) dynamic and plays a complex, rhythmic melody. The left hand provides a steady accompaniment with chords and eighth notes. A repeat sign is visible at the end of the system.

The third system starts at measure 10. The right hand continues with a melody of eighth notes. The left hand maintains a consistent accompaniment pattern of chords and eighth notes.

The fourth system begins at measure 14. The right hand has a mezzo-forte (*mf*) dynamic. The melody continues with eighth notes, and the left hand accompaniment remains consistent.

The fifth system starts at measure 18. The right hand has a forte (*f*) dynamic. The melody continues with eighth notes, and the left hand accompaniment remains consistent.

The completed composition can be found

<https://musescore.com/user/26895614/scores/5575583>

Calikusu

Королёк-птичка певчая

Esin Engin

The image displays a piano score for the piece 'Calikusu' by Esin Engin. The score is written for piano (piano) and consists of five systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat) and the time signature is common time (C). The score begins with a treble clef and a key signature of one flat. The first system (measures 1-5) shows a melodic line in the treble and a bass line in the bass. The second system (measures 6-11) continues the melody with some chromaticism and includes a repeat sign. The third system (measures 12-17) features a more active melodic line with sixteenth notes and eighth notes. The fourth system (measures 18-23) continues the melodic development. The fifth system (measures 24-29) concludes the piece with a final cadence. The bass line provides a steady accompaniment throughout, often using chords and simple rhythmic patterns.

The completed composition can be found <https://musescore.com/user/5560366/scores/1859116>

Vals

Waltz in G minor

Melih Çelenk

Moderato

Piano *dolce*

con Ped. *simile*

6

Pno.

11

Pno.

rallentando

Allegro

16

Pno. *a tempo* *mp*

senza Ped. *con Ped.*

22

Pno.

The completed composition can be found [https://imslp.org/wiki/Waltz_in_G_Minor%2C_Op.25_\(%C3%87elenk%2C_Melih\)](https://imslp.org/wiki/Waltz_in_G_Minor%2C_Op.25_(%C3%87elenk%2C_Melih))

Appendix 6. Musical works of Afghanistan composers

Sorode Meli

SALIM SARMAD

The image displays a musical score for the piece "Sorode Meli" by Salim Sarmad. The score is written for piano and consists of three systems of music. Each system includes a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked as quarter note = 76. The first system shows the beginning of the piece with a melodic line in the treble and a bass line in the bass. The second system continues the melodic development with some rests in the bass. The third system concludes the piece with a final melodic flourish in the treble and a sustained bass line.

The completed composition can be found https://musescore.com/song/sorode_meli_afghanistan_anthem-2444396

Afghan Song Tu Ba Mani

The image displays a musical score for the Afghan song 'Tu Ba Mani'. The score is written in a 3/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as quarter note = 90 (♩ = 90). The score is divided into five systems, each with a measure number in the top left corner: 1, 7, 13, 20, and 26. Each system consists of a treble clef staff and a bass clef staff. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment. The music features a mix of eighth and quarter notes, with some chords in the bass line. The overall mood is traditional and rhythmic.

The completed composition can be found

<https://musescore.com/user/31368375/scores/5502409>

Appendix 7. Musical works of African composers

Nnem Oma
(Song for Mothers)

Music: Igbo Folk Music (West Africa) Arranged by: A. N. Okeiyi
for Piano Solo

With deep feeling

Piano

Pno.

Pno.

Pno.

© A. N. Okeiyi

The completed composition can be found <https://www.free-scores.com/sheet-music?p=anqBnazy4Z>