Play together, stay together

Musical progress and social inclusion in group instrumental teaching

IDA KNUTSSON
FACULTY OF FINE AND PERFORMING ARTS | LUND UNIVERSITY

Play together, stay together

Musical progress and social inclusion in group instrumental teaching

Ida Knutsson

LUND
UNIVERSITY

DOCTORAL DISSERTATION

Doctoral dissertation for the degree of Doctor of Philosophy (PhD) at the Faculty of Fine and Performing Arts at Lund University to be publicly defended on 10th of October at 10.00 in Lilla Salen, Malmö Academy of Music, Ystadvägen 25.

External reviewer
Professor Heidi Westerlund
Sibelius Academy, University of the Arts Helsinki, Finland.

Organization: LUND UNIVERSITY, Faculty of Fine and Performing Arts, Malmö Academy of Music, Department of Research in Music Education, Box 8203, SE-200 41, Malmö, Sweden

Document name: Doctoral Dissertation **Date of issue** October 10, 2025

Author: Ida Knutsson **Sponsoring organization:**

Title and subtitle: Play together, stay together. Musical progress and social inclusion in group instrumental teaching.

Abstract: This thesis explores how teachers in Sweden's art and music schools navigate the potentially conflicting goals of musical progress and social inclusion in group instrumental teaching. Group teaching has gained popularity due to cost-efficiency and its potential to meet children's social needs. However, many teachers trained in the one-to-one conservatory tradition express concern about maintaining musical quality in group formats.

Since 2020, the United Nations Convention on the Rights of the Child (UNCRC, 1989) has been Swedish law, requiring educational practices, including SAMS, to reflect democratic values. Against this backdrop, the aim of this thesis is to explore how teachers manage the dual goals of social inclusion and musical progress.

Theoretical perspectives of communities of practice and communities of musical practice were used to analyse how teachers develop their professional practice and how pupils learn in social and musical contexts. Data were collected through focus group interviews and stimulated recall, and analysed using qualitative content analysis.

These results, filtered through the theoretical perspectives, show that multiple conflicting dynamics coexist, which contributes to understanding the balancing act between social inclusion and musical progress. The social aspect, for instance, is connected to informal learning, the leisure activity discourse, child-centred teaching, and a standpoint that puts the collective in the forefront. The musical development aspect, on the other hand, relates to formal learning, school discourse, teacher-centred teaching, and an emphasis on the individual pupil. By identifying these tensions and connecting them to diverse aspects of the teaching practice, there is potential to move beyond the dualism and move away from the narrow view that there is a need to choose either-or.
This study contributes to the understanding of how pupil-centred and democratic principles can coexist with goals of musical development in group settings.

Key words: art and music schools, classical instruments, group teaching, musical progress, social inclusion.

Classification system and/or index terms (if any) Supplementary bibliographical information

Language: English **Number of pages**: 93

ISSN and key title: 1404-6539 Studies in Music and Music Education 26

ISBN: 978-91-88409-49-2, e-book 978-91-88409-50-8

Recipient's notes Price Security classification

Signature Date 2025-08-12

Play together, stay together

Musical progress and social inclusion in group instrumental teaching

Ida Knutsson

LUND
UNIVERSITY

Faculty of Fine and Performing Arts
Department of Music Education

ISBN 978-91-88409-49-2, e-book 978-91-88409-50-8
ISSN 1404-6539 Studies in Music and Music Education 26

Printed in Sweden by Media-Tryck, Lund University
Lund 2025

Table of Contents

Articles by the author included in the thesis

This thesis is based on the following articles referred to in the text by their Roman numerals. The articles are appended at the end of the thesis.

Article I
Knutsson, I. (2023). Challenges and tension fields in classical instrumental group tuition: Interviews with Swedish Art and Music School teachers. *British Journal of Music Education, 40*(2), 168–180. doi.org/10.1017/S0265051723000049

Article II
Knutsson, I. (2023). Learning classical instruments in a group setting: Swedish art and music school teachers' strategies for collective and individual progression. *Finnish Journal of Music Education, 2,* 10–23.

Article III
Knutsson, I. (2025). Instrumental small-group teaching as a democratic endeavour. Submitted to *Research Studies in Music Education* (under review at the time of printing).

Article IV
Knutsson, I. (2025). Investigating the relationship between musical development and social inclusion in instrumental small-group teaching. Submitted to *Music Education Research* (under review at the time of printing).

Abstract

This thesis investigates how music teachers at Sweden's art and music schools (SAMS) balance the potentially conflicting goals of musical progress and social inclusion in group instrumental teaching. In this context, pupils receive all their instruction in a group setting without complementary individual lessons. Group teaching, while not new, has gained traction due to, among other things, cost-effectiveness. This is particularly relevant for SAMS, where local authorities cover approximately 88 per cent of tuition costs. Group teaching is also seen as a way to address children's social needs. Since 2020, the United Nations Convention on the Rights of the Child (UNCRC 1989) has been Swedish law, requiring educational practices, including SAMS, to reflect democratic values. However, many teachers fostered in a conservatory tradition and a one-to-one teaching model express concern about the potential loss of musical quality in group settings. The aim of this thesis is thus to explore how teachers navigate the dual goals of social inclusion and musical progress.

To examine these issues, the sociocultural theories of communities of practice (CoP) and communities of musical practice (CoMP) were applied. CoP theory helps describe teachers' opportunities to develop their practice, relating to the theoretical concept of professionalism. To analyse the children's learning in a group setting, which may be more informal and less hierarchical than traditional one-to-one teaching, the CoMP theory was applied. This theory focuses on the interrelation between social and musical aspects of learning.

Data was collected with focus group interviews and stimulated recall. The combination provides complementary perspectives in what is practice-near research. A qualitative content analysis of the data ensured rigour and transparency.

The teachers in the study are found to highly value musical progress and a socially safe, inclusive environment, which they see as a prerequisite for musical development. Even though the teachers hesitate to connect their teaching to democracy, there are aspects that can be interpreted as democratic and child-centred and thus aligning with the UNCRC (1989).

These results, filtered through the theoretical framework, show that multiple conflicting dynamics coexist in the balance between social inclusion and musical progress. The social aspect, for instance, is connected to informal learning, the leisure activity discourse, child-centred teaching, and a standpoint that brings the collective to the fore. The musical development aspect, on the other hand, relates to formal learning, school discourse, teacher-centred teaching, and an emphasis on the individual pupil. By identifying these tensions and connecting them to diverse aspects of the teaching practice, there is the potential to move beyond dualism and the narrow choice of either-or. This study contributes to the understanding of how pupil-centred and democratic principles can coexist with the goals of musical development in group settings.

Abbreviations

CoP	communities of practice
CoMP	communities of musical practice
El Sis	El Sistema
SAMS	Sweden’s art and music schools
Trad	traditional

1 Introduction

This thesis investigates the group teaching of orchestral instruments at Sweden's art and music schools (SAMS).[1] The title, Play Together, Stay Together, alludes to the idea that shared musical experiences can strengthen interpersonal bonds.

For centuries, classical instrumental teaching has relied almost exclusively on one-to-one tuition, both in higher music education (Burwell 2013; Gaunt et al. 2021; Golby 2016; Roske 1987) and in music education for children (Carey & Grant 2015; Creech & Gaunt, 2012; Redman 2022). One-to-one teaching has long been the norm at SAMS too, but group teaching is becoming more common, a trend that can be detected not only in Sweden. Historical sources mention group formats (Davidson & Jordan 2007; Göktürk 2009), yet both teachers and students in conservatoire contexts tend to view one-to-one lessons as essential for communicating 'detailed content in terms of technical expertise, musical knowledge, and approach to the interpretation of repertoire' (Creech & Gaunt 2012, p. 3).

However, this master–apprentice model has been increasingly criticised for its power asymmetry and teacher-centredness, and for prioritising reproduction over autonomy and creative expression (Burwell 2013; Dockan 2024; Gaunt et al. 2021; Leech-Wilkinson 2016). In a children's educational context, such a hierarchical approach may be particularly problematic. The master–apprentice tradition is also frequently positioned in opposition to democratic forms of teaching (Dockan 2024). In contrast, it has been suggested that group teaching reduces hierarchical dynamics and fosters a safer, more socially inclusive environment for learners (for example, Hallam 2010). Despite the increasing political, economic, and educational interest in group teaching across the world (for example, Ashton & Klopper 2018; Hallam 1998; Hanken & Johansen 2024; Ordo 2018; Redman 2022), there has been little research about its impact on pupils' musical abilities. This thesis therefore explores the challenges and opportunities in navigating the interplay between social and musical dynamics in group teaching for children at SAMS.

In Sweden, when a government-appointed commission of inquiry (SOU 2016:69) recommended group teaching as the new norm for SAMS it sparked a heated debate, mainly about how to help pupils progress musically in a group where the

[1] There are multiple concepts for the Nordic arts and music schools (see for example Björk et al. 2018). In the research environment at Malmö Academy of Music, we adhere to SAMS as conceptualisation of the Swedish *kulturskola*.

opportunity to individualise teaching is limited. Maintaining collective musical progress was often posed as conflicting with keeping all members of the group feeling socially included. It raises questions about how prepared the profession is for a transition to more group teaching and what its attitudes towards group teaching are.

Against this backdrop, this thesis explores the pedagogical, musical, and social dimensions of group teaching at SAMS, focusing on how educators navigate the interplay between musical progress and social inclusion.

1.1 Positioning the research

This thesis is situated in the field of music education research about SAMS as a publicly funded, voluntary, and extracurricular activity. It builds on a body of Swedish research that has examined SAMS from various perspectives (for example, Di Lorenzo Tillborg 2021; Hofvander Trulsson 2010; Holmberg 2010; Jeppsson 2020; Kuuse 2018; Tivenius 2008). Given the structural and ideological similarities between the Nordic welfare states, it is also meaningful to position this thesis within a broader Nordic context of extracurricular music education (for example, Aglen 2022; Angelo 2012; Björk 2016; Heimonen 2002; Jordhus-Lier 2018). In an even wider perspective, this thesis aligns with European research about music schools that addresses the cultural, educational, and societal value of publicly funded music education, contributing to ongoing discussions on its relevance and legitimacy in contemporary and future societies (for example, Hahn et al. 2024; Hahn & Hofecker 2019; Laes et al. 2024; Westerlund et al. 2019).

My research is rooted in my personal and professional experience of SAMS. I began taking violin lessons at the age of 7 at the local authority music school where I grew up, following what was then the typical model: a 20-minute individual lesson and a 45-minute orchestra rehearsal each week. This was the typical Swedish model for instrumental music education for children at the time. In this sense, I am a product of the 'traditional', extracurricular Swedish music education system. Even though describing parts of SAMS as 'traditional' can appear simplistic, it will be applied in this thesis to describe the original teaching approach in a time of change. Thus, it is not intended as a pejorative, but rather to distinguish between the traditional activity, which I experienced as a child, and more recently adopted teaching models or progressive divisions of SAMS, such as the El Sistema programme.

After completing a BA in performing arts and an MA in music education, I worked for 12 years at various SAMS in both large cities and small towns. During that time, I taught both individual and group lessons. Groups required me to rethink and adjust my teaching practice accordingly. These practical experiences sparked a desire to

understand how group teaching could be better organised to support children's social and musical development.

Conducting research in a field where one is professionally embedded presents certain challenges, including the risk of bias and preconceptions. However, being an insider also provides opportunities and clear benefits such as easier access to the field and a preunderstanding that would be difficult for an outsider to gain.

With this PhD thesis, I contribute broad insights into the group teaching of classical orchestral instruments in an extracurricular setting – something that has not yet been addressed by academic research. Further, I provide concrete, empirical examples in a field that is predominantly characterised by theoretical constructs.

1.2 Aim and research questions

This thesis investigates how SAMS teachers conceptualise and enact the sociomusical dimensions of group instrumental teaching. Special attention is given to how teachers navigate the tensions between pedagogical traditions and democratic ideals, and how their didactic choices reflect the broader understandings of teaching quality. The two research questions that will be explored are:

A. How do SAMS teachers position themselves in terms of goals and quality in instrumental group teaching, especially the social and musical dimensions?

B. What strategies do SAMS teachers use to achieve their desired goals and what reasons do they give for their didactic decisions?

1.3 Structure of the thesis

The thesis consists of seven chapters. This introductory chapter presents the research topic, aim, and research questions, the thesis structure, and the four included articles.

Chapter 2 covers the conceptual and contextual background. It introduces the SAMS and offers perspectives on democracy in education. Key concepts such as group instrumental teaching, musical development, social inclusion, and differentiation strategies are also outlined.

Chapter 3 presents the key theories, focusing on teacher professionalism and communities of practice as analytical tools. These perspectives are the framework for understanding the conditions and meanings of inclusive music education.

Chapter 4 outlines the methodological approach, including the practice-near research design, data collection methods (focus group interviews and stimulated recall), and qualitative content analysis. Ethical considerations and researcher reflexivity are also discussed.

Chapter 5 presents the results of the four articles with a synthesis that integrates the findings across the study.

Chapter 6 contains the main discussion. The results are analysed in relation to broader themes such as professional competence, inclusive learning environments, pupil agency, voluntary participation, informal and formal learning, and the tension between tradition and change. The chapter ends with some reflections on limitations and methodology.

Finally, Chapter 7 presents the conclusions of the study and offers recommendations for future research.

1.4 Overview of the articles

The four articles that form the empirical foundation of this thesis address different but interrelated aspects of instrumental group teaching at a SAMS. Each article explores in depth different aspects and dimensions of group teaching at a SAMS, including the tension between pedagogical goals, strategies for musical progress, democratic and social aspects of teaching, and the balance between social inclusion and musical development.

The articles are connected both thematically and methodologically and took shape as the project evolved. Article I maps the field and identifies key tensions and areas of potential. Articles II and III consider the musical and social dimensions respectively, while Article IV combines these perspectives to explore how teachers navigate potentially conflicting goals. Table 1 is an overview of each article, including its method(s) of data collection.

Together, the articles answer the overarching research questions about musical progress, social inclusion, and pedagogical strategies for group tuition.

TABLE 1 Overview of Articles I–IV.

	Article	Method of data collection	Status
I	Maps the field with an open approach. Explores teachers' perceptions of group teaching in relation to inclusion and musical progress.	Three focus group interviews with a total of 12 teachers and 2 school leaders at one SAMS.	Published
II	Investigates how teachers discuss, evaluate, and value musical progress, with a focus on pedagocial strategies for supporting both collective and individual progress in group settings.	Stimulated recall interviews with three classical instrumental teachers working with groups of 4–5 pupils.	Published
III	Explores how instrumental music teachers perceive and articulate the social dimensions and democratic potential of group teaching.	Stimulated recall interviews with three classical instrumental teachers (as in Article II).	Submitted
IV	Examines how teachers balance the goals of musical progress and social inclusion in group tuition.	Combination of focus group interviews (as in Article I) and stimulated recall interviews (as in Articles II and III).	Submitted

2 Background

To understand how SAMS teachers navigate the balance between social inclusion and musical development, it is essential to examine the group tuition's broader educational and institutional context. The literature presented here has been gathered progressively throughout the research process. The inclusion criterion was initially peer-reviewed articles in international journals, but the scarcity of sources meant that had to be revised to include Swedish BA and MA dissertations (for example, Englin & Lindell 2020; Lidman & Johansson 2005; Lindberg Karlsson 2018; Widing 2019) and books by international experts in the field of music education (Hahn et al.,2024; Hallam 1998; Pozo et al. 2022; Westerlund & Gaunt 2021). Rather than a systematic literature review, the selection reflects an iterative, theme-driven approach, closely tied to the evolving focus of the project. New theoretical and contextual perspectives were integrated as the research questions developed and the empirical material was analysed. This process brings the key concepts into focus – democracy in music education, group teaching, musical development, social inclusion, and differentiation – in ways that are directly relevant to my research.

2.1 Sweden's art and music schools

SAMS are an after-school, extracurricular, voluntary activity where children can learn music and other art forms such as dance, the visual arts, and theatre. It is not possible to pinpoint an exact year of origin, but according to the Swedish Council of Schools for Music and the Arts (Kulturskolerådet 2020), a few local authorities started music school activities in the 1940s, limited to voluntary teaching in music. It was Nordic understandings and principles of democracy that paved the way for an affordable music education system open for all children, regardless of their parents' financial situation (Heimonen 2003; Lilliedahl & Georgii-Hemming 2009; Persson 2001; Rønningen 2023). The notion of equal access was part of the Swedish social-democratic vision of society and the concept of an advanced welfare state, referred to as Folkhemmet (lit. the people's home) (Acemoglu & Johnson 2023).

The idea of affordable music education remains central to contemporary SAMS, where families pay approximately 7 per cent and the Swedish government 5 per cent, while the local authority contributes the lion's share of 88 per cent (Hahn et

al. 2020). Shaped by local cultural traditions and conditions, SAMS are thus heterogeneous, making national comparisons difficult. Local authorities are not obliged by law to offer extracurricular music education, and they independently decide the fee and what subjects to offer. In an attempt to make SAMS more equal and uniform, the Swedish government appointed a commission of inquiry in 2015 to investigate current and future needs (Dir. 2015:46). In October 2016, the commission presented its proposal for a national strategy for SAMS (SOU 2016:69), arguing for a new, more inclusive infrastructure to give all children greater access to SAMS. However, there are indications that SAMS are generally reluctant to change (Lindgren, 2014), not only at the institutional level, but also among teachers, at least according to SAMS leadership (Jeppsson 2020). In a Nordic context, Karlsen et al. (2024) find that leaders of Norwegian art and music schools consider the activity to be too conservative, and that teachers are unwilling to adapt to changing conditions, indicating that it is not an isolated Swedish phenomenon. Tradition and renewal are often posed as binaries in Western music educational contexts (Almqvist & Werner 2024).

SAMS have traditionally been influenced by Swedish compulsory school, with concepts such as teachers, pupils, homework, and lessons, and closely tied to a formal teaching approach, expecting pupils to be engaged, committed, and prepared. Implicit in this approach is that only a few pupils are expected to continue their studies in higher education (SOU 2016:69). Paradoxically, researchers have come to the conclusion that SAMS today promote broad participation and personal development rather than competition and excellence (Björk 2016; Heimonen 2004). Thus, there seems to be an ongoing transition from school to leisure activity. Swedish local authorities account for most of the cost, which highlights equal access as a central aim. In line with this inclusive ethos, elitism and individualism are often viewed with scepticism in Swedish cultural and educational contexts (Heimonen 2003). This commitment to accessibility has also contributed to a system that is generally less oriented toward musical progress. In comparative studies, SAMS has been characterised as the least progress-driven model in the Nordic countries, whereas music schools in Finland are the most focused on musical accomplishment (Björk 2016; Heimonen 2004).

When the Swedish inquiry (SOU 2016:69) suggested that SAMS should primarily be regarded as a leisure activity, it also concluded that the name ‘school’ might be a complicating factor. Considering SAMS as primarily a leisure activity implies that music education is more of a tool for personal and social development, well-being, and human fulfilment. The official inquiry, however, argued that breadth and excellence are not conflicting goals. With a flexible organisation of teaching, both can be met, because excellence presupposes a broad base from which to recruit interested students (SOU 2016:69).

The practice of scheduling individual lessons as 20 minutes in length is well established in several local authorities across Sweden.[2] This appears to function as a nationally widespread model, although it is not centrally regulated by any governmental authority or organisation. An old version of the national curriculum for compulsory schools (Skolöverstyrelsen 1969), mentioned that pupils were allowed to leave compulsory school for 20 minutes each week for additional music lessons at the local music school. Since this was the only historical mention of lesson duration, it seems it became set in stone as the length of a lesson.

Since the original idea when establishing SAMS was to learn how to play an instrument, it has by tradition been in a one-to-one context that resembles the conservatory model (Rostvall & West 2003). According to the official inquiry, at half of the SAMS up to 80 per cent of tuition in 2016 was individual, and at one-fifth of the SAMS individual teaching was as high as 80–100 per cent (SOU 2016:69). This was something the inquiry saw as problematic, which therefore suggested that teaching in groups would be the solution. Group teaching was said to increase quality on the basis of children's social needs, in the expectation of reaching more children and young people and encouraging them to attend a SAMS. Group teaching can also free up resources, for example by creating more frequent teaching opportunities, which in turn can increase participating pupils' skills. Even if individual teaching is still dominant in Sweden, group teaching is becoming more common (Kulturrådet 2019).

2.2 Group music teaching

In this thesis, 'group teaching' refers to teaching where the children's tuition is in group settings only, not as a complement to individual teaching (as in the Suzuki method).[3] Even though ensembles and masterclasses are often labelled group teaching, such forms of teaching are also excluded from this study. Ensembles are usually complementary to individual lessons, with the main focus being the playing and not learning how to play. The teaching in masterclasses is mostly one-to-one, and consequently, knowledge is transferred unidirectionally. There are many examples of successful masterclasses with group interactions in higher music education (Baño & Pozo 2022; Hanken 2016; Long et al. 2014), but the masterclass format is not commonly used in a children's setting and therefore is not included in this thesis.

[2] See, for example, Uppvidinge, Gnesta, Malmö, Strängnäs, Svalöv, Nynäshamn, Oskarshamn, and Uppsala.

[3] A teaching method developed in the 1930s by the Japanese violinist and violin teacher Shinichi Suzuki. Group teaching is an integral part of the Suzuki teaching model (see Kendall 1973; Peak 1996; Suzuki & Suzuki 1983).

In higher music education, instrumental teachers tend to teach in the same way that they have been taught themselves (Haddon 2009; Mills & Smith 2003). Teachers who are exclusively taught individually are less likely to try group teaching than those who have been taught in groups (Daniel 2004). Traditional teaching with a master–apprentice approach continues by default because of a lack of training and limited awareness of the other models of teaching available (Haddon, 2009). A report by the Swedish Arts Council (Kulturrådet 2019) found group teaching is evidently the most common request for in-service learning; 69 per cent of teachers and leaders who responded to the survey agreed. Similarly, a Swedish survey study showed that only 14 out of 88 SAMS teachers who responded said they were satisfied with their teacher training when it came to group teaching methodology (Knutsson 2024a).

The incentive for group teaching is often financial, not only in Sweden, but also in the UK (Hallam 1998), Israel (Ordo 2018), Australia (Ashton & Klopper 2018), and Norway (Hanken & Johansen 2024). For example, owing to the severe financial crisis in Sweden in the 1990s, group tuition was increasingly common because it was more cost-effective (Holmberg 2010). The development of group teaching could thus be viewed as being driven more by financial and administrative imperatives than by pedagogy. However, group teaching as a method (in Sweden and globally) is often referred to by its advocates as a pedagogical tool: the inherent social aspects of music can benefit learning while social values are achieved (Burnard & Dragovic 2015; Dehli et al. 1980; Hallam 2010). Hallam (1998) notes that the difficult task in group instrumental tuition is to find the pace where no one is bored, and no one is left behind. If groups are large with pupils at many different stages, it can be difficult to meet individual needs and find the correct pace. Research shows that many children enjoy learning in groups with their peers, and many of the world-renowned methods for string teaching (for example, Suzuki, Rolland, Sheila Nelson, and Colourstrings) emphasise group teaching as a complementary means for development (for example, Ashton & Klopper 2018; Björk 2016).[4] Knutsson (2024a) finds that SAMS teachers appreciate group teaching partly because of the social benefits and that the pupils learn to play with others. Group teaching is potentially beneficial also to teachers, since pupils' interaction can relieve them from some of the pressure of being in charge of leading the entire lesson (Schiavio et al. 2020).

While some music teachers and researchers seem to have identified the positive aspects of group tuition, others are more wary. Teachers often view one-to-one and group tuition as each other's opponents, and many teachers consider group teaching to be second best (Hallam 1998). The most common concern is pupils' musical progress, which most teachers agree is unavoidably slower than individual teaching

[4] These four well-known pedagogical approaches to instrumental teaching all integrate group teaching as complement to individual teaching.

(Ordo 2018). There are also teachers who state that they cherish the personal encounter, and that individual teaching is beneficial, not only for musical progress, but for interpersonal contact (Knutsson 2024a). Additionally, there are concerns among SAMS teachers regarding their working environment if more teaching were to be group based. In surveys by Sweden's main teachers' union in 2017 and 2022, SAMS teachers reported that what had added to their workload in recent years was more pupils (this was reported by 34 per cent of the respondents in 2017 and 27 per cent in 2022) and larger groups of pupils (reported by 26 per cent of respondents in 2017 and 19 per cent in 2022) (Lärarförbundet 2017, 2022). There are also reports of music teachers' problems with auditory impairment: the more the musicians, the louder the volume. A deteriorating working environment due to noise may be caused by increasing numbers of pupils.

There are undoubtedly advantages and disadvantages with both group teaching and one-to-one teaching: therefore, it is difficult to set group and individual teaching against each other, claiming one to be superior to the other. One study shows that even though individual teaching is perceived to be slightly more positive than group teaching, the mean attitude to group teaching is still quite positive (Knutsson 2024a). These respondents also reported it to be easier to make pupils enjoy group teaching than to make musical progress.

Group teaching should reduce the teacher-centric approach to teaching (for example, Hallam 2010). Further, the hierarchical relationship between the adult music teacher and the young pupil may be lessened when multiple pupils are taught simultaneously (Knutsson 2024b). Group instrumental teaching thus has the potential to be more child-centred than individual tuition, which is related to a democratic teaching approach.

2.3 Democracy and music education

Democracy is a widely contested concept that entails different understandings depending on the setting. Often, it is used as a powerful symbol to promote different political agendas, leading to ongoing debates about its meaning and application. While most people can agree that democracy involves 'government by the people' (Merriam-Webster n.d.), how that governance is achieved and what it entails in practice is subject to debate. While there is a widespread belief that democracy equals fair and free elections (Carr 2014; Davies 1999), democratic processes do not necessarily guarantee that the decisions made, and consequently the outcome, are optimal or desirable in all contexts.

In educational settings the concept of democracy is even more complex. Neither democracy nor education can ever be neutral because they unavoidably have political and ideological elements (Apple 1979). One of the main characters,

shaping the understanding of education within a democratic framework, is the American educational theorist John Dewey. His theory centres on the idea that democracy is a way of life, emphasising the role of education in cultivating democratic values and preparing citizens for meaningful participation in public life (Dewey 1916/1997). He also argued that art plays a crucial role in a healthy democracy as it provides people with agency and ownership. Art is necessary for improving society as it fosters fantasy, empathy, and morality, and enables a kind of social imagination which is essential for moving from the actual to what could be (Dewey 1932/2005). Thus, educating children in the arts, including music, is not a matter of simply acquiring knowledge and skill, but also of being able to see and understand different perspectives.

The idea of democratic education as a matter of equal access has long been of interest to music education researchers (for example, Allsup & Shieh 2012; Burnard 2016; Cooke 2016; Horsley & Woodford 2016; Jorgensen 2016; Karlsen 2014), even though education may not automatically be democratic just because every child has access (Bylica 2024). The premise for this thesis is that the children have overcome the first democratic obstacle to participation (access to the group); instead, it focuses on how democracy is enacted in practice, resulting in children experiencing a 'sense of belonging' in a group.

Democracy is often claimed to be one of the primary goals of music education (Bylica 2024). DeLorenzo (2020) even states that music has the potential to foster democratic habits and thus emphasises an 'inextricable relationship between music and democracy' (p. 6). However, music educators often hesitate to connect music education to democracy; it is a concept associated with great responsibility and large ambitions (Woodford 2005). Further, educators often consider traditional teaching methods, such as the master-apprentice approach, to be authoritarian and include a hierarchical, unequal relationship between the expert and the novice (for example, Burwell 2013; Dockan 2024; Gaunt et al. 2021). Even though the master–apprentice tradition is not necessarily or universally problematic, it is a concept often used as a (somewhat simplified) exemplification of the opposite view to a democratic teaching approach. Consequently, learner-centeredness has emerged as a strong theme in music education, as these perspectives are increasingly valued and studied (Allsup & Shieh 2012; Björk 2016; Burnard & Björk 2010; Hanken & Johansen 2024).

The United Nations Convention on the Rights of the Child (UNCRC, 1989) was incorporated into Swedish law through the Act for the United Nations Convention on the Rights of the Child (SFS 2018:1197), which came into force on 1 January 2020. It requires SAMS teachers to provide an education based on the democratic ideals set down in the UNCRC. Amongst other things, the UNCRC stipulates that the best interest of the child must be considered in all decisions concerning children (Article 3). The child has the right to express their views in all matters affecting them (Article 12), and additionally, the convention states that all children have the right to participate in cultural activities and meaningful recreational activities

(Article 31). The adult world is expected to determine what is best for the child and to act accordingly (UNCRC 1989).

In child-centred teaching, it is crucial that pupils believe they are free to express their desires and to negotiate with their teacher (Nielsen et al. 2023). Accordingly, an open, safe classroom climate that provides socio-emotional support is a prerequisite for democratic education, while the choice of teaching methods can either stimulate or inhibit various democratic competences (Feu et al. 2017; Hayes 2020; Teegelbeckers et al. 2025). However, connecting learner-centred teaching with democracy is increasingly problematised (Laes et al. 2024). If democracy in educational settings is associated with child-centredness from the adult's perspective, there is always the risk of drawing potentially incorrect conclusions (Laes et al. 2024). Efforts to boost a democratic practice may thus be ineffective.

The notion that democracy means free and fair elections and equal access are what Schneider (2021) refers to as the 'thin' notion of democracy. A 'thick' description of democracy, on the other hand, goes beyond 'rule by the majority', acceptance, and tolerance to embrace the paradigm of respect for others; what Feu and colleagues (2017) term 'otherness'. The 'thick' description suggests that democracy is so much more than just voting and equal access. In music education, it means that teachers and pupils must meet one another in mutual respect, and pupils must be allowed to contribute by shaping their music lessons (Allsup 2003, 2007; Horsley & Woodford 2016; Karlsen 2014; Martin 2021).

Although a music teacher's professional identity is influenced by historical, social, and cultural factors which affect their teaching practice, the teacher's didactic choices are also affected by their personal values, embodied in their virtues as a teacher (Cribb & Gewirtz 2015; Holdhus & Murphy 2021). A music educator's definitions and understandings of 'democracy' thus determine how they teach (Bylica 2024; Spruce 2017). It is therefore crucial that teachers have a deep understanding of what a democratic teaching approach is. The concept of democratic education has sometimes been associated with a laissez-faire attitude, with minimal teacher intervention or guidance and pupils free to do whatever they want. This is obviously not the point of education. Therefore, there needs to be a balance between the child's wishes and the teacher's professional competence to enable meaningful learning, both socially and musically.

2.4 Musical progress

Quality in instrumental music education is a multifaceted construct with multiple dimensions. Quality can be defined and measured through both technical proficiency and precise skill development, but also in its social dimensions. In this thesis, 'progress' is the correlate of musical development. Progress can thus mean

moving from one task to another, building one set of skills onto a more difficult skill set (Fautley et al. 2019). The elements of music-making which can be developed are technical skills (motor skills, intonation, rhythm, tone production, fingering, and instrument-specific skills such as bowing techniques for string instruments), musical expressiveness (phrasing, dynamics, tempo, and interpretation), cognitive aspects (music reading and understanding), and ensemble playing (responsiveness, sensitivity, timing, balance, and communication with other musicians). Further, quality indicators – or measurement of what counts as successful outcome – can be continuation rate and pupil motivation (Hallam 2015).

The original goal of high-level artistic, technical specialisation for future professionals remains the backdrop for Nordic music schools. However, there are concerns about orchestral life because music academies are seeing declining levels of applicants and Swedish orchestras need to recruit musicians who have trained abroad rather than in Sweden (SVT Nyheter 2015; KMH 2023). SAMS are considered the first link in a chain of education for musicians and artists and therefore need to offer high-quality training that provides society with highly skilled professionals. In her MA thesis, Lindberg Karlsson (2018) concludes that only 3 out of 43 surveyed professional orchestra musicians had at some point been taught in groups as their only form of instrumental teaching, and in all cases it was before the age of 10. Her conclusion is that group teaching may contribute to declining levels of musical proficiency at SAMS.

Research suggests that slow and steady is best when teaching groups (Ashton & Klopper 2018), but this approach might be counterintuitive. The fear of too slow a pace can stress teachers of the classic, conservatory tradition, for whom rapid improvement is a fundamental value (for example, Burwell 2013; Daniel 2004; Haddon 2009). There is a potential risk in emphasising musical progress in group teaching because it may be more difficult to meet individual needs. For the teacher, it can be more demanding to take care of the progress of multiple pupils simultaneously (Kavčič & Rotar 2024). Pupils who struggle to learn an instrument (McPherson 2005) or who experience physical issues from playing (Kaladjev 2000) may have a hard time keeping up with the group. Struggle and discomfort may be reasons why pupils cease their tuition, and group teaching may be less ideal in that respect. Therefore it raises the question of how to achieve collective instrumental progress in a group where there are different abilities and needs.

Progress is thus one aspect of how to measure quality in group instrumental teaching. The social aspect is another dimension of quality in teaching that may be even more difficult to assess.

2.5 Social inclusion

Social inclusion in music education can mean many things, from being included because of equal access to targeting children from marginalised urban areas. In this thesis, however, 'social inclusion' is understood as a sense of belonging in a group, not having access to a group. A sense of belonging is defined by Goodenow and Grady (1993, pp. 60–61) as the 'extent to which students feel personally accepted, respected, included, and supported by others'. Stachl and Baranger (2020, p. 1) define it as the extent to which 'an individual believes they are accepted, valued and included in a community'. Communities are important for our well-being, and the ability to adapt is crucial (Svedberg 2021). The inherent desire to belong influences behaviour (Ratliff 2021; Stachl & Baranger 2020), leading individuals to act in ways that appear most beneficial within a particular group. These beliefs are often heard as an argument for group instrumental tuition – that it is a way for children to learn socially accepted behaviour (Váradi 2022).

Musical activities are said to lead participants to become more tolerant, accepting, and socially ethical (Hallam 2010, 2016), building reciprocity and thereby strengthening peer acceptance (Ratliff 2021). A large body of literature points to music-making as a tool for creating social inclusion and strengthening the sense of belonging to a group. Burnard (2016), for example, finds that group music-making can create a sense of inclusion because everyone contributes to the collective musical result. Additionally, Burnard and Dragovic (2015) conclude that collective creativity within a community of practice enhances pupils' well-being. Further, a study by Corcoran (2021) shows that collaborative creativity develops agency and enhances a sense of belonging within a group of students. Similarly, Ratliff (2021) concludes that a sense of belonging is built by both social and musical means; in her study, social bonds were enhanced by synchronous music-making.

The teacher is an important actor who influences the pupil's sense of belonging (Parker 2013). Even when teaching in a social setting such as an instrumental group, it does not automatically mean that the hierarchical teacher–pupil structure is eradicated. Baño and Pozo (2022) argue that the teacher is still important in cooperative learning, but their role must be adapted. Instead of merely communicating information unidirectionally, the teacher should manage social interactions and help students cooperative learning at a conservatory (Baño & Pozo 2022).

In an instrumental group, there are always different needs and ambitions. In order to make these groups function socially and musically, some form of individualisation and differentiation is needed.

2.6 Differentiation

One of the challenges highlighted in the statutory consultees' responses cited in the official inquiry's report (SOU 2016:69 Remiss) concerns designing groups that work, both socially and musically, as was also indicated in previous investigations on a master's thesis level (Lidman & Johansson 2005; Widing 2019). Grouping pupils according to ability is believed to provide the optimum pace for learning and instruction (Burland & Davidson 2001). In Björk's study (2016), one of the informants argues that it is important to match pupils who can function as a group, which depends on gender, age, personality, background, and group dynamic: that teacher bases his decisions on assumptions of similarity as a way to create successful social inclusion. Even if teachers strive to match pupils by assumed similarities, there is no such thing as a homogenous group. This complexity underscores the need for teaching strategies that can accommodate sociomusical aspects within heterogeneous groups.

In any educational context, teachers can struggle with pupils' different abilities and pace in the classroom. Traditional, uniform teaching methods tend to address the 'average' pupil, expecting all pupils to acquire new knowledge or skills in the same way and at the same time. As a response, differentiation is proposed as a pedagogical strategy to meet the different learning styles of each pupil and provide a more learner-centred teaching, but also to foster an inclusive, supportive, and even democratic classroom (Economidou Stavrou 2024; Hillier 2011).

Organisational differentiation refers to rearranging group constellations as a solution if pupils fail to keep pace with the group, either by going slower or faster than the rest. Pedagogical differentiation, on the other hand, involves offering a range of tasks without explicitly labelling them as easy or difficult (Kotte 2017). One suggested strategy to differentiate content in musical groups is to arrange musical with simplified or more advanced parts (Dehli et al. 1980; Hallam 1998). However, Hallam (1998) states that there is little room for pedagogical differentiation in group instrumental teaching because the group needs to progress at the same pace, meaning playing the same song at the same tempo. This can constrain the differentiation process in such settings. Given that much of the literature on differentiation focuses on general music classrooms, its applicability to group instrumental teaching remains limited.

Group teaching has the potential to address individual learners' sociomusical needs. At the same time, it underscores the complexity of the teacher's role in balancing those needs effectively.

3 Theoretical points of departure

As my research evolved, it became clear that the synthesis would rely on the theoretical concept of professionalism as an integrating concept to develop the analysis of the four articles. This chapter sets out the theoretical foundation by exploring the related theories of communities of practice (CoP) and communities of musical practice (CoMP).

3.1 Requirements for teacher professionalism

The idea of professionalism is complex and involves workplace ideals and occupational expertise and values. The theoretical concept and its defining features have implications for how professional teacher identities are conceptualised, as well as for the broader conditions shaping SAMS practices. To understand professionalism and how it has been applied in this thesis, it is essential to have a clear understanding of what a profession is. Those occupations which are professions have certain essential qualities and key elements in common. The following definitions of 'profession' borrow from Hoyle (1980), Carr (2014), Westerlund and Gaunt (2021), and Cribb and Gewirtz (2015). There is a general consensus about the first five aspects, although slightly differently expressed:

1) Social recognition and value. A profession is an occupation that provides society with important and valuable public service.
2) Specialist knowledge. A profession is an occupation that requires substantial theoretical and systematic knowledge gained from lengthy academic studies.
3) Expert practitioner. A profession is an occupation that requires knowledge gained from substantial training and a considerable degree of skills gained from experience. This training also concerns socialisation into the culture of the profession.
4) Service and ethical conduct. A profession is an occupation that embodies a well-developed code of ethics that guides practitioner behaviour and defines the profession's core values, oriented towards clients' welfare and societal service.
5) Autonomy. A profession is an occupation where workers have a high degree of autonomy to perform their work on the basis of their trust in their professionalism.

6) Community. Cribb and Gewirtz (2015) also find that practitioners with a long-term commitment to their work often enjoy a well-developed sense of community.

These six requirements are used here as a theoretical framework for the analysis and discussion of teachers' professionalism.

Professionalisation is often regarded as the process of achieving increased status and the recognition of the profession (as in Definition 1), typically involving the standardisation of education, training, and qualifications for the practice (Evetts 2014). Westerlund and Gaunt (2021) further distinguish between bottom–up professionalisation, originating within the practice, and top–down professionalisation, initiated by external decision-makers.

Building on this foundation, professionalism also requires extensive training and experience (Definitions 2 and 3). Music teachers need a rich body of professional knowledge to skilfully detect errors and identify solutions (Froehlich Rainbow 2007). Researchers have emphasised the importance of being a skilled musician to be a good music teacher (Ihas 2006; Pellegrino 2014). To teach, one must understand music deeply; it is far more than playing the right notes and correct rhythm (Pellegrino 2014). Therefore, high-quality music teacher education is critical to enhancing teachers' professionalism. When it comes to the formal requirements, occupational regulation is strengthened through both internal and external controls (Evetts 2014).

The professional skills and competence of a practitioner, who can make adequate decisions without being able to fully explain them, are what Schön (1983) describes as knowing-in-action. Such decisions are based on tacit recognition, judgement, and skilful performance. Teachers often must act on intuition and tacit knowledge without pausing to consciously reflect (Atkinson & Claxton 2000). This intuition, however, has nothing to do with a sixth sense or a gut feeling, but rather a heightened sensitivity to cues (Claxton 2000). Intuitive decisions are context-dependent and based on prior experience to make highly predictable conclusions (Bruner 1966; Johnson 2000).

However, a changing society and contemporary challenges mean that traditional conceptions of professionalism have evolved. There are now stronger urges for professionals to acknowledge societal responsibility as part of their expertise in society's service (Cribb & Gewirtz 2015; Westerlund & Gaunt 2021). Professionals must see their work in a broader context, constantly renegotiate their ethical, professional role as more sensitive to social and civic purposes and be accountable to the communities in which they operate (Definition 4). To achieve professionalism according to these new conceptions, there is a need for ongoing reflection on professional ethics.

This broader understanding of professionalism also influences teachers' professional identities, which are shaped by multiple factors such as diverse

communities as well as historical, social, and cultural factors. Multiple studies have investigated the identity transformation that students undergo during music teacher training, moving from musician to music teacher (for example, Albert 2023; Haning 2021; Pellegrino 2009; Roberts 1991), which often involves tensions. However, Bouij (1998) suggests that the transformation for music teacher students who want to work at SAMS may be less profound than for general music teacher students, since they only need to slightly adapt their professional identity to incorporate instrumental teaching.

At the same time, professional identities are closely linked to personal identities (Beijaard et al. 2004), meaning that a teacher's self-image will strongly influence their teaching approach. Autonomy (Definition 5) is a longstanding hallmark of professionalism: teachers must decide on repertoire and pedagogical methods, which are decisions shaped by their underlying values, both consciously and intuitively (Holdhus & Murphy 2021).

Finally, one defining feature of professionalism is participation in a community of practice (Definition 6). Accordingly, Lave and Wenger's sociocultural theory of communities of practice (1999, 2001) provides a useful framework to analyse and explore how teachers share collective and tacit knowledge. Cribb and Gewirtz (2015) highlight that practitioners with a long-term commitment often develop a strong sense of community, reinforcing the importance of the communal aspects of professionalism.

3.2 Sense of community in practice

There are two theoretical perspectives here on how a sense of community in practice may be understood. First, to explore how notions of professionalism are implicitly enacted in teachers' everyday practices, the theoretical framework of communities of practice (CoP) was considered the most appropriate. Second, examining shared notions of professional values and routines within such communities provides insights into how teachers perceive the value of fostering a community of musical practice (CoMP) within pupils' instrumental group. The two theories thus address different communities: CoP refers to the community of all teachers, while CoMP describes the musical group consisting of pupils and their music teacher.

3.2.1 Communities of practice

The theory of CoP stems from sociocultural theory and builds on the philosophy of the Russian psychologist and educationalist Lev Vygotsky. CoP theory was coined by the social anthropologist Jean Lave and educational theorist Etienne Wenger (1991, 1999, 2001) to explain how learning takes place in social settings through

participation in communities – a form of situated learning. While Lave's contribution was grounded in anthropological studies of informal and everyday learning, Wenger, an educational theorist and organisational scholar, later continued to develop the theory independently (Wenger 1998, 1999, 2011). Wenger (2011, p. 1) says that 'communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly', and that 'communities of practice preserve the tacit aspects of knowledge that formal systems cannot capture' (Wenger 1998, p. 6). Much professional knowledge is tacit and thus not easily communicated (Elliott et al. 2011). Wenger (1998) states that one of the problems is that we do not have a systematic vocabulary to talk about familiar experiences. Therefore, it is essential to find a common professional language. By using appropriate language, the possibility of transforming implicit knowledge into explicit knowledge can be enhanced (Johnson 2000; Shim & Roth 2007).

The social theory of learning holds that learning is deeply embedded in cultural and historical contexts, such as the conservatory tradition that underpins SAMS. According to Wenger (1999), communities of practices are informal groups characterised by three foundational dimensions: mutual engagement (relating to shared participation), joint enterprise (the collectively negotiated goals and processes), and shared repertoire (the communal resources, tools, and practices developed over time). The theory of CoP also considers issues of identity to be fundamentally intertwined with issues of practice, community, and meaning (Wenger 1999), meaning that in order to develop a community of practice, the members' professional identities have an impact on how the practice evolves.

Investigating the characteristics of a CoP can shed light on the possibilities that instrumental music SAMS teachers have in order to exchange professional knowledge and experiences. This thesis investigates how teachers help pupils form and enhance a community; therefore, it is also essential to understand what a community of musical practice (CoMP) is and how it can be developed.

3.2.2 Communities of musical practice

CoMP theory is applied when investigating children's musical learning in a group setting. The music education researcher Ailbhe Kenny (2014, 2016) builds on Wenger's communities of practice theory, combined with influential theories of the educational scientist Jerome Bruner and sociologist Pierre Bourdieu, among others. CoMP theory thus offers a domain-specific adaptation that foregrounds the particularities of music-making in group contexts. The theory has also been developed by other researchers (for example, Barrett 2005; Burnard 2012; Green 2002, 2008; Partti & Karlsen 2010), but not always using the terminology in an explicit manner as Kenny (2016) does.

A CoMP is defined as ‘a group of people who form a community of practice through shared music-making and/or musical interests’ (Kenny 2016, p. 16). It is a ‘process of collective music-making’ that is ‘at once both musical and social’ (Kenny 2016, p. 128). In other words, the social setting and building of collective knowledge together drive musical learning. Varying levels of skill and ability are allowed and peer learning is encouraged. A given community can create an environment where individuals can push their own limits. For sustained participation and progress, the members need to be challenged musically. Central to a CoMP is the member’s interactions, where they build relationships and develop a sense of belonging and reciprocal commitment, which also contributes to sustained participation (Kenny 2016).

In Kenny’s study (2016), the shared repertoire consists of how the members of the community use the practice to negotiate meaning. Accordingly, collective knowledge through shared learning, collaborative input, and collective decision-making is essential for sustaining a CoMP. The identity of each individual member is affected by their interactions within the CoMP, but the collective identity is also affected. The participants are members of many formal and informal communities and bring their experiences to the group or new community. All members’ previous experiences affect how the community is shaped, and in return, the community shapes the participants (Wenger 1999); the transformation occurs both ways.

The CoMP theory is usually associated with informal musical learning settings. Kenny suggested, however, that music educators have the potential to create spaces to facilitate and enable CoMP even in a formal context. The teaching approaches must reconsider classrooms as spaces for potential CoMP. Barrett (2012) even provides concrete suggestions for how music teachers can consider children’s CoMP in the general music classroom; for example, the children should be considered to be active social agents and allowed to influence the teaching. Kenny (2016) acknowledges that the positive dimensions of CoMP may be challenging for formal educational institutions because of curriculum and assessment constraints. SAMS are not governed in detail and do not follow a curriculum which is an additional argument for the usefulness and appropriateness of the CoMP theory, as theirs is a less formal context than compulsory school, while still being an educational institution.

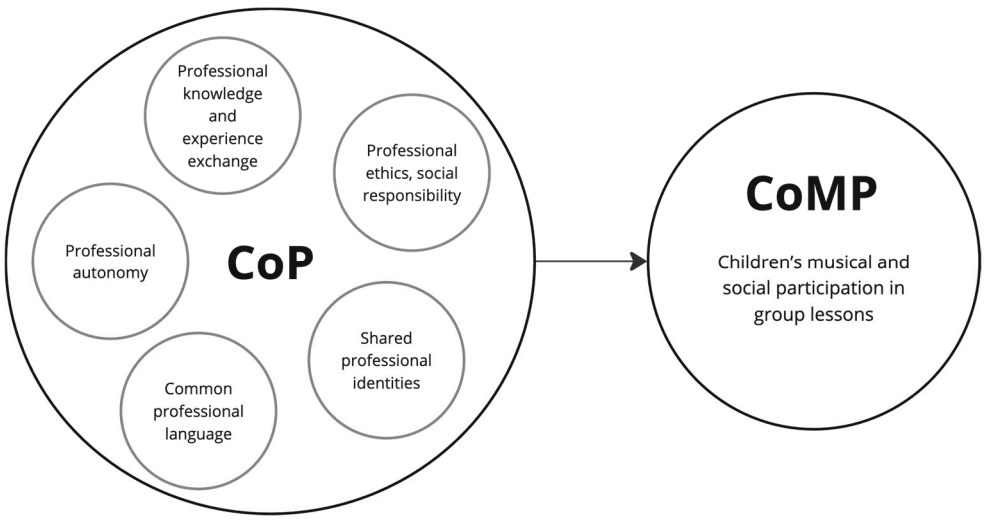
3.3 Integrating the theories

The intention of integrating, relating, and connecting the theoretical perspectives of CoP and CoMP is to provide a robust theoretical foundation for the analysis of the empirical data. This framework contributes to understanding the intersection between children’s music learning and teacher’s professionalism.

The defining features of a profession are closely aligned with the principles of CoP (Fig. 1). Bottom-up professionalism, informed by CoP, allows for an exploration of teachers' ontological and epistemological positions as shaped by participation in professional communities. At the same time, there is an inherent tension between CoP and traditional notions of professionalism. While CoP theory emphasises learning as rooted in cultural and historical practices, often akin to the master–apprentice approach or learning on the job, professionalism in this context points to transformation, signalling a shift away from established norms. Although CoP recognises that a community changes when newcomers enter, the established conservatory tradition in many music education settings can constrain such evolution.

Like CoP, the theory of CoMP also focuses on a sense of community, but in this case, attention is given to the sociomusical aspects of music-making in the children's music group. By analysing group lessons as CoMP, teachers' perceptions of musical progress and social inclusion can be identified, which relates to their professionalism and their CoP (Fig. 1). A community of practice, as illustrated by the outer circle to the left, contains elements of professionalism (the inner circles). The teacher's participation in the communities of practice supports the development of professional values and knowledge which in turn influence their ability to help children form a CoMP with both musical and social dimensions.

FIGURE 1 Integrating the theories.

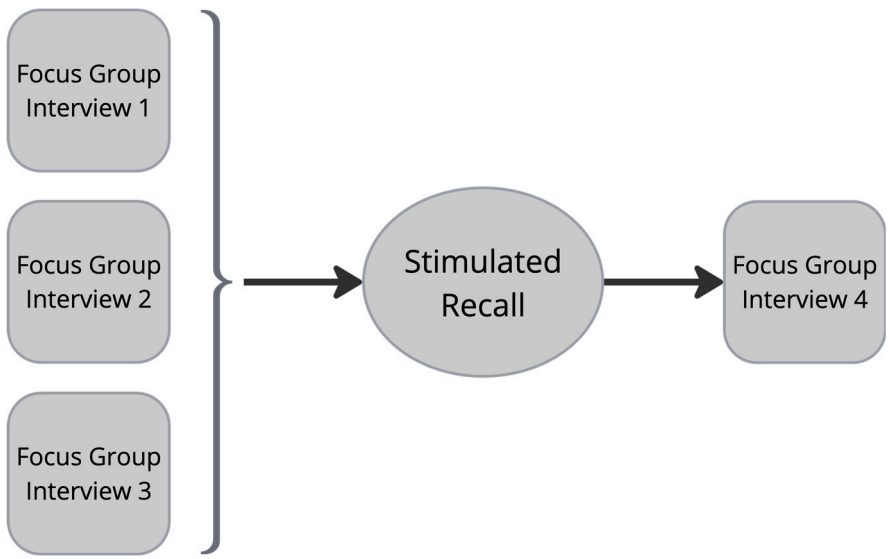


Integrating CoP and CoMP has the potential to develop a more dynamic and reflective professional practice. It also opens for transformative approaches in music education that honour both tradition and renewal.

4 Methodology

To answer the research questions, a case study approach with multiple methods for data collection was deemed the most appropriate (Heale & Twycross 2018). First, three focus group interviews with SAMS leaders and teachers were performed to map the field (Fig. 2). The data from this initial study resulted in Article I and were also used in part for Article IV. The next step of the research process was based on the results from the initial focus group interview study, where a stimulated recall study seemed the most appropriate for investigating how teachers balanced the social and musical aspects of their teaching. A follow-up focus group interview was conducted with the teachers from the stimulated recall study, which served as an additional method to obtain high-quality data. The results from this part of the study are presented in Articles II, III, and IV.

FIGURE 2 The research design and process of data collection.



The teachers who participated in the different parts of the study are presented in Table 2.

TABLE 2 Research design and participants' pseudonomisation.

Research method and occasion	Participants
Focus group interview (FGI) 1 Leaders from the SAMS (*n* = 2)	Leader (L) 1
	Leader (L) 2
Focus group interview (FGI) 2 Teachers from the El Sistema programme (*n* = 7)	El Sistema (El Sis) 1
	El Sistema (El Sis) 2
	El Sistema (El Sis) 3
	El Sistema (El Sis) 4
	El Sistema (El Sis) 5
	El Sistema (El Sis) 6
	El Sistema (El Sis) 7
Focus group interview (FGI) 3 Teachers from the traditional programme (*n* = 5)	Traditional (Trad) 1
	Traditional (Trad) 2
	Traditional (Trad) 3
	Traditional (Trad) 4
Stimulated recall (SR) Pre-study interviews (*n* = 3) Stimulated recall interviews (*n* = 9)	Nora
	Liam
	Anna
Focus group interview (FGI) 4	Nora, Liam, and Anna

Note. In Article I, the traditional SAMS teachers are referred to as AMS1–5, revised in Article IV to Trad 1–4, which is how they are referred to here. The one teacher who participated in both case studies, AMS 5, is referred to as Nora.

The methods used for data collection, processing, and analysis, and their respective limitations are presented below.

4.1 Practice-near research

This thesis is grounded in a practice-near research approach, which assumes the practitioner should be more in control of the research process than is customary in traditional research (Lund University 2024). The result is research which should be more useful for actual practice, based here on teachers' needs. Therefore, the first three focus group interviews were designed to 'test the market', examining the issues and opinions the teachers expressed when asked about group teaching at their SAMS. Their discussions guided the continued research such as defining and narrowing the research questions and choosing the best method for additional data collection.

As for the stimulated recall study, the participants were encouraged to influence what part of their practice they wished to focus on for their own professional development from participating in the project, while their cases were analysed by the researcher to answer the research questions.

An immanent risk with practice-near research is that the project only develops the individual teacher's practice but does not generate generalisable theories to develop the profession (Backman Bister & Persson 2021) – it may be difficult, or even impossible, to apply results from research in one setting to any other setting (Biesta 2007). This potential limitation must thus be acknowledged to mitigate the risk, which was carefully considered throughout the research process. Analysing teachers' practice using a theoretical framework can, at least to some degree, generate insights that are valuable for a broader population.

4.2 Focus group interviews

The purpose of conducting a focus group interview is to produce deeper and richer data, and insights that would be less pronounced in an individual interview setting (Marques et al. 2021; Rabiee 2004). The process and dynamics of the group may help people explore and clarify their opinions (Kitzinger 1995). Therefore, focus group interviews were deemed a more appropriate way to elicit data regarding the community's practice than individual interviews, because the participants interactions were relevant for the research. The focus group interviews were conducted in the spring of 2021 (Table 3). Age range, workplace, gender, and position are presented separately to ensure the participants' confidentiality, and, as a consequence, the sum in each category is $n = 14$.

TABLE 3 Participant information.

Category	Participant information	Number of respondents
Age	30–39	4
	40–49	5
	50–67	5
Workplace	SAMS	6
	El Sistema	6
	Both SAMS and El Sistema	2
Gender	Male	9
	Female	5
Position	Teacher	12
	Leader	2

The first focus group interview with the two leaders of the SAMS was conducted in an office in the building where most of the teaching takes place. Owing to the Covid-19 pandemic, the second and third focus group interviews were held online on Zoom. Although some limitations exist, virtual focus groups provide an alternative for collecting qualitative research data (Marques et al. 2021). Archibald and colleagues (2019) report that the benefits of using Zoom significantly outweigh the challenges. In this study, it was also beneficial for the transcription phase because of the video recordings that made it easy to identify who said what. Further, the risk of participants talking simultaneously was significantly reduced because of the online format. The fourth focus group interview was on site and was the closing part of the study.

In a focus group interview, there may be group dynamics and hierarchical structures which can silence opposing opinions and influence what the norm is (Bryman,2016; Kitzinger 1994). There is also the risk of more quiet participants not being heard or someone monopolising the conversation. In this study, some participants talked more than others, but not to the extent that it should be considered a threat to validity. Some persons are by nature more talkative than others. Further, the fact that differing opinions were expressed on several occasions indicates that minority voices could be heard and were not actively suppressed.

Importantly, a focus group interview is not naturally occurring; it would not have come about if the researcher had not summoned the participants and asked them to discuss a certain subject (Kitzinger 1994, 1995). There is a risk that people do not express their honest opinion, but rather try to present a better version of themselves to the others. The only information elicited from these first three focus group interviews are the teachers' statements and, consequently, the degree of truthfulness is impossible to establish. However, the purpose of these focus group interviews was to discuss the teachers' perspectives on group teaching, and not explore what and how they taught. Therefore, the potential limitation of truthfulness is not a major concern for the validity of the study.

4.3 Stimulated recall

The purpose of the second and third focus group interviews was to examine the teachers' aims, goals, and perceived aspects of quality in their teaching intentions. Performing a stimulated recall study seemed a natural continuation having explored the nature of group instrumental teaching at the SAMS. The combination is beneficial because the focus group interview method collects general thoughts and perceptions, while the stimulated recall method works with actual practice. Using focus group interviews at both the outset and the conclusion of the project facilitated an exploratory start and a reflective synthesis at the end.

Most of what has been written about stimulated recall recognises Benjamin Bloom, the educational psychologist, as one of the first users of the approach. The basic idea underlying the method is that a subject may be enabled to relive a situation if stimulated with cues from the original situation (Bloom 1953). Stimulated recall can preserve a naturalistic context and allow for the use of a holistic approach to elicit responses (Lyle 2003).

The method usually consists of collecting video recordings, which respondents later watch to remind them of their thinking and decision-making at that particular moment. The stimulated recall sessions in this study were used not only as a stimulus to help the teachers recall and explore their evaluation of the lessons, but also as a springboard for further discussion or more general thoughts about group instrumental teaching. The sessions were recorded, transcribed, and analysed as interviews. The data was collected in the spring of 2022 (Table 4).

TABLE 4 The stimulated recall study.

Participant	Initial interview	Lesson	Observation	Stimulated recall interview
Anna	15 min			
		1	45 min	47 min
		2	49 min	30 min
		3	47 min	38 min
Liam	19 min			
		1	30 min	38 min
		2	35 min	37 min
		3	37 min	40 min
Nora	18 min			
		1	35 min	52 min
		2	42 min	40 min
		3	40 min	51 min

The stimulated recall method can provide a more holistic perspective than observations or interviews alone. Observation does not allow access to the teacher's thinking, and in an interview, the teacher is removed from the teaching context (Meade & McMeniman 1992). Therefore, stimulated recall interviews offer more profound insight into the personal beliefs that reflect teachers' actions and classroom behaviour. The participants can to some extent relive the classroom experience, critically reflect on the event, and make explicit the implicit understanding of their practice.

Even if Bloom (1953) and Lyle (2003) argue that stimulated recall provides a natural setting, Yinger (1986) claims it is impossible, even only after a few hours, to recall short-term memories of the event; it is already sorted under long-term memory. The retrieved memory is thus contaminated by information from similar events and the

reinterpretation draws on a variety of stored memories. The participant is merely trying to make sense of the video they are viewing rather than reliving the original experience. Further, it is often difficult for teachers to verbalise their intentions and didactic choices; they do not think about what they do, they just do it. Even though teachers may be positively surprised and empowered by watching their own teaching, there is also a risk they will react negatively to watching themselves on video, which must be borne in mind.

Another validity issue involves the presence of a camera and/or researcher. When being observed or filmed, both teachers and pupils may change their behaviour and perhaps work harder or differently than they would usually do. This raises the question of whether the studied event is then truly authentic or not, potentially compromising validity. Despite its shortcomings, stimulated recall has potential as a tool for professional development and educational research.

4.4 Qualitative content analysis

The initial analysis of the data material began on the spot when talking to the informants, asking for clarifications and explanations – an integral part of both focus group and stimulated recall interviews. Immediately after each focus group interview, a summary of initial impressions was documented while the experience was still fresh. Preliminary analysis also began during the observation phase, supported by note-taking throughout both the observations and the stimulated recall sessions. Another part of the analysis involves reliving the event when transcribing it. The textual material was subject to a qualitative content analysis, which is systematic but not rigid and also provides transparency (Altheide & Schneider 2013; Graneheim & Lundman 2004; Schreier 2012).

In this thesis, a ‘code’ refers to a discrete segment of the data (a quote, sentence, or longer passage), sorted into categories according to the content. A ‘category’ (main category or subcategory) is a grouping of codes that share similar content. The coding unit can fall under one or more subcategories but can be coded only once under each of the main categories.

Main categories were deductively created based on the theoretical framework, previous research, and the researcher’s practical experiences. Subcategories were created inductively as they were discovered in the empirical material. Whenever a section of text could not be assigned to any existing category, a new one was created. Thereafter, all codes were reviewed to see if any revisions would be necessary. This process consisted of defining what kind of interview statements were to be assigned to a category. For example, under the main category ‘progress’, the subcategory ‘differentiation’ consisted of all parts of the texts that contained elements of ‘Teachers discussing strategies for differentiation and individualisation in group

teaching'. This labelling and description were helpful when checking everything had been coded into the correct category.

In a qualitative content analysis, categories must be exhaustive and mutually exclusive; all parts of the material are equally accounted for by the coding frame (Schreier, 2012). The flexibility of qualitative content analysis, the possibility for overlapping categories, and the principle that all material must be coded into one or more categories contributed to the choice of a qualitative content analysis over other methods of analysis. The software program NVivo 1.7.1 was used to organise and manage the data as well as to collate the analytical reflections that emerged during the coding and analysis.

The NVivo codebook served as a basis for eliciting themes for presenting the results in Articles I–IV. A theme represents a broader analytical interpretation that combines, compares, or contrasts categories to provide a deeper understanding of the material. This process allows for moving from the concrete data to abstract theoretical constructs, which in turn support a more grounded, cohesive interpretation of the results.

Qualitative research has the capacity to capture and illuminate context (Barbour 2014). Therefore, careful consideration must be given when selecting pieces of data. Bryman (2016) writes that one common criticism of the coding approach is the risk of losing context, which can lead to fragmentary data. To mitigate this risk, a back-and-forth approach was applied. When writing up the results, the broader context of each statement or event was revisited to ensure that nuances and alternative interpretations were not overlooked.

4.5 Ethics and reflexivity

Reflexivity, quality, and ethical concerns go hand in hand. This section discusses ethical considerations as well as recognising and mitigating personal bias and pre-existing opinions (Section 1.1). The research has been designed to be transparent, respecting participants' integrity, and handling data in a secure way, which is central to credibility and the participants' trust.

The doctoral project received ethical approval from the Swedish Ethical Review Authority (Dnr. 2020-06920) and adheres to the guidelines issued by the Swedish Research Council (Vetenskapsrådet 2024). A data management plan was put in place at the beginning of the project on Lund University's platform DMPonline. All data has been handled in accordance with the GDPR[5] (European Union 2016).

[5] European Parliament and Council of the European Union's regulation 2016/679 General Data Protection Regulation (GDPR), that aims to protect personal integrity.

When the project is finalised, data will be disposed of or archived in accordance with the Swedish Archives Act (1990:782).

Information regarding the research project was conveyed verbally and in writing. The participants (and in the case of children, their parents) were asked to sign a letter of consent stating that participation is voluntary and that they have the right to withdraw from the study at any time and to remove statements they wish without consequence or reason given (Vetenskapsrådet 2024). The participants were informed they could contact me as the researcher if there were any statements they would like removed, but none did. Confidentiality was granted by pseudonymisation.

In any focus group interview, there are ethical considerations regarding group dynamics and hierarchical structures. Therefore, there was a separate focus group interview with the leaders so their presence would not affect the co-workers' statements. There is also the risk of not being able to guarantee the confidentiality of participants, since they know of one another and are not bound by professional secrecy. Participants may reveal what was said in a focus group interview (Kitzinger 1995). However, with pre-existing groups such as in this case, there is hopefully mutual respect and a confidential relationship between the participants.

Researchers who record Zoom sessions are responsible for notifying participants. Zoom also notifies those present when a recording starts with a voice stating 'This meeting is being recorded', and participants must approve by clicking a pop-up notice. Lund University has its own Zoom, LU Zoom, which is distinct from the commercial version. LU Zoom is held on servers within the EU and complies with the GDPR.

Practice-near research can provide a more ethical approach to the participants since they are more in control of the research. However, it is associated with quality and validity risks, such as how to apply a critical research gaze which may lead to a lack of critical distance when being too close to the context. The main objective with taking a critical stance is to produce solid research, and in this case it was not the individual teacher's practices that were to be critically scrutinised. The critical perspective is rather thought of as problematisation of group teaching as a phenomenon, with the case studies serving as the starting point for discussion. Rigour in the coding process, a qualitative content analysis, and transparency in reporting the results should mitigate the risks and thereby increase reliability and credibility.

The relationship between participants and academically trained researchers also involves ethical considerations, particularly regarding the researcher's role in articulating the participants' experiences, thus holding the privilege of interpretation. To enhance the accuracy of these interpretations, member checks were conducted both during the stimulated recall interviews and by sending the decoded versions of Articles II–IV via email prior to their submission for

publication, giving participants the opportunity to review how they were represented and to provide feedback on the accuracy of the interpretations and conclusions.

Since the stimulated recall study was performed at the teachers' workplace, there were limited possibilities to guarantee confidentiality, which could be ethically problematic. The information letter informed all participants that the study would be conducted on site. The teachers and the children in the study, however, did not show any signs of feelings of discomfort.

Watching oneself on video can be stressful and provoke anxiety, which the researcher can anticipate by emphasising that the research is not about assessment or evaluation (Rowe 2009). Potential risks must be weighed against the benefits of this method, which is the opportunity to provide a valuable 'insider' perspective as a complement to 'outsider' observations. In this case, no other research method could have elicited such rich data or provided the desired outcome to answer the research questions.

Researcher bias is a potential concern when the researcher is an insider, such as a former practitioner in the field studied. Over a decade of experience in both individual and group teaching at SAMS unavoidably affects how I approached the research and interpreted the empirical material. However, Johansson (2013) argues that practice-near research is best, or even necessarily, conducted by someone with insider status, as it facilitates access and deeper understanding. To mitigate the risk of confirmatory bias, care must be taken not to over-interpret statements that align with preconceived ideas. Throughout the study, a reflective stance was maintained by self-questioning about how personal and professional experiences may influence the analysis, but also by discussing interpretations with peers to challenge assumptions and enhance transparency.

5 Results

The results of the research project are presented in four articles. Two of the articles have been published in peer-reviewed, international journals. The third and fourth articles have been submitted to peer-reviewed, international journals.

TABLE 5 Overview of Articles I–IV and research questions in the thesis

Article I	**Article II**	**Article III**	**Article IV**
Challenges and tension fields in classical group instrumental tuition: Interviews with Swedish Art and Music School teachers	Learning classical instruments in a group setting: Teachers' strategies for collective and individual progression	Instrumental small-group teaching as a democratic endeavour	The relationship between musical development and social inclusion in small-group instrumental teaching
Overarching research questions for the dissertation A. How do SAMS teachers position themselves in terms of goals and quality in instrumental group teaching, especially the social and musical dimensions? B. (B) What strategies do SAMS teachers use to achieve their desired goals and what reasons do they give for their didactic decisions?			
Research questions for each article			
1. In what ways do music teachers talk about different aspects of quality in group tuition? 2. What qualities of music teachers' communities of practice influence how and why they apply and value the social potential of music?	1. What kind of tools and strategies do music teachers use to foster collective and individual musical progress in their group tuition? 2. How do the teachers evaluate progress? 3. How do teachers value the importance of progress?	1. How do music teachers discuss the social aspects of small-group teaching? 2. What aspects of the instrumental music teachers' small-group teaching can be interpreted as democratic?	1. How do the teachers discuss the relationship between social and musical aspects of small-group instrumental teaching? 2. What kind of tools and strategies do teachers use to achieve both social inclusion and musical progress in small-group instrumental teaching?

A summary of each of the four articles is followed by a presentation of the synthesised results from all four articles (Section 5.5.). Each of the articles answers separate research questions, and together meet the aims of this thesis and answer the overarching research questions (Section 1.2).

5.1 Article I

I. Knutsson (2023). Challenges and tension fields in classical instrumental group tuition: Interviews with Swedish Art and Music School teachers. *British Journal of Music Education, 40*(2), 168–180. doi.org/10.1017/S0265051723000049

This published article has an open character, mapping the field. It is designed to elicit teachers' and leaders' general opinions about group teaching. The questions tackled in this article relate to Research Question A (Table 5).

The results indicate that teachers and leaders overall have a positive attitude to group teaching, some even arguing that group teaching is superior to one-to-one teaching, stating that it is more fun and more energetic. Further, several teachers suggest team-teaching is an advantageous group teaching method. There are, however, diverse conceptions of the number of pupils in a group: while some teachers discuss groups of more than 20 pupils, others suggest that everything beyond one pupil is by definition a group.[6] One of the traditional teachers describes how stressful it can be if a group of two have diverse wishes and needs; one pupil may be dissatisfied since they deem the pace to slow, while the other may experience feelings of stress and failure.

While acknowledging that group teaching is less concerned with the instruments and more focused on the social aspects, the two leaders state that teachers must have the pedagogical tools to be able to manage the social dynamics. The two leaders note that there is widespread concern in both SAMS and higher music education about losing the craft of teaching classical instrument. The need to push pupils is said to be strong in the traditional activities, according to El Sistema teachers and the two leaders. The El Sistema teachers agreed that progress must be adapted to the weakest group member, and a slow progress is justified since extra-musical skills and abilities are valuable. The no-stress approach emphasises a supportive learning environment where everyone feels successful.

Several teachers highlighted the fact that technique does not have to be perfect from the beginning. Issues that would be corrected in individual lessons are disregarded in group teaching. While some teachers suggest that once the pupil is motivated there are no issues with correcting bad habits, others mention that technique may be adjusted as the group becomes smaller and eventually the pupil receives individual teaching. Heterogeneous groups can be managed with either organisational or pedagogical differentiation: the first concerns rearranging groups; the second refers to the method of adapting the content to fit the diverse learner's level of skills, for example, assigning different musical parts.

[6] The term 'students' is used in articles I and II and 'pupils' in articles III and IV and this summarising chapter because of the language requirements of the various publications.

5.2 Article II

I. Knutsson (2023). Learning classical instruments in a group setting: Sweden's art and music school teachers' strategies for collective and individual progress. *Finnish Journal of Music Education, 26*(2), 10–23.

This published article applies a more practically oriented perspective than Article I. The teachers discuss their own videotaped practice and thus can provide a holistic description of their actions and thoughts. The focus is how instrumental teachers discuss, evaluate, and value musical progress. It aims to understand collective and individual progress in group settings. It addresses two questions relating to the Research Question A and a third to Research Question B (Table 5).

The term 'progression' is used, but as the project evolved it became evident that 'progress' was a more apt concept. Since the second article was published before the reconceptualisation, it was not possible to revise the terminology.

The findings in this article highlight the importance of keeping all pupils active during group lessons. The study concludes that such musical progress as skill development and adding pieces to the repertoire is achievable in group settings through diverse strategies. Mainly, the teachers focus on keeping the music going, playing a great deal of music in lessons, which inevitably develops pupils' musical skills since lessons are about 40 minutes long. To avoid being tedious, the teachers use strategies such as altering the recorded backing track or adding playful tasks such as standing on one leg. Even though one pupil in one of the groups were on a significantly higher level than the other group members, this is not an obvious problem.

The teachers consider progress important for multiple reasons. For example, they argue that without progress, learning an instrument loses its purpose and legitimacy. The teachers also state that pupils clearly notice if they do not progress, which could lead to pupils dropping out altogether. Further, pupils often suggest ways of increasing the level of difficulty, signalling that they appreciate development. A clear and visible progress also sends a signal to the pupils that this activity is to be taken seriously, even though it is an extracurricular activity. All three teachers mention the instrumental method book as a motivating factor, since progress is obviously marked with each new page.

The extent to which a teacher can push pupils depends on the particular group. In order to do this, the teacher must get to know the pupils, which could take longer time than individual lessons. Further, the pupils should expect success with every attempt to progress. For example, when encountering a new challenge, the pupils should be excited and optimistic. The feeling of accomplishment is thus deemed important.

The teachers agree that you must teach the group as indeed a group, and not as individual pupils, which requires an adjustment in teaching method. However, they state that they were not adequately prepared for group teaching through higher music education. Their experiences of being both musicians and music teachers, the participants see similarities with playing in a professional ensemble and group teaching. Both regard working together to achieve an in common, musical goal. For example, they mention that group teaching develops rhythmic skills and intonation by a form of 'herd effect', that the group sorts it out together in a way that is more difficult in one-to-one teaching.

5.3 Article III

I. Knutsson. Instrumental small-group teaching as a democratic endeavour. Submitted to *Research Studies in Music Education* (under review at the time of printing).

This article, like Article II, has a practical perspective where teachers discuss their own videotaped practice. The article focuses on the social and democratic aspects of group teaching. Of the two questions addressed in the article, one seeks to answer Research Questions A and B, while the other is a response to Research Question A (see Table 5). The article explores the relationship between 'social inclusion', 'sense of belonging', and 'democracy', as well as how democracy is understood in this context.

The results show that the teachers' verbal reports of inclusive teaching emphasise a pupil-centred learning environment, acknowledging the children's well-being. However, they hesitate to explicitly connect their teaching practice to democracy, mainly due to the unavoidable hierarchical relationship between teacher and pupils. Instead, the teachers discuss the vital aspect of creating a safe learning environment as a basic prerequisite for their teaching practice.

The results also show that the teachers actively and constantly work to promote a sense of belonging and encourage an atmosphere of tolerance, acceptance, and mutual respect between them and their pupils, but also among pupils. Their strategies aim for shared learning, collaborative input, and collective decision-making, and they encourage the pupils to actively shape their teaching situation.

5.4 Article IV

I. Knutsson. The relationship between musical development and social inclusion in small-group instrumental teaching. Submitted to *Music Education Research* (under review at the time of printing).

This article explores two main aspects of group teaching; musical progress (following on from Article II) and social inclusion (Article III). It offers complementary, nuanced insights into how teachers navigate the ideals of group teaching and the practical constraints on the ground. It combines data sets from the focus group interview study (Article I) and the stimulated recall study (Articles II and III), addressing questions with a direct bearing on Research Questions A and B respectively (Table 5).

Several of the teachers said they often experience a tension between the goals of musical progress and social inclusion, and they frequently discussed these as separate dimensions rather than interconnected. Even though some of what the participants said indicated their awareness of mutually beneficial interrelatedness, they were often vague and expressed it as an ideal situation not easily attained. They talked about the importance of creating a positive and socially inclusive environment to support their pupils' musical development. While some said that motivation is driven by the social context, others argued that musical progress can itself drive progress. Thus, group teaching can increase motivation, with both social and musical development playing a role.

For pupils to achieve any type of progress, they must continue with the activity and not stop taking lessons. Therefore, teachers must take all children into consideration when making didactic choices and make sure everyone feels safe and included.

Group teaching has a strong potential for peer-learning, which is exemplified in this article, both as a copying strategy, but also by group members finding a common language.

To maintain collective musical progress while keeping all participants feeling socially included, the teachers use various strategies to address social and musical needs. By prioritising both goals and employing effective strategies, teachers can create positive, enriching learning experiences for their pupils.

5.5 Summary of the articles

The four articles offer complementary perspectives on group teaching in music. Together, they highlight the complexities involved in teaching orchestral instruments, both from reflective and action-oriented perspectives.

Even though the music teachers often described what they perceived as the challenge of balancing social inclusion and musical progress in group teaching, they evidently had many strategies for how to achieve both, pointing to the reciprocal, mutually beneficial relationship between inclusion and progress.

One key finding is that the teachers often discuss the social and musical aspects of group instrumental teaching separately. They prioritise creating a supportive, inclusive environment to foster both musical development and social well-being. Their main strategy to promote progress is to 'keep the music going' by playing frequently with their pupils (Article II). This approach is consistent with the 'no-stress' approach (Article I). Most teachers said they did not receive adequate education in group instrumental teaching methods from higher music education, so they have found their own strategies for differentiating content or playing the same song multiple times without being tedious. The question of pushing pupils to progress versus the no-stress approach is a factor in all the articles and seems central to the teachers. Making music and keeping all pupils active throughout the entire lesson, offering everyone a meaningful learning situation, was an underlying theme in all four articles.

Another key finding is that it is very difficult to compare teaching practices, since it is not easily determined what teachers actually mean when they talk about group teaching. One teacher said everything beyond one pupil is by definition a group, whereas others evidently felt it was possible to teach up to four pupils in a one-to-one style. In group tuition, the teacher must indeed teach the group as a group, and not as individual pupils. An alternative group tuition method is to work in teacher teams, which is said to be more fun and less stressful.

The consensus seems to be that group teaching requires teachers to refrain from correcting individuals. Issues that would have been corrected in individual teaching are overlooked. The teachers justify this by stating that poor technique can easily be corrected at a later stage, either when pupils are highly motivated or when group sizes are smaller because some group members have dropped out.

Musical progress is valued for various reasons. Pupils are said to appreciate measurable, stepwise improvement, which can be achieved by advancing through a method book or by building a large repertoire of easy pieces. Further, progress is essential to legitimise the activity (Article II). Several teachers spelled out that longer group lessons that last about 40 minutes lead to pupils playing more music

per week, and thus developing faster than individually taught pupils who are limited to one 20-minute lesson.

The key findings from the synthesis of the four articles can be summarised as follows:

- Although teachers acknowledge several challenges related to group teaching, they propose addressing them with creative strategies such as pedagogical differentiation and repetition with variations.
- Teachers tend to perceive social inclusion and musical progress as being interconnected, yet generally discuss them as separate concerns.
- Teachers try to facilitate social inclusion and create a safe environment to support musical development.
- Many teachers have developed their own approaches to group teaching, often citing a lack of sufficient training in this area from their higher music education.
- Teachers argue that a group must be taught as a group and not as multiple individuals.
- In teachers' experience, longer lessons can enhance musical development.
- Teachers view team-teaching as a positive, effective practice.
- Teachers have different interpretations of 'inclusion', 'democracy', and 'progress' and there appears to be a lack of shared terminology.

6 Discussion

The aim of this research is to explore how teachers position themselves regarding the sociomusical aspects of their teaching practices, the strategies they use, and how they articulate the basis for their didactic decisions. This chapter elaborates on how the teachers conceptualise and realise these aspects in their group teaching practices. The results are analysed using the theoretical frameworks and by comparison to the literature.

The results reveal the underlying tensions, which are more antinomies than dichotomies or strict opposites. Both ends of the spectrum may be equally desirable, but contextual factors require teachers to position themselves somewhere along the continuum. Highlighting these antinomies (Table 6) can help illuminate the pedagogical tensions in group teaching, challenge simplistic assumptions, and uncover the tacit ontological and epistemological realities that influence teachers' decisions.

TABLE 6 Relationships within the antinomies.

Socially oriented		**Musical development**
Social inclusion	–	Musical progress
Pupil-centred teaching	–	Teacher-centred teaching
Leisure-time activity	–	School activity
Informal learning	–	Formal learning
Collectivism	–	Individualism
Renewal	–	Tradition

All the antinomies relate to the music teachers' professional competence, which makes it important to grasp the nuances of professionalism in the context of instrumental teaching before moving on to the antinomies themselves.

6.1 Professional competence

Professionalism in instrumental teaching encompasses a multifaceted set of skills and responsibilities that extend beyond technical expertise to include pedagogical and interpersonal competence. A teacher's ontological and epistemological stance shapes their professional identity, influencing both their pedagogical strategies and

their perceptions of what constitutes good practice and quality. From what they said in the interviews, participants are much given to reflection on their professional practice. Their professionalism reflects didactic choices, carefully considered and selected, based on their expertise and experiences.

While several participants, including SAMS leaders, advocate for the pedagogical value of group teaching, even claiming it to be superior to one-to-one teaching in many cases, it requires a distinct set of professional skills. These include managing the social dimension and dynamics of a group and having the competence to teach a group as a group and not as multiple individuals.

6.1.1 Shared professional development

There are indications that each teacher had settled on their own teaching practice independently, yet they often arrive at similar conclusions and comparable teaching methods, reflecting a 'learning by doing' approach. This seems inefficient, given the substantial experience and knowledge within the profession. Therefore, conditions should be created for the community to develop its practices from the bottom up.

El Sistema teachers, for example, teach in teams and engage in shared reflection, creating a stronger CoP than seen among the traditional teachers. According to CoP theory, such a community builds a shared language and understanding. This coherence supports professional development, though the concept of what constitutes a 'group' still varies from 2 to 20 pupils.

Members of a community of practice most often share a professional identity with others with a similar educational background and professional training. However, the study reveals gaps in their mutual understanding of core concepts such as 'democracy', 'quality', 'inclusion', and 'progress'. For instance, although the teachers in the stimulated recall study did not explicitly use the word 'democracy', their teaching reflected democratic values informed by the UNCRC (1989) and leading scholars (for example, Allsup 2007; DeLorenzo 2020; Laes et al. 2024; Väkevä & Westerlund 2007; Woodford 2005). Therefore, teachers should be helped to realise all the possibilities to strengthen their CoP and find coherent understandings of what otherwise are vague, poorly defined concepts. Music teacher education plays a vital role in establishing the theoretical foundations of these core concepts.

While there are many positive statements about team teaching, the El Sistema teachers and the SAMS leaders suggest that traditional teachers actively avoid it. Teaching with colleagues can challenge teachers' teaching methods, which may be both inspiring and intimidating. A strong community characterised by trust provides the best conditions for professional development. Cribb and Gewirtz (2015) argue

that a well-developed sense of community is foundational to professionalism, which aligns with CoP theory.

6.1.2 Autonomy, regulation, and formal education

There are currently no formal qualification requirements to teach at a SAMS. Several stakeholders, including the Swedish teacher's union, advocate for formal education pathways to enhance professionalism. However, even teachers with formal education state that they did not receive adequate group teaching training when they were student teachers (Knutsson 2024a), which resonates with the findings in this thesis. The question is therefore not one of formal education or not, but more importantly what that formal education should cover.

While formal education, often driven by top-down policy, could improve professionalism, recognition, and status, it may also risk undermining teachers' autonomy, one of the hallmarks of professional status (Cribb & Gewirtz 2016). By tradition, SAMS teachers enjoy the freedom to rearrange groups and choose their own preferred repertoire and teaching methods. Yet, according to Evetts (2014), professionalism is improved by occupational regulation and internal and external control. A tension thus emerges between preserving autonomy and responding to increasing demands for accountability from service users (SAMS pupils) and managers (society, the local authority, politicians, and SAMS leaders).

While bottom–up development through CoP can build internal coherence, shared norms, values, and professional knowledge, it is not without its potential drawbacks. There may be a lack of coherence as locally developed practices may diverge considerably, which is already a concern for the heterogeneousness of SAMS. The pace of professionalisation may also be slower bottom–up than top–down, because of the absence of external incentives or structural support. While a strong internal identity can strengthen cohesion, it may also contribute to an inward orientation, where the community perceives its own practices and values as sufficient, and becomes less receptive to engaging with external knowledge, perspectives, or evidence-based practices. Balancing these tensions requires a robust CoP while engaging with external frameworks such as music education research.

Where earlier research has noted the tension between teachers' professional identities as musicians and music teachers (for example, Bernard 2005), I find that teachers actively draw on their experiences as professional musicians as pedagogical tools in group teaching contexts. For example, teachers state that group teaching and playing in an ensemble share structural and relational similarities and thus come naturally to them. Having a solid foundation in musical practice may also be a reason for their emphasis on appreciating the value of music and the importance of making progress. On the other hand, being skilled music teachers means that they are experts on learning and pupils' development, with the professional competence

to plan, guide, adapt, explain, and differentiate their teaching. Educators know that stress and pressure inhibit learning. As these teachers show, it is possible to have a playful approach to meeting the needs of children, while still having high artistic ambitions in the long run. These teachers seem to enjoy group teaching, displaying engagement, self-esteem, and competence, while engaging in a high degree of self-reflection as tool for professional development.

6.1.3 Ethics, democracy, and social responsibility

Professionalism is often guided by intuition, moral values, and personal traits. Thus, teachers' strategies for creating social bonds and fostering inclusion largely depend on their personal virtue (Cribb & Gewirtz 2015; Holdhus & Murphy 2021). Scholars like Westerlund and Gaunt (2021), Carr (2014), Hoyle (1980), and Cribb and Gewirtz (2015) all agree that a code of ethics should define the profession's core values, in line with the communities of practice theory. Concepts such as democracy, inclusion, and social responsibility, while central, can feel overwhelming or abstract for individual teachers. In addition, legal obligations, such as the UNCRC (1989), mandate that all educational practices, including SAMS, are grounded in democratic principles and must actively consider the best interest of the child. Given these obligations, even greater professionalism at SAMS may not be optional, but necessary. However, if professionalism now includes social responsibility and group teaching competencies, the identity transformation may be deeper than previously described by, for example, Bouij (1998).

In the research for this thesis, music teachers refrained from explicitly linking their teaching practice to democracy. Several possible explanations emerge: they may not have perceived their practice as democratic due to the inherent hierarchical structure of teacher–pupil relationships; they may have held a narrow understanding of democracy, limited to equal access or voting rights; they might have viewed democratic values as self-evident and therefore nothing they needed to articulate; they may have lacked the professional language to describe the democratic aspects of their teaching; or they may have taken democracy for granted, given its strong normative status in Swedish society. What is clear, however, is that the teachers are not explicitly governed by policies prescribing a democratic, child-centred teaching approach, such as the UNCRC (1989). Their teaching was implemented and discussed in ways that aligned with the UNCRC, but as Liam (Article III) said, the outcome of a study day specifically about implementing the UNCRC at work ended up in a document that might be found 'upstairs', and example of a 'paper-exercise'.

Music teachers' professionalism has an impact on their ability to create a beneficial learning environment where pupils can develop both socially and musically, laying the foundation for a CoMP to emerge and develop organically.

6.2 Inclusive environments for musical learning

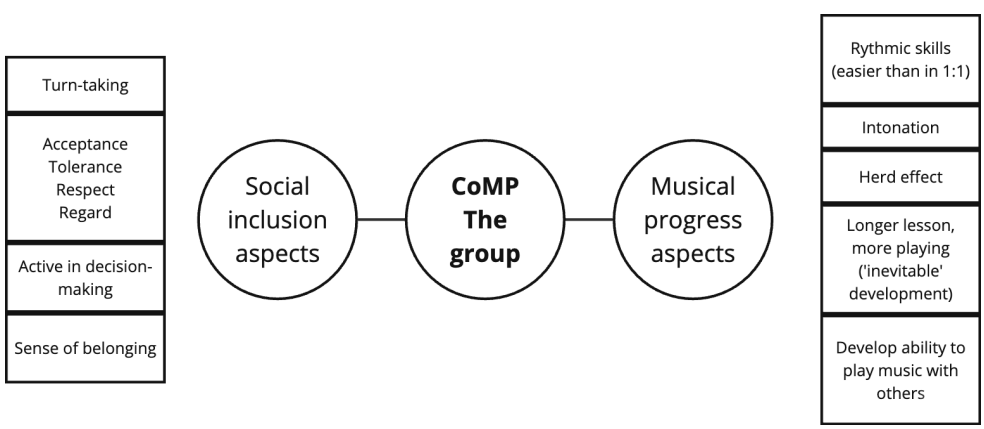
Exploring the social inclusion–musical progress antinomy aims to highlight whether the two ends of the continuum are perceived as complementary or as opposites. While the theoretical framework of CoMP is based on the premise that social and musical dimensions are equally vital for sustained participation, the teachers most often discuss the two aspects separately, indicating an 'either or' perspective. However, the teaching practices observed seemed to integrate both aspects without any noticeable difficulties. By considering the social and musical aspects as antinomies rather than opposites there are opportunities to move beyond a perceived dualism.

6.2.1 Balancing social and musical aims

The literature (for example, Burnard & Dragovic 2015) shows that creating inclusive learning environments is essential for encouraging pupils' learning. Social cohesion also fosters sustained participation. Thus, socially included children will 'stay together' and 'play together'. One clear example of this is Liam's group, who had played together for four years at the time of the study. The accumulated hours contributed to the pupils' musical development. However, one potential risk of exclusively playing in a group is an overreliance on group interaction, hindering musical independence, as illustrated by Liam's pupil who 'peer-learned' without acquiring sufficient music-reading skills (Article II).

Nora also emphasises building a sense of belonging within the group, which aligns with Baño and Pozo's description (2022) of the teacher as more of a facilitator of social interactions than simply conveying musical knowledge. Thus, it can be concluded that teachers regard the social inclusion aspects not only as valuable in its own right, but also as a fundamental prerequisite for musical progress (Fig. 3).

FIGURE 3 Social inclusion and musical progress.



A recurring theme is the importance of creating a safe environment where no child feels excluded or uncomfortable (Article III), which is an absolute prerequisite for any teaching to be considered democratic (OECD 2020). According to the findings, teachers proactively reflect on and anticipate potential social risks in order to avoid them.

In all the case studies, I found that progress was either the primary goal of music teaching or a secondary goal that came about automatically as a 'side effect' when social inclusion was achieved.

6.2.2 Achieving musical progress in group settings

One of the cornerstones of CoMP theory is that there must be some sort of progress. Since individual lessons at SAMS by tradition are only 20 minutes, it may be difficult to achieve rapid progress. This could explain why several teachers suggest that pupils playing in a group inevitably develop their musical abilities because of the longer lessons – spending more time in a week with their instruments – even claiming that their pupils who have played in a group are more skilled than those who have been taught individually (Article I). My findings show that progress is a motivator for children to continue to learn an instrument (Article II), and long-term commitment further increases the opportunities for musical development. Thereby, group teaching may be one way to actually increase pupils' musical level, even if opponents argue the opposite.

According to many of the teachers, smaller groups can still be taught individually, which may be perceived as ineffective compared to actual individual lessons. Further, slow progress is perhaps more obvious in a smaller group and could thus be perceived as more unsatisfactory in that context – at least for the teacher. In a large group, where the opportunities to individualise are fewer, the teacher can work for a longer time at the same skill level but with different tasks, for example, playing a song multiple times. Thus, the teaching can be experienced as meaningful for all pupils, even if the technical progress is slow. The teacher's concern for the success of weaker pupils does not mean the rest of the group is left treading water and ceases to develop. In Liam's group, the more advanced pupils still seemed to be motivated and challenged in lessons.

According to Heimonen (2003), elitism and individualism are often viewed with scepticism in the Swedish context. This could explain why musical progress is not emphasised as something that needs to be pushed. The teachers appear hesitant to risk leaving pupils behind in their pursuit of excellence for a select few. However, the tendency to adopt the pace of instruction after the weakest group member may be linked to ongoing concerns about declining standards among Swedish musicians (SVT Nyheter 2015; KMH 2023). While group teaching inevitably slows the pace of progress, there is no evidence here to suggest that musical development is

unattainable in a group setting, based on what the teachers said when interviewed. Thus, the potential relationship between group teaching and declining levels of Swedish musicians remains inconclusive.

6.3 Pupil agency in teacher-guided instruction

The antinomy between pupil-centred and teacher-centred learning raises the question of agency in an educational setting. Central to this tension is the balance between hierarchical and non-hierarchical structures, and the extent to which pupils are allowed, or encouraged, to influence the teaching process.

6.3.1 Agency and hierarchical dynamics

While the literature (for example, Rostvall & West 2003) and the report of an official inquiry (SOU 2016:69) have criticised teaching at SAMS for being overly teacher-centred, my findings challenge that characterisation. The music teachers in the various case studies showed an awareness of the inherent hierarchical structures in the Western classical tradition, and worked consciously to reduce them, actively inviting their pupils to shape the teaching situation. For example, Nora attempted to lower her authoritative position by allowing her pupils to play pranks on her. Both my study and Rostvall and West (2003) are based on small sample sizes, which may explain the different outcomes, as may shifts in pedagogical practice over time – 22 years have elapsed since Rostvall and West and 9 years since the official inquiry published its report. It may even be that Rostvall and West's findings along with the inquiry's recommendations have had an impact, which can explain the different results.

In many cases, the differentiation strategy to accommodate the pupils' levels was to play different musical parts of varying difficulty. Nora, Liam, and Anna describe that instead of categorising parts as 'easy' or 'difficult', pupils are encouraged to select for themselves, which reinforces agency and ownership. In contrast, one teacher (El Sis 4) assigns parts based on technical ability, which limits pupil choice but may be necessary in the context of larger groups requiring greater structure and control.

Group teaching may be rendered difficult because of pupils' differing levels (for example, reading music or technique), but the teachers in this study had ways of addressing these difficulties creatively when planning, performing, and evaluating lessons. Pupils also shape the teaching by their creative suggestions and initiatives in order to increase the level of difficulty (increasing the tempo, dividing a canon into additional parts), which signals a strong CoMP.

These findings suggest that structured, teacher-led instruction is not inherently undemocratic. Rather, the extent of pupil agency depends on context, teacher values, and the capacity to negotiate control. Conceptualising children's music groups as CoMP may help diminish hierarchical power dynamics traditionally associated with teacher-led instruction, redistributing agency to the pupils and easing the teacher's burden of sole control and responsibility for the lesson.

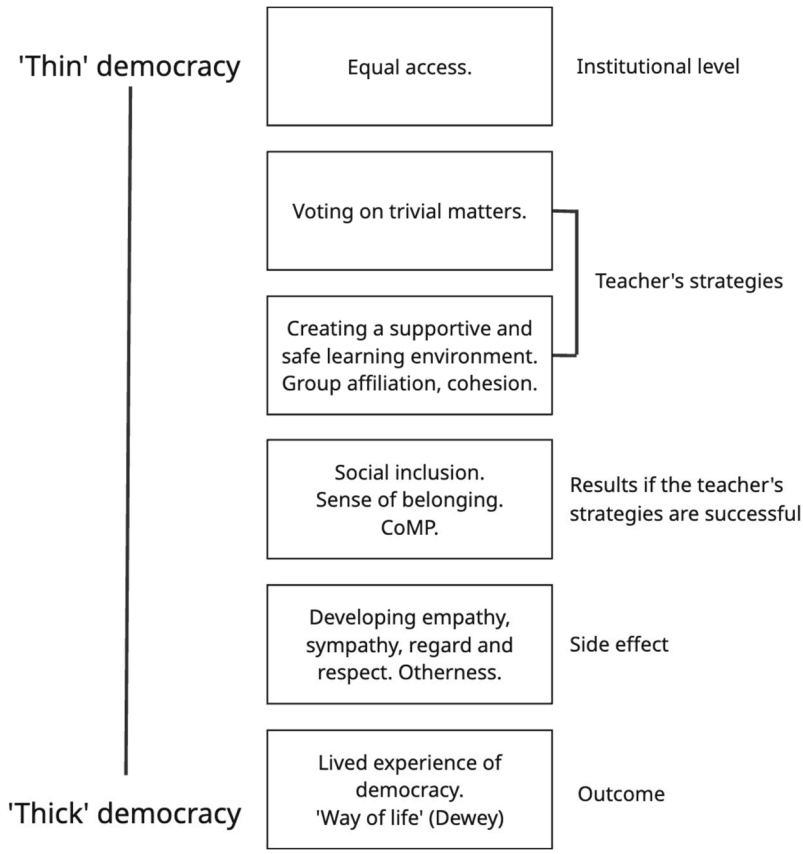
6.3.2 A democratic microcosm

Since the UNCRC (1989) is enshrined in the Swedish constitution, it is not a matter of teachers choosing to adhere to democratic ideals in their teaching; they are obliged to. While music education can be a powerful arena for fostering a sense of belonging, inclusion, and reciprocal commitment, it does not inherently guarantee democratic values. The role of the teacher cannot be overstated, then, because it is they who shape the learning environment to instil democratic values by their conscious pedagogical choices, leaving space for pupils' agency while maintaining teacher guidance.

Drawing on Schneider's distinction (2021) between 'thick' and 'thin' democracy, it is evident that democratic principles can be applied to group teaching at SAMS (Fig. 3; Article III). The foundation of a democratic education is pupil-centredness, whether this is institutionalised through equal access or operationalised by teachers fostering inclusive practices. In this sense, pupil-centredness can be viewed as a prerequisite for a democratic education, although it should not be thought sufficient in itself.

The first 'thin' level in the democratic spectrum refers to institutional structures ensuring equal access to music education. Once this condition is met, the next step towards 'thick' democracy is exemplified by a common practice reported by the teachers: inviting pupils to vote on which song to play first. Even at this basic level, there are elements of pupil's agency. Further towards the 'thicker' end, teachers' strategies to create a supportive, safe learning environment in which pupils feel a sense of belonging can be found. Nora, for instance, integrates pupils' suggestions when possible (often popular songs), reflecting a more participatory, responsive pedagogical approach. Such moments of pupil agency are not merely motivational, but may also foster empathy and mutual respect within the group. A socially inclusive learning environment can support what Feu and colleagues (2017) refer to as developing an awareness of otherness. Group teaching can encourage this otherness perspective as children learn not to put their own needs above others (Anna) or see others' needs, such as setting out chairs and music stands for another pupil in the group (Nora).

FIGURE 4 How teaching can be positioned on the scale between 'thin' and 'thick' democracy.



In this way, group instrumental teaching can become a lived experience of democracy – what Dewey calls 'a way of life' (1916/1997). Kenny's CoMP theory (2016) can be connected to the principals that define 'thick' democracy, which emphasises mutual respect, recognition, participation, and a strong sense of community. When pupils develop a sense of belonging in their music group and feel accepted, respected, and supported, it is the foundation of a broader democratic community where individuals feel included and valued. The teachers, acting as role models of democratic values and behaviour, are of prime importance (Teegelbeckers et al. 2025). They are responsible for creating an atmosphere of trust, respect, safety, reciprocity, and care.

Importantly, democratic teaching does not necessitate full consensus; rather, it entails ongoing negotiation, in a dynamic especially apparent in children's group instrumental teaching. Balancing teacher instructions with pupil agency depends not only on the context, but also on the teacher's values and professional beliefs about an activity that is positioned at the intersection between a school and a leisure activity.

6.4 Voluntary yet structured education

The tension between SAMS as schools, as the name implies, and as a voluntary leisure activity is manifest in this study. The leisure–school antinomy may explain teachers' didactic decisions regarding the sociomusical dimensions of the teaching. A leisure discourse emphasises the pupil's perspective and agency, while a school discourse highlights structure and institutional planning. But what happens when some pupils come to a 'school' mainly to learn an instrument, while others primarily come for fun and to join in a 'leisure activity'? This creates challenges for an activity that is simultaneously both school and leisure – and neither.

One interesting example is that the teachers mention using a method book, which signals a 'school', but they use it as a source for enjoyment-focused music-making – as a 'leisure activity'. While previous research has criticised school-like method books, stating that they descend into note-reading exercises with no musical experience (Rostvall & West 2003), structured material does not automatically equate to a school-like teaching situation.

The voluntary nature of participation influences how teachers shape their teaching. For instance, Nora describes feeling obliged to make lessons enjoyable. Otherwise, pupils may stop attending. She notes that some pupils appreciate the activity's school-like structure, but for those who struggle in compulsory school, she intentionally avoids school-like features to ensure that they feel comfortable. Viewing the children's music group as a CoMP, where voluntariness is central, can deepen our understanding of activities that navigate between formal and informal learning.

6.5 Integrating informal learning into formal education

The formal–informal antinomy sheds light on how teachers plan, structure, and evaluate their lessons. Formal learning is typically associated with explicit, structured, goal-oriented teaching, while informal learning is connected to spontaneous, social, self-directed activities. While music education in compulsory school is mainly formal, teaching at SAMS may be perceived as more informal due to the lack of a national curriculum, assessment, and grading. However, the institutional context and the scheduled nature of SAMS give these lessons certain formal characteristics.

An example of this ambiguity is the aforementioned use of method books, which is generally considered a formal strategy. Yet, some teachers emphasise adaptability. For example, one teacher (Trad 1) explains that when teaching larger

groups, he finds advance planning less important and instead places greater emphasis on evaluating and adjusting after the lesson. This reflects an informal teaching orientation. At the same time, other teachers stress the importance of careful planning to ensure quality group teaching, suggesting a more formal approach.

All three teachers in the stimulated recall study exhibit structured, pre-planned lessons consistent with formal teaching. Despite this, they also create space for pupil agency, welcoming spontaneous contributions and shaping the teaching process dynamically. Lesson plans serve as frameworks rather than fixed scripts. Thus, both formal and informal approaches can be applied effectively in group teaching. The key lies in the teacher's ability to assess and respond to the needs of the specific group.

Although teachers do not explicitly refer to the tension between formal and informal learning in their reflections, this dynamic clearly informs both their goal orientation and pedagogical strategies. Liam's teaching leans toward a formal model, in part because the group is quiet and receptive. Still, he incorporates improvisation, indicating informal elements. Anna's songwriting sessions exemplify informal learning through peer collaboration, yet she adheres to a carefully planned repertoire, which signals formality. Nora balances structure and flexibility while embracing pupils' spontaneous ideas. The observations reveal that teaching at SAMS moves easily along the formal–informal continuum.

This interplay also resonates with CoMP theory, which is often associated with informal learning. Nonetheless, Kenny (2016) argues that formal education should consider how learning environments can function as CoMP. When teachers incorporate informal elements, they may foster organic, collaborative learning communities. Analysing this antinomy clarifies how formal and informal elements can be integrated. Depending on the group, more structure may be needed, and the teacher's professional judgment is crucial in determining where on the continuum the lesson should be positioned.

Kavčič and Rotar (2024) suggest that small group teaching with two or three pupils requires more teacher involvement due to the diversity of individual needs, pointing toward a more formal approach. However, my findings point to a different trend: smaller groups may actually allow for more pupil agency and informality. In contrast, larger groups may necessitate a tighter structure and planning, as the possibility to address each pupil's needs individually decreases. This suggests that group size can influence the balance between formal and informal teaching approaches in various ways.

6.6 Individualism and collectivism

The antinomic relationship between individualism and collectivism concerns how to cope with multiple individuals in a group setting (Articles II and III). Group teaching, by its nature, complicates efforts to individualise instruction. Even though the teachers in this study clearly detect inaccuracies in individual pupils' playing, they refrain from correcting them in front of the others. In this case, it is not so much a matter of difficulties in addressing individual's technical mistakes, but more a way to be considerate about the individual pupil in a collective setting.

The literature suggests that groups with widely varying skill levels can be dealt with through differentiation, organisationally and pedagogically, both of which are seen in this study. Two teachers from the traditional branch were quick to suggest organisational differentiation and dividing heterogeneous groups, both to support musical development and to prevent discomfort among less skilled pupils. Even if dividing heterogeneous groups may facilitate faster musical progress and allow for more efficiently targeted instruction, it may have negative consequences for social inclusion. Further, such organisational differentiation is not always feasible at SAMS due to practical constraints, such as limited room size, the number of pupils to fit into the schedule, and children's other extracurricular commitments.

The commonly applied pedagogical differentiation strategy involving pupils playing different musical parts in the same piece allows for differentiated learning within the group, but can also unintentionally undermine inclusivity. When some pupils play the 'easier' part, it may negatively affect group cohesion. Implementing this kind of differentiation strategy is especially demanding for teachers who are working alone, which is the default mode in the traditional SAMS. Even a simplified part can be difficult for a beginner to perform when it is to be played simultaneously as other parts.

Although my empirical data suggests various differentiation strategies, there are also examples of effective teaching that does not rely on content differentiation, emphasising collectivism. For example, Nora (Article II) frequently uses repertoire with a consistent level of difficulty to help consolidate pupils' skills, while Liam builds a large repertoire using songs that are easy to learn quickly. Some use a 'no-stress' approach, where teachers refrain from pushing pupils to progress (Article I), complemented by a 'keep the music going' approach (Article II), which ensures that all the pupils remain engaged and musically active throughout the lesson. These approaches, according to the teachers, support both musical learning and social well-being. Nonetheless, the long-term sustainability of such strategies must be problematised (Article II). When a piece is repeated until the weakest pupil masters it, the more advanced pupils have consolidated their skills further, potentially increasing the learning gap within the group. So, even if the group progresses collectively, there are still differences in individual progress. Individual and

collective progress can thus be seen as two parallel processes. While inclusive in intent, this approach may inadvertently lead to divergence in learning outcomes over time.

6.7 When tradition meets the need for change

In European music school research, there is an ongoing, vibrant debate about how to offer an activity that is relevant to contemporary and future society (for example, Hahn et al. 2024; Hahn & Hofecker 2019; Laes et al. 2024; Westerlund et al. 2019). I offer concrete examples of how an activity rooted in the conservatory model has undergone renewal. Notable changes include an emphasis on group teaching (Kulturrådet 2019, 2022) and the adoption of child-centred pedagogical approaches (Nielsen et al. 2023). These findings complement the broader philosophical and theoretical discussions that have been present in music education research for years. One recurring tension is the perceived dichotomy of tradition and renewal (Almqvist & Werner 2024). Where instrumental teaching in the conservatory tradition with a master–apprentice approach has been preferred, renewal would then suggest it be replaced with something else. Understanding the dynamics between the previously described antinomies can help constructive institutional and pedagogical change.

Previous research (for example, Burwell 2013; Dockan 2024; Gaunt et al. 2021; Leech-Wilkinson 2016) has criticised the master–apprentice tradition for being undemocratic and exclusionary, which points to a renewal of teaching practices to increase democracy in music schools. This aligns with Westerlund and Gaunt (2022), who emphasise social responsibility of the professional practitioner. But what does it mean to be a 'socially responsible' music teacher? While the literature emphasises the importance of equal access to music education, I would argue that social responsibility may also lie in how teachers foster democratic values such as mutual respect, empathy, and democratic practice in a group teaching situation. Redefining the purpose of the activity positions the music teacher not only as a transmitter of musical knowledge, but also as a role model for democratic competence and an ethical sensibility.

One key finding is that the recently adopted El Sistema programmes stand out for their ease of differentiation, both organisationally (for example, by rearranging groups as teaching is based in the pupils' schools) and pedagogically (for example, assigning different musical parts according to ability, facilitated by team-teaching). In contrast, traditional teaching styles may need to adapt more flexibly in the moment, continuously navigating along the continua to address diverse needs. If teachers in the traditional style perceive these rapid adjustments to be difficult or increase the workload significantly, there might be a need for institutional support for team-teaching, using El Sistema as model.

However, even if there undoubtedly is a need to adapt to contemporary and future demands in order to stay relevant, there may be dimensions of SAMS activities that are worth preserving. Therefore, there is a need to further investigate what to keep and what to renew. By exploring the sociomusical aspects of group teaching, this thesis contributes to a deeper understanding that can support policymakers and educational stakeholders in making informed decisions.

6.8 Rethinking goal conflicts

This study points to future challenges for SAMS, including navigating tensions and moving beyond either–or choices. Understanding and bridging seemingly contradictory concepts may support teachers in navigating the complexities of teaching instruments to a group of children using a flexible, fluid, and context-dependent approach. The insights from this thesis can contribute to relieve some of the pressure associated with such perceived tensions.

The goal conflict of making space for everyone while achieving musical excellence for a few (closely connected to the school–leisure antinomy) can be challenging for teachers with high ambitions for musical development combined with a moral value base that holds it to be every pupil's right to participate. While continuation rate is one standard measure of successful teaching (Hallam 2015), tuition at SAMS is often described as a pyramid with a broad base but narrowing as pupils cease tuition over time (Article I). Although some attrition is natural in voluntary leisure activities, no child should have to quit because the progress is too fast or too slow. However, adapting the pace of progress to suit an 'average' pupil will never be successful (Economidou Stavrou 2024). Teaching must be meaningful for all learners, which further shows the complexity of group teaching.

I would suggest that one way of rethinking goal conflicts and moving beyond the usual dichotomies is to consider music teaching a hybrid space: a leisure activity, based on democratic values with musical learning in focus; teaching approaches that retain a conscious pedagogical structure and teacher expertise while empowering pupils to determine content and shape the learning experience; balancing a dynamic interplay between formal and informal learning approaches, where structured teacher guidance and spontaneous suggestions from pupils supplement each other; and a responsive negotiation between individual needs and group cohesion in a supportive environment.

The teaching observed in the stimulated recall study shows clear ambitions to carefully balance these tensions. A greater awareness that it is a context dependent, sliding scale and that neither end is the 'right' one could reduce teacher's stress and perceived struggle to balance two potentially incompatible, and yet equally desirable goals.

6.9 Limitations

While this study provides valuable insights into group teaching practices, it is important to acknowledge certain methodological limitations. The empirical material is based on a relatively small sample (n = 16), which naturally restricts the transferability of the findings to other settings. In an ambition to mitigate these limitations, the fourth focus group interview was conducted to elevate the discussion to a more general level, where the teachers could build on one another's statements and experiences.

The strategic selection of the SAMS and participating teachers may raise concerns regarding validity, for example, deliberately excluding certain instruments (such as classical guitar, piano, and saxophone) to focus on a sample with a specific and relevant profile – orchestral instruments. This decision was guided by the study's aim: to investigate contexts where group teaching is central to the institutional practice. Teachers were recruited on a voluntary basis after being informed of the study's purpose. It is therefore possible that teachers who already held positive views on group teaching were more inclined to participate, which may have influenced the data.

As with all qualitative research, questions arise concerning interpretive authority and knowledge claims. The analysis is based on my interpretations of the teachers' verbal accounts, which in turn reflect their interpretations of pupils' experiences. These multiple layers of representation and potential distortion can detract from the validity of the conclusions. However, as the primary aim was to explore teachers' general reflections and reasoning rather than to reconstruct exact classroom events, I argue that it does not significantly undermine the study's credibility. Furthermore, extensive member checks were performed throughout the course of the study.

A further potential limitation arises from the combination of data collected using different methods. For example, the one-off focus group interviews yielded general statements, while the repeated stimulated recall interviews enabled deeper, event-based reflection. While the two data types complement one another, the specific context in which each statement was made cannot be ignored. The benefit of viewing each statement in its textual context is that the interpretation will be more nuanced, instead of cherry-picking unrepresentative fragments of the general discussion.

There are also questions about holding focus group interviews online using Zoom, but there is nothing to indicate the outcome would have been significantly different if they had instead been held in real life.

Practice-near research involves an inherent ethical tension: how can researchers present honest and critical findings without compromising the trust of their participants? In this research, my intent was not to evaluate or critique individual

teaching practices; rather, the critical lens was applied in the interpretation of broader themes, such as the implications of formal versus informal teaching approaches for inclusion and musical progress. In this way, the participating teachers' practices were used illustratively, not to evaluate but to explore the broader dimensions of quality in group instruction.

As a researcher with experience in the field, I was aware of the risk of bringing my own assumptions to the analysis. Reflexivity was therefore an ongoing part of the research process, in which I continuously questioned how my background and professional beliefs might shape what I noticed, prioritised, or took for granted, with the assistance of the wider research community at seminars and international conferences. The advantages of being an insider significantly outweighed the potential drawbacks, as the result was a more nuanced interpretation of the teachers' statements with contextually relevant follow-up questions. For instance, the teachers' frequent use of phrases such as 'you know' (Swe. 'du vet') indicated a shared understanding that might have been missed by an outsider.

7 Conclusion and future research

The key insights generated by my study and their broader significance for research and practice serve to highlight the challenges of group teaching, but also reveal the potential. While this thesis builds on previous research by providing concrete, practice-near examples to complement my chosen theoretical constructs, it also leaves certain issues unresolved and identifies several new questions for future inquiry.

7.1 Conclusion

In this thesis, I investigate how instrumental music teachers at Sweden's art and music schools (SAMS) conceptualise and enact various aspects of quality in group teaching, with particular attention to the social dimensions and musical progress. It also investigates inherent tensions within the practice and potential perceptions of conflicting goals. The two research questions that guided the research are (A) How do SAMS teachers position themselves in terms of goals and quality in instrumental group teaching, especially the social and musical dimensions? (B) What strategies do SAMS teachers use to achieve their desired goals and what reasons do they give for their didactic decisions? My findings contribute to an increased understanding of the complex practice of instrumental group teaching, and I offer concrete examples complementing the previous theoretical and philosophical work.

The study illustrates how teachers' decisions, priorities, and verbal reports reflect underlying ontological and epistemological assumptions. The empirical material, analysed through relevant theoretical frameworks, generates insights that are potentially transferable across similar educational contexts. Moreover, my findings may be relevant beyond the Swedish context and outside the scope of voluntary instrumental music education, offering perspectives applicable to broader discussions on pedagogy, professionalism, and democratic learning environments.

Rather than framing the practical and theoretical tensions within group teaching, the study proposes an antinomic perspective that legitimises both ends of the spectrum (for example, tradition versus innovation, structure versus spontaneous, or excellence versus inclusion). Therefore, there may be no need to defuse these tensions, but to navigate and balance them. In other words, the issue is not one of

either–or, but of moving beyond dualism. This approach enables teachers to embrace complexity rather than resist it, which may help reduce professional stress and promote more reflective, resilient teaching practices.

As society evolves, SAMS teachers are increasingly required to ensure the continued relevance of their work. Professionalism in this regard must be expanded: being a professional music instrumental teacher must also entail social responsibility. Given that the UNCRC (1989) is enshrined in the Swedish constitution, SAMS teachers are obliged to uphold the democratic foundations of their practice. The discussion on democracy in group teaching practices underscores the importance of creating inclusive environments that balance teacher guidance with active pupil participation. It also explores how informal learning strategies can be meaningfully integrated into formal structures to enhance pupils' motivation, autonomy, and belonging. Closely linked to this is the nature of voluntary participation, which plays a key role in sustaining learner motivation in formal settings, and underscores the importance of choice and personal commitment.

Viewing the practice through a CoP theory, the need to develop a mutual, professional language becomes evident. A clearer definition and awareness of what 'social inclusion', 'democracy', 'sense of belonging', and 'progress' can be in a group teaching context has the potential to further strengthen the community's professionalism. As a result, I would advocate a bottom–up professionalisation process, amplifying teachers' voices and demonstrating how CoP can serve as a foundation for sustainable professional development.

The teachers in this study demonstrate professional identities that are multifaceted, encompassing not only musical and technical proficiency, but also pedagogical insight, relational competence, and the ability to navigate institutional and cultural change. This thesis contributes to a more nuanced understanding of the broad competence base required for teaching instruments in groups. Despite the challenges, many SAMS teachers demonstrate creativity, dedication, and a willingness to rethink tradition in light of contemporary educational ideals. This thesis shows how group instrumental teaching, when approached with pedagogical reflexivity and social awareness, can foster not only musical development, but also democratic, inclusive, and reflective learning communities.

7.2 Future research

While this study explores sociomusical aspects of group instrumental teaching, it, like every study on the topic, is limited to an adult perspective on children's experiences, needs, and desires. Future research should most definitely include the children's perspectives.

The increased prevalence of group teaching at SAMS has raised concerns about its effect on musical development, as the limited possibilities for individualised correction inherent in group instruction leads to slower progress. Conversely, my findings suggest that, compared to individual teaching, longer lessons in groups may enhance musical proficiency. While this study does not go into the causal relationship between group teaching and musical outcomes, it underscores the need for further research to explore this complex issue.

This study, being limited to a small sample, cannot fully describe how, in practice, teaching can balance pupils' diverse needs and ambitions, which shows the need for a larger-scale project on group teaching at SAMS in international comparison. According to CoMP theory, both social and musical aspects are important for sustained participation. Thus, a longitudinal study regarding, for example, continuation rates would be illuminating. Is there a discrepancy between pupils who have been taught individually or in groups?

While the teachers mainly discussed how to create a safe environment for learning to occur, and had many strategies and methods for achieving this, there is still a need to investigate how effective teaching to make progress is to be executed. The strategies mentioned in this study mainly regard multiple play-throughs; however, there may be more effective, time-saving methods. Instead of repetitive practice, are there methods for more deliberate practice?

One interesting aspect for future research would be to investigate team-teaching. What happens when there is more than one teacher in the group? Assuming that the groups in these cases are larger than groups with only one teacher, what happens to pupil agency if groups are larger? And how do teachers manage pupil agency in a group with competing wishes and needs? Unfortunately, and due to external circumstances, the original idea to include teachers that teach larger groups in teams could not be realised. Therefore, these questions remain unanswered.

It seems as if every music teacher has had to invent their own group teaching practice, as almost all of them report being dissatisfied with higher education when it comes to their training in group teaching methods. SAMS could enhance its legitimacy and professional standing by clarifying its societal purpose, which can be supported by greater alignment between practice and research-based knowledge. An explorative practice-based research approach where new methods are invented and tried out, scrutinised, adapted, and tried again in a cyclic process could be an advantageous research design.

It is essential to facilitate professional knowledge and experience exchange. This thesis is one attempt to do so.

Sammanfattning på svenska (summary in Swedish)

Denna avhandling består av fyra artiklar, var och en med sina respektive frågeställningar, och en kappa som sammanbinder artiklarna. Syftet med avhandlingen är att utforska hur klassiska instrumentallärare i den svenska kulturskolan hanterar gruppundervisningens sociala och musikaliska aspekter. Hur kan lärarna erbjuda en positiv social gemenskap och samtidigt driva den musikaliska utvecklingen framåt? Är de båda målen omöjliga att kombinera eller kan de tvärtom vara ömsesidigt utvecklande?

De fyra artiklarna har olika fokus för att tillsammans kunna besvara avhandlingens övergripande frågeställningar:

A. Hur positionerar sig kulturskolelärarna i fråga om mål och kvalitetsaspekter i instrumental gruppundervisning, särskilt gällande undervisningens sociala och musikaliska dimensioner?

B. Vilka strategier använder lärarna för att nå dessa mål och hur resonerar de kring grunderna för sina didaktiska beslut och överväganden?

Särskild uppmärksamhet ägnas åt hur lärarna navigerar spänningar mellan pedagogiska traditioner och demokratiska ideal samt hur deras didaktiska val speglar bredare uppfattningar om undervisningskvalitet.

I den svenska kulturskolan har undervisning på de klassiska orkesterinstrumenten av tradition bedrivits individuellt. Modellen härstammar från konservatorietraditionen, men har dock på senare tid kritiserats bland annat med anledning av den hierarkiska maktobalans som kan uppstå. Gruppundervisning har föreslagits som ett mindre hierarkiskt alternativ som har potential att tillgodose barns sociala behov. Då det dessutom är mer kostnadseffektiv så har denna metod fått ökat intresse. Särskilt tydligt blev det när kulturskoleutredningen 2016 bland annat föreslog gruppundervisning som ny norm och därmed utmanade den etablerade mästar-lärling traditionen (SOU 2016:69).

Alla var dock inte odelat positiva till just rekommendationen om gruppundervisning som norm. Många remissinstanser, både lärare och kulturinstitutioner, uttryckte oro över att det inte skulle vara möjligt för eleverna att uppnå en hög musikalisk nivå utan individualiserad undervisning.

För att undersöka hur lärarna balanserar musikalisk färdighetsutveckling och sociala aspekter i gruppundervisning bedömdes den sociokulturella teorin communities of musical practice vara bäst lämpad. För att analysera lärarnas professionella kompetenser och möjligheter till professionellt kunskaps- och erfarenhetsutbyte användes den sociokulturella teorin communities of practice.

Datamaterialet har samlats in genom två kvalitativa metoder; fokusgruppsintervjuer och stimulated recall. I en fokusgruppsintervju leder deltagarnas interaktioner till att datamaterialet blir rikare och djupare än individuella intervjuer. Stimulated recall-metoden innebär att en lektion filmas varpå den undervisande läraren och forskaren gemensamt tittar på inspelningen. Filmen stoppas när någon av observatörerna har något att kommentera gällande det filmade materialet. Inspelningen fungerar alltså som underlag för den diskussion som utgör det egentliga datamaterialet. Kort sagt, det är inte lärarens handlingar som är i fokus utan hur läraren diskuterar sina handlingar och intentioner. Metoden kan beskrivas som en kombination av observationsstudie och intervjustudie där läraren på samma gång är en betraktare från utsidan, men med ett insidesperspektiv. Kombinationen av dessa båda metoderna resulterade i ett rikt material med både generella och aktionsbaserade reflektioner.

Artikel I baseras på öppet ställda frågor kring inkludering och progression. Sammanlagt 12 lärare och 2 ledare på en kulturskola intervjuades i tre separata fokusgrupper. Resultaten från denna undersökning visar att lärare generellt är positiva till gruppundervisning. Vissa hävdar till och med att gruppundervisning är mer fördelaktigt än enskild undervisning. Det framhålls som särskilt fördelaktigt att undervisa i lärarteam. Samtidigt framkommer utmaningar, bland annat att balansera individuella behov i gruppen. Differentieringsstrategier som att organisatoriskt dela på gruppen eller pedagogiskt, som i de flesta fall innebär att eleverna spelar olika stämmor, är lättare att genomföra i El Sistema än i den traditionella undervisningssituationen. Detta beror på att El Sistema undervisar i lokaler i barnens vanliga skola och i direkt anslutning till skoldagen, vilket gör det enklare att flytta runt i grupperna. Samtidigt undervisar El Sistema-lärarna i team vilket gör det lättare att spela olika stämmor än om man är ensam lärare och endast kan spela med i en av stämmorna. Det finns vitt skilda åsikter om hur många elever en ”grupp” består av; somliga menar att allt utöver en elev är en grupp, medan andra berättar om grupper med upp till tjugo elever.

I artikel II är fokus på musikaliska progression, det vill säga den ena av de två aspekterna som avhandlingen undersöker. I denna artikel består datamaterialet av stimulated recall intervjuer. Fokus i denna artikel är hur lärare ser på och arbetar med kollektiv och individuell progression i gruppundervisning. Resultaten visar att progression är central: utan utveckling förlorar undervisningen mening och det finns en risk för att eleverna slutar. Lärarna använder olika strategier för att hålla eleverna aktiva och motiverade som att spela mycket musik under lektionerna, variera övningar och skapa lekfulla inslag.

Progression synliggörs bland annat genom att arbeta sig framåt sida för sida i instrumentala metodböcker, men också genom elevernas egna önskemål om utmaningar. En positiv och lyckad upplevelse av nya utmaningar är därför viktig. Lärarna framhåller att gruppen bör undervisas som en helhet, vilket kräver anpassad metodik – något de anser sig inte fått tillräcklig förberedelse för i sin utbildning. De ser däremot paralleller mellan gruppundervisning och att spela i ensemble, där samspelet gynnar utveckling av exempelvis rytm och intonation.

I artikel III används samma dataset som för artikel II, men med perspektiv på social inkludering, det vill säga den andra aspekten av de två som avhandlingen ämnar undersöka. Resultaten visar att lärarna värnar om ett barncentrerat och inkluderande lärandeklimat där elevernas välmående står i centrum. Trots detta är de försiktiga med att koppla sin praktik direkt till demokrati, då de menar att lärarrollens hierarkiska natur försvårar detta. I stället lyfts vikten av trygghet som en grundförutsättning. Lärarna uppmuntrar samarbete, delat ansvar och elevinflytande i undervisningen. Genom att ta vara på alla idéer och förslag som kommer från eleverna så bidrar lärarna till att stärka barnens upplevelse av att kunna påverka. I gruppundervisningssituationen lär barnen sig att samarbeta, ta hänsyn till och respektera varandra. Alla dessa aspekter och strategier kan kopplas till demokrati i undervisning. Undervisningen och lärarnas reflektioner visar på ett medvetet och genomtänkt didaktiskt förhållningssätt.

I artikel IV kombineras de båda dataseten och undersökningen fokuseras kring hur lärarna balanserar de båda aspekterna musikalisk utveckling och social inkludering. Flera lärare upplever dessa två mål som separata snarare än integrerade även om det uttrycks en önskan om att de bör samverka. Genom medvetna strategier försöker lärarna tillgodose båda dimensionerna och skapa en meningsfull lärandemiljö. Lärarna framhåller vikten av en trygg och inkluderande miljö som stöd för musikalisk utveckling och menar att både social samvaro och musikaliska framsteg kan stärka motivationen. Artikeln visar också att elever lär av varandra både genom imitation och att hitta ett gemensamt språk.

Resultaten från denna avhandling visar att det finns flera underliggande spänningsfält som påverkar det övergripande spänningsfältet musikalisk progression och social inkludering. En lärarcentrerad, formell och skolverksamhetsinfluerad undervisning relaterar till musikalisk progression, medan en elevcentrerad undervisning med element av informellt lärande i en fritidsliknande diskurs relaterar till social inkludering. Genom att betrakta dessa spänningsfält som poler på flytande skalor kan lärarna positionera sig utifrån det specifika sammanhanget. Ingen av extremerna kan sägas vara bättre än den andra och lärarna behöver således inte välja antingen det ena eller det andra. Inte heller behöver dessa positioneringar vara fastlåsta: inom en och samma lektion kan lärarna röra sig längs med kontinuumet beroende av det som sker i stunden. Dessa didaktiska val beror på lärarnas professionella kompetenser, men också på deras personliga och professionella värderingar.

Acknowledgements

This thesis could not have been completed if it had not been for a number of people to whom I owe a debt of gratitude.

Sven Bjerstedt, my supervisor and former co-supervisor, for your ability to detect the devil in the detail while simultaneously spotting the broad sweep of my incoherence. Your valuable and insightful comments, delivered at record speed, have been greatly appreciated and have never failed to inspire.

Eva Sæther, co-supervisor and former supervisor, for your wealth of experience in the field of music education which you have been so generous in sharing. Thank you for supporting me all the way from my MA to a PhD.

Anna Houmann, for your ever-inspiring, supportive, and humorous approach. Thank you for believing in me.

The Malmö research community – Johanna Antonsson, Lina van Dooren, Lena Ekman-Frisk, Sven Midgren, Hannes Wikström, Adriana di Lorenzo Tillborg, and Markus Tullberg – for your always constructive ideas about how to improve my texts. Such a generous community of practice.

The research community in Gothenburg, led by Professor Monica Lindgren: Carina Borgström-Källén, Olle Zandén, Camilla Sarner, Julia Eckerstein, Christer Larsson, Dan Alkenäs, Maria Lindberg, Lena Ostendorff, Lina Lindkvist, and Fredrik Lidin. Thank you all for challenging my assumptions.

The seminar reviewers Karin Johansson at Malmö Academy of Music, Tuulikki Laes at the Sibelius Academy in Helsinki, and Cecilia Björk at the University of Music and Performing Arts in Vienna for your valuable insights on my manuscript at various stages. I also wish to thank all the anonymous reviewers for their generous contributions to the articles.

Charlotte Merton, who has been so much more than just a language checker. Thank you for your amazing work with several articles and the summarising chapter of this thesis.

My deepest thanks go to the participating teachers who so generously contributed their time and provided me with invaluable data. Every event with you was pure enjoyment. Still today as I look back, I have a smile on my face. My sincerest appreciation goes to the pupils and their parents who allowed me to join their communities of musical practice.

And finally, I wish to thank my beloved family. Andreas, you have pushed me to the limits and beyond. Thank you for all your help and for preparing me for the worst. And Nellie – thank you for constantly reminding me of what is important in life.

References

Acemoglu, D. & Johnson, S. (2023). *Power and progress: Our thousand-year struggle over technology and prosperity*. PublicAffairs.

Aglen, G. S. (2022). *Kulturskolelæreryrket i bevegelse: En framvekst av nye profesjoner? En kvalitativ undersøkelse av utdanningsfeltets forståelser av kulturskolen og kulturskolelærerprofesjonen* [The cultural school teaching profession in motion: An emergence of new professions? A qualitative investigation of the field of education's understanding of the cultural school and the cultural school teaching profession]. PhD thesis, Høgskolen i Innlandet. In 221. brage.inn.no/inn-xmlui/handle/11250/2981069

Albert, D. J. (2023). Perceived influences of a music teacher education programme on preservice music educators' occupational identity development. *Music Education Research, 25*(3), 269–279. doi.org/10.1080/14613808.2023.2217710

Allsup, R. E. (2003). Mutual learning and democratic action in instrumental music education. *Journal of Research in Music Education, 51*(1), 24–37. doi.org/10.2307/3345646

Allsup, R. E. (2007). Democracy and one hundred years of music education. *Music Educators Journal, 93*(5), 52–56. doi.org/10.1177/002743210709300517

Allsup, R. E. & Shieh, E. (2012). Social justice and music education: The call for a public pedagogy. *Music Educators Journal, 98*(4), 47–51. doi.org/10.1177/0027432112442969

Almqvist, C. F. & Werner, A. (2024). Maintaining and challenging conservative teaching and learning culture in conservatories: The need for holistic pedagogy in educational fields of tension. *Research Studies in Music Education, 46*(2), 257–270. doi.org/10.1177/1321103X231187766

Altheide, D. L. & Schneider, C. J. (2013). *Qualitative media analysis*. 2nd edn, Sage.

Angelo, E. (2012). *Profesjonsforståelser i instrumentalpedagogiske praksiser* [Professional understandings in instrumental music education practices]. PhD thesis, Norwegian University of Science and Technology NTNU. ntnuopen.ntnu.no/ntnu-xmlui/handle/11250/270300

Archibald, M. M., Ambagtsheer, R. C., Casey, M. G. & Lawless, M. (2019). Using zoom videoconferencing for qualitative data collection: Perceptions and experiences of researchers and participants. *International Journal of Qualitative Methods, 18,* 1609406919874596.

Ashton, G. R. & Klopper, C. J. (2018). Got'em on a string: The skills, knowledge and attributes of group string teachers in Queensland. *International Journal of Music Education, 36*(1), 58–68.

Atkinson, T. & Claxton, G. L. (2000). Introduction. In T. A. Atkinson & G. L. Claxton (eds.), *The intuitive practitioner: On the value of not always knowing what one is doing* (pp. 1–12). Open University Press.

Backman Bister, A. & Persson, M. (2021). *A Prima Vista: Möjligheter och utmaningar med praktiknära forskningsprojekt i musikpedagogik* [A prima vista: Opportunities and challenges with practice-near research projects in music pedagogy]. Kungliga Musikhögskolan.

Baño, L. & Pozo, J. I. (2022). From individual to cooperative learning. In J. I. Pozo, M. P. Pérez Echeverría, G. López-Íñiguez & J. A. Torrado (eds.), *Learning and Teaching in the Music Studio: A Student-Centred Approach* (pp. 275–289). Springer Nature. doi.org/10.1007/978-981-19-0634-3_13

Barbour, R. S. (2014). Analysing focus groups. In U. Flick (ed.), *The SAGE handbook of qualitative data analysis* (pp. 313–326). Sage. doi.org/10.4135/9781446282243.n21

Barrett, M. S. (2005). Musical communication and children's communities of musical practice. In D. Miell, R. MacDonald & D. J. Hargreaves (eds.), *Musical communication* (pp. 261–280). Oxford University Press. doi.org/10.1093/acprof:oso/9780198529361.003.0012

Beijaard, D., Meijer, P. C. & Verloop, N. (2004). Reconsidering research on teachers' professional identity. *Teaching & Teacher Education, 20*(2), 107–128. doi.org/10.1016/j.tate.2003.07.001

Biesta, G. (2007). Why 'what works' won't work: Evidence-based practice and the democratic deficit in educational research. *Educational Theory, 57*(1), 1–22.

Björk, C. (2016). *In Search of Good Relationships to Music.* PhD thesis, Åbo Akademi University.

Björk, C., Di Lorenzo Tillborg, A., Heimonen, M., Holst, F., Jordhus-Lier, A., Rønningen, A., Sagmo Aglen, G. & Laes, T. (2018). Music education policy in schools of music and performing arts in four Nordic countries: The potential of multi-actor processes. *Finnish Journal of Music Education, 2*(21), 10–37.

Bloom, B. S. (1953). Thought-processes in lectures and discussions. *Journal of General Education 7*(3), 160–169.

Bouij, C. (1998). Swedish music teachers in training and professional life. *International Journal of Music Education, os-32*(1), 24–32. doi.org/10.1177/025576149803200103

Bruner, J. S. (1966). *Toward a theory of instruction*. Harvard University Press.

Bryman, A. (2016). *Social research methods*. Oxford University Press.

Burland, K. & Davidson, J. W. (2001). Investigating social processes in group musical composition. *Research Studies in Music Education, 16*(1), 46–56. doi.org/10.1177/1321103X010160010901

Burnard, P. (2012). *Musical creativities in practice*. Oxford University Press. doi.org/10.1093/acprof:oso/9780199583942.001.0001

Burnard, P. (2016). The imperative of diverse and distinctive musical creativities as practices of social justice. In C. Benedict, P. Schmidt, G. Spruce & P. Woodford (eds.), *The Oxford Handbook of Social Justice in Music Education* (pp. 357–371). Oxford University Press. doi.org/10.1093/oxfordhb/9780199356157.013.23

Burnard, P. & Björk, C. (2010). Using student voice research to understand and improve musical learning. In J. Finney & C. Harrison (eds.), *Whose music education is it? The role of the student voice* (pp. 24–32). NAME National Association of Music Educators.

Burnard, P. & Dragovic, T. (2015). Collaborative creativity in instrumental group music learning as a site for enhancing pupil wellbeing. *Cambridge Journal of Education, 45*(3), 371–392.

Burwell, K. (2013). Apprenticeship in music: A contextual study for instrumental teaching and learning. *International Journal of Music Education, 31*(3), 276–291. doi.org/10.1177/0255761411434501

Bylica, K. (2024). Coming into presence: The challenges and possibilities of democratic music education. In J. L. Aróstegui, C. Christophersen, J. Nichols & K. Matsunobu (eds.), *The Sage Handbook of School Music Education* (pp. 145–157). Sage.

Carr, D. (2014). Professionalism, profession and professional conduct: Towards a basic logical and ethical geography. In S. Billett, C. Harteis & H. Gruber (eds.), *International Handbook of Research in Professional and Practice-based Learning* (pp. 5–27). Springer Netherlands. doi.org/10.1007/978-94-017-8902-8_1

Claxton, G. L. (2000). The anatomy of intuition. In T. Atkinson & G. L. Claxton (eds.), *The intuitive practitioner: On the value of not always knowing what one is doing* (pp. 32–52). Open University Press.

Cooke, C. (2016). Critical reflection for social justice and inclusion in music education. In C. Benedict, P. Schmidt, G. Spruce & P. Woodford (eds.), *The Oxford Handbook of Social Justice in Music Education* (pp. 525–538). Oxford University Press. doi.org/10.1093/oxfordhb/9780199356157.013.36

Corcoran, S. (2021). Teaching creative music in El Sistema and after-school music contexts. *International Journal of Music Education, 39*(3), 313–326. doi.org/10.1177/0255761421990820

Cribb, A. & Gewirtz, S. (2015). *Professionalism*. Polity Press.

Daniel, R. (2004). Innovations in piano teaching: A small-group model for the tertiary level. *Music Education Research, 6*(1), 23–43. doi.org/10.1080/1461380032000182911

Davies, L. (1999). Comparing Definitions of Democracy in Education L. *Compare: A Journal of Comparative & International Education, 29*(2), 127–140. doi.org/10.1080/0305792990290203

Dehli, B. L., Fostås, O. & Johnsen, K. (1980). *Spille, synge, lære sammen: Instrumental-og vokalundervisning i grupper* [Play, sing, learn together: Instrumental and vocal lessons in groups]. Aschehoug.

DeLorenzo, L. (2020) (ed.). *Giving voice to democracy in music education: Diversity and social justice*. Routledge.

Dewey, J. (1916). *Democracy and education.* Project Gutenberg Literary Archive Foundation.

Di Lorenzo Tillborg, A. (2021). *Music education and democratisation: Policy processes and discourses of inclusion of all children in Sweden's art and music schools.* PhD thesis, Lund University, Malmö Academy of Music. lucris.lub.lu.se/ws/portalfiles/portal/95502079/Di_Lorenzo_Tillborg._Adriana._2021._Music_Education_and_Democratisation._Policy_processes_and_discourses_of_inclusion_of_all_children_in_Sweden_s_Art_and_Music_Schools.pdf

Dir. 2015:46 *En nationell strategi för den kommunala musik- och kulturskolan.* [Dir. Kommittédirektiv, Government Directive to the Commission of Inquiry]. Regeringen, Regeringskansliet. www.regeringen.se/contentassets/7738acadd94d40f79fec6d6fa40e4a80/en-nationell-strategi-for-den-kommunala-musik--och-kulturskolan-dir.-201546

Dockan, D. (2024). Democratic practices in the elementary music classroom. *Bulletin of the Council for Research in Music Education, 242,* 55–76. doi.org/10.5406/21627223.242.03

Economidou Stavrou, N. (2024). Embracing diversity through differentiated instruction in music education. *Frontiers in Education, 9.* doi.org/10.3389/feduc.2024.1501354

Elliott, J. G., Stemler, S. E., Sternberg, R. J., Grigorenko, E. L. & Hoffman, N. (2011). The socially skilled teacher and the development of tacit knowledge. *British Educational Research Journal, 37*(1), 83–103.

European Union (2016, 27 Apr.). *Regulation – 2016/679 – EN – gdpr – EUR-Lex.* eur-lex.europa.eu/eli/reg/2016/679/oj/eng

Evetts, J. (2014). The concept of professionalism: Professional work, professional practice and learning. In S. Billett, C. Harteis & H. Gruber (eds.), *International handbook of research in professional and practice-based learning* (pp. 29–56). Springer Netherlands. doi.org/10.1007/978-94-017-8902-8_2

Fautley, M., Kinsella, V. & Whittaker, A. (2019). Models of teaching and learning identified in Whole Class Ensemble Tuition. *British Journal of Music Education, 36*(3), 243–252. doi.org/10.1017/S0265051719000354

Feu, J., Serra, C., Canimas, J., Làzaro, L. & Simó-Gil, N. (2017). Democracy and Education: A Theoretical Proposal for the Analysis of Democratic Practices in Schools. *Studies in Philosophy & Education, 36*(6), 647–661. doi.org/10.1007/s11217-017-9570-7

Froehlich Rainbow, H. (2007). Institutional Belonging, Pedagogic Discourse and Music Teacher Education: The Paradox of Routinization. *Action, Criticism & Theory for Music Education, 6*(3), 1–20.

Gaunt, H., López-Íñiguez, G. & Creech, A. (2021). Musical engagement in one-to-one contexts. In A. Creech, D. A. Hodges & S. Hallam (eds.), *Routledge international handbook of music psychology in education and the community* (pp. 335–350). Routledge.

Goodenow, C. & Grady, K. E. (1993). The relationship of school belonging and friends' values to academic motivation among urban adolescent students. *Journal of Experimental Education, 62*(1), 60–71. doi.org/10.1080/00220973.1993.9943831

Golby, D. (2016). *Instrumental Teaching in Nineteenth-Century Britain.* Routledge. https://doi.org/10.4324/9781315621692

Graneheim, U. H. & Lundman, B. (2004). Qualitative content analysis in nursing research: Concepts, procedures and measures to achieve trustworthiness. *Nurse Education Today, 24*(2), 105–112.

Green, L. (2002). *How Popular Musicians Learn: A Way Ahead for Music Education.* Routledge. doi.org/10.4324/9781315253169

Green, L. (2008). *Music, Informal Learning and the School: A New Classroom Pedagogy.* Routledge. doi.org/10.4324/9781315248523

Göktürk, D. (2009). Historical Development Of Public School String Education In The United States And Connections With Turkey. *Journal of Uludag University Faculty of Education, 22*(2), 689–716.

Haddon, E. (2009). Instrumental and vocal teaching: How do music students learn to teach? *British Journal of Music Education, 26*(1), 57–70. doi.org/10.1017/S0265051708008279

Hahn, M. & Hofecker, F. O. (2019) (eds.). *The future of music schools: European perspectives (music school research 2).* Musikschulmanagement, Kultur Region Niederösterreich.

Hahn, M., Björk, C. & Westerlund, H. (2024) (eds.). *Music schools in changing societies: How collaborative professionalism can transform music education.* Routledge. www.routledge.com/Music-Schools-in-Changing-Societies-How-Collaborative-Professionalism-Can-Transform-Music-Education/Hahn-Bjork-Westerlund/p/book/9781032431338

Hahn, M., Pamer, D., Jenner, A., Dalarun, P., Hahn, M. & Elson, J. (2020). *Statistical information about the European music school union* [Statistisk sammanställning – Statistical compilation]. The European Music School Union. www.musicschoolunion.eu/wp-content/uploads/2022/09/EMU_2020_Statistical_Information.pdf

Hallam, S. (1998). *A practical guide to better teaching and learning.* Heinemann Educational.

Hallam, S. (2010). The power of music: Its impact on the intellectual, social and personal development of children and young people. *International Journal of Music Education, 28*(3), 269–289. doi.org/10.1177/0255761410370658

Hallam, S. (2016). The impact of actively making music on the intellectual, social and personal development of children and young people: A summary. *Voices: A World Forum for Music Therapy, 16*(2). doi.org/10.15845/voices.v16i2.884

Haning, M. (2021). Identity formation in music teacher education: The role of the curriculum. *International Journal of Music Education, 39*(1), 39–49.

Hanken, I. M. & Johansen, G. (2024). *Musikundervisningens didaktik* [The didactics of music education], tr. C. Ferm Almqvist, K. Asp, A. Falthin, S. Leijonhuvud, R. Lindeborg, J. Nyberg, M. Pemsel, K. Thorgersen, T. von Wachenfeld & M. Wassrin. Gleerups.

Hanken, I. M. (2016). Peer learning in specialist higher music education. *Arts & Humanities in Higher Education, 15*(3–4), 364–375. doi.org/10.1177/1474022216647389

Hayes, C. J. (2020). Safe classrooms: A fundamental principle of democratic practice. In L. DeLorenzo (ed.), *Giving voice to democracy in music education: Diversity and social justice* (paperback edn, pp. 87–101). Routledge.

Heale, R. & Twycross, A. (2018). What is a case study? *Evidence Based Nursing, 21*(1), 7–8. doi.org/10.1136/eb-2017-102845

Heimonen, M. (2002). *Music education & law: Regulation as an instrument.* PhD thesis, Sibelius Academy, Helsinki. https://urn.fi/URN:ISBN:952-9658-97-4

Heimonen, M. (2003). Music Education and Law: Regulation as an Instrument. *Philosophy of Music Education Review, 11*(2), 170–184.

Heimonen, M. (2004). Extracurricular Music Education: A Comparative Study. *Action, Criticism & Theory for Music Education, 3*(2), 1–35.

Hillier, E. (2011). Demystifying Differentiation for the Elementary Music Classroom. *Music Educators Journal, 97*(4), 49–54. doi.org/10.1177/0027432111405672

Hofvander Trulsson, Y. (2010). *Musikaliskt lärande som social rekonstruktion: Musikens och ursprungets betydelse för föräldrar med utländsk bakgrund* [Musical learning as social reconstruction: Music and origin in the eyes of immigrant parents]. PhD thesis, Lund University. www.lunduniversity.lu.se/lup/publication/94800d9f-9aac-41b1-a8a8-affac697bf55

Holdhus, K. & Murphy, R. (2021). Conceptualising music education as 'craft': Responses to an invitation. In M. I. Espeland, K. Holdhus & R. Murphy (eds.), *Music Education as Craft: Reframing Theories and Practices* (pp. 13–24). Springer International Publishing.

Holmberg, K. (2010). *Musik- och kulturskolan i senmoderniteten: Reservat eller marknad?* [The community school of music and art in late modernity: Reservation or market?]. PhD thesis, Malmö Academy of Music, Lund University. portal.research.lu.se/sv/publications/musik-och-kulturskolan-i-senmoderniteten-reservat-eller-marknad

Horsley, S. & Woodford, P. (2016). Facing the music: Pursuing social justice through music education in a neoliberal world. In C. Benedict, P. Schmidt, G. Spruce & P. Woodford (eds.), *The Oxford Handbook of Social Justice in Music Education* (pp. 62–77). Oxford University Press. doi.org/10.1093/oxfordhb/9780199356157.013.6

Hoyle, E. (1980). Professionalization and deprofessionalization in education. In E. Hoyle & J. Megarry (eds.), *World Yearbook of Education 1980* (pp. 42–57). Kogan Page.

Ihas, D. (2006). Factors contributing to diagnostic skill competency of string teachers. *Journal of String Research, 3*, 25–42.

Jeppsson, C. (2020). *'Rörlig och stabil, bred och spetsig'—Kulturell reproduktion och strategier för breddat deltagande i den svenska kulturskolan* ['Dynamic and stable, broad and deep': Cultural reproduction and strategies for widening participation in the Swedish kulturskolor]. PhD thesis, Göteborgs universitet, Högskolan för scen och musik, Konstnärliga fakulteten. gupea.ub.gu.se/handle/2077/63291

Johnson, D. (2000). Intuition, culture and the development of academic literacy. In G. L. Claxton & T. A. Atkinson (Eds*), The intuitive practitioner: On the value of not always knowing what one is doing* (pp. 239–252). Open University Press.

Jordhus-Lier, A. (2018). *Institutionalising versatility, accommodating specialists. A discourse analysis of music teachers' professional identities within the Norwegian municipal school of music and arts.* PhD thesis, Norges musikkhøgskole. hdl.handle.net/11250/2480686

Jorgensen, E. R. (2016). Intersecting social justices and music education. In C. Benedict, P. Schmidt, G. Spruce & P. Woodford (eds.), *The Oxford Handbook of Social Justice in Music Education* (pp. 7–28). Oxford University Press. doi.org/10.1093/oxfordhb/9780199356157.013.3

Kaladjev, S. (2000). *Ergonomi i musikutbildningen: Ergonomiska och kognitiva aspekter på instrumentalspel* [Ergonomics in music education: Ergonomic and cognitive aspects of instrumental playing]. PhD thesis, Kungliga Musikhögskolan. https://urn.kb.se/resolve?urn=urn:nbn:se:su:diva-145943

Karlsen, S. (2014). Exploring democracy: Nordic music teachers' approaches to the development of immigrant students' musical agency. *International Journal of Music Education, 32*(4), 422–436. doi.org/10.1177/0255761413515806

Karlsen, S., Jordhus-Lier, A. & Nielsen, S. G. (2024). Norwegian schools of music and arts: Local significance and strategies of inclusion. *International Journal of Music Education, 42*(2), 271–284. doi.org/10.1177/02557614231157737

Kavčič Pucihar, A. & Rotar Pance, B. (2024). Designing a collaborative microenvironment for flute beginners in Slovenian music schools. In M. Hahn, C. Björk & H. Westerlund (eds.), *Music schools in changing societies: How collaborative professionalism can transform music education* (pp. 49–56). Routledge.

Kendall, J. (1973). *The Suzuki® Violin Method in American Music Education.* Alfred Music.

Kenny, A. (2014). Practice through partnership: Examining the theoretical framework and development of a 'community of musical practice'. *International Journal of Music Education, 32*(4), 396–408. doi.org/10.1177/0255761413515802

Kenny, A. (2016). *Communities of musical practice.* Routledge.

Kitzinger, J. (1994). The methodology of focus groups: The importance of interaction between research participants. *Sociology of Health & Illness, 16*(1), 103–121.

Kitzinger, J. (1995). Qualitative research: Introducing focus groups. *British Medical Journal, 311*(7000), 299–302.

Knutsson, I. (2024a). 'It all depends on the pupils': A survey study of classical instrumental music teachers' perceptions of group teaching in Sweden. *Nordic Research in Music Education, 5,* 193–223. doi.org/10.23865/nrme.v5.6257

Knutsson, I. (2024b). The 2030 Agenda: The potential of Sweden's art and music schools to achieve the 17 Sustainable Development Goals. *Finnish Journal of Music Education, 27*(1), 26–40.

Kotte, E. (2017). *Inkludering och differentiering i undervisningen*. Lärportalen Skolverket. larportalen.skolverket.se/api/resource/P05121560

Kulturrådet (Swedish Arts Council). (2019). *Slutrapport: Kulturskola i rörelse – kartläggning av kulturskolans kompetensbehov* [Final report: The development of the Swedish arts and music school- mapping future needs of competence]. www.e-magin.se/paper/hpjzm544/paper/1#/paper/hpjzm544/1

Kulturrådet (2022). *Kulturskolan i siffror* [Arts schools in numbers]. www.kulturradet.se/globalassets/start/kulturskolecentrum/statistik/kulturskolan-i-siffror_2022.pdf

Kulturskolerådet (Swedish Council of Schools for Music and the Arts) (2020). *Den svenska musik- och kulturskolans bakgrund*. www.kulturskoleradet.se/om-oss/historik/

Kungliga Musikhögskolan (KMH) (Royal Academy of Music) (2023). *Utbildningens betydelse för svenska musikers konkurrenskraft* [The importance of education for the competitiveness of Swedish musicians]. www.kmh.se/download/18.43d6925d186fddc615a2204/1679306638894/Rapport%20Musiklyftet_20%20mars.pdf

Kuuse, A.-K. (2018). *'Liksom ett annat uppdrag': Iscensättning av social rättvisa i musikundervisningens retorik och praktik* ['Sort of another assignment': Staging social justice in the rhetoric and practice of music education]. PhD thesis, Umeå University. www.diva-portal.org/smash/get/diva2:1270249/FULLTEXT01.pdf

Laes, T., Treacy, D. S. & Westerlund, H. (2024). Beyond 'democracy'-making space for the educational and political in music education. In J. L. Aróstegui, C. Christophersen, J. Nichols & K. Matsunobu (eds.), *The Sage Handbook of School Music Education* (pp. 457–472). Sage.

Lärarförbundet (Swedish Teachers' Union) (2017). *En attraktiv och modern musik- och kulturskola för alla: 800 lärare inom musik- och kulturskolan om sin arbetssituation* [An attractive and modern music and culture school for all: 800 teachers in the music and culture school about their work situation]. mb.cision.com/Public/775/2225356/81b3b281c9cd386a.pdf

Lärarförbundet (2022). *Döden för det svenska musikundret? En rapport om lärare i kulturskolans villkor och arbetssituation* [The end of the Swedish musical wonder? A report on the conditions and working situation of teachers in cultural schools]. www.vilarare.se/praktisk-estetiska-amnen/kulturskolan/larmetkulturskollarare- star-inte-ut-langre/

Lave, J. & Wenger, E. (1991). *Situated learning: Legitimate peripheral participation.* Cambridge University Press. doi.org/10.1017/CBO9780511815355

Lave, J. & Wenger, E. (1999). Learning and pedagogy in communities of practice. In J. Leach & B. Moon (eds.), *Learners and pedagogy* (pp. 21–33). SAGE.

Lave, J. & Wenger, E. (2001). Legitimate peripheral participation in communities of practice. In J. Clarke, A. Hanson, R. Harrison & F. Reeve (eds.), *Supporting Lifelong Learning: Volume I: Perspectives on Learning* (pp. 121–136). Routledge. doi.org/10.4324/9780203996287

Leech-Wilkinson, D. (2016). Classical music as enforced Utopia. *Arts and Humanities in Higher Education, 15*(3–4), 325–336. doi.org/10.1177/1474022216647706

Lidman, N. & Johansson, A. (2005). *Instrumentalundervisning: Enskilt eller i grupp?* [Instrumental music teaching: Individual or in a group? BA diss., Göteborgs universitet. gupea.ub.gu.se/bitstream/handle/2077/260/ht05-6110-18.pdf?sequence=1&isAllowed=y

Lilliedahl, J. & Georgii-Hemming, E. (2009). Parental expectations of the Swedish municipal school of arts. *British Journal of Music Education, 26*(3), 257–271.

Lindberg Karlsson, G. (2018). *Räcker gruppundervisning? En jämförelse mellan professionella orkestermusikers tidiga studier och Kulturskoleutredningens undervisningsmål* [Is group teaching sufficient? A comparitive study between professional orchestral musicians' early studies and the Art and Music Schools Commission of Inquiry's teaching objectives]. MA diss., Royal Academy of Music. www.diva-portal.org/smash/get/diva2:1195494/FULLTEXT01.pdf

Lindgren, S. (2014). *Forskning om kulturskolan* [Research about cultural schools]. Sveriges musik- och kulturskoleråd (Swedish Council of Music and Cultural Schools). www.kulturskoleradet.se/wp-content/uploads/2020/11/forskningsoversikt_kulturskola_27_nov_0.pdf

Long, M., Creech, A., Gaunt, H. & Hallam, S. (2014). Conservatoire students' experiences and perceptions of instrument-specific master classes. *Music Education Research, 16*(2), 176–192. doi.org/10.1080/14613808.2013.859659

Lund University (2024, 30 May). *Lund University: ULF-avtal.* Lunds universitet. Institutionen för utbildningsvetenskap. www.uvet.lu.se/forskning/ulf-avtal/

Lyle, J. (2003). Stimulated recall: A report on its use in naturalistic research. *British Educational Research Journal, 29*(6), 861–878.

Marques, I. C. D. S., Theiss, L. M., Johnson, C. Y., McLin, E., Ruf, B. A., Vickers, S. M., Fouad, M. N., Scarinci, I. C. & Chu, D. I. (2021). Implementation of virtual focus groups for qualitative data collection in a global pandemic. *The American Journal of Surgery, 221*(5), 918–922.

Martin, L. D. (2021). Reconceptualizing classroom management in the ensemble: Considering culture, communication, and community. *Music Educators Journal, 107*(4), 21–27. doi.org/10.1177/00274321211015180

McPherson, G. E. (2005). From child to musician: Skill development during the beginning stages of learning an instrument. *Psychology of Music, 33*(1), 5–35.

Meade, P. & McMeniman, M. (1992). Stimulated recall: An effective methodology for examining successful teaching in science. *Australian Educational Researcher, 19*(3), 1–18.

Merriam-Webster (n.d.). *Democracy*. Retrieved 3 April 2024, from www.merriam-webster.com/dictionary/democracy

Mills, J. & Smith, J. (2003). Teachers' beliefs about effective instrumental teaching in schools and higher education. *British Journal of Music Education, 20*(1), 5–27. doi.org/10.1017/S0265051702005260

Nielsen, S. G., Jordhus-Lier, A. & Karlsen, S. (2023). Selecting repertoire for music teaching: Findings from Norwegian schools of music and arts. *Research Studies in Music Education, 45*(1), 94–111. doi.org/10.1177/1321103X221099436

Ordo, T. (2018). Teaching string instruments in group lessons: Development, considerations and the state of teacher training in Israel. *Min-Ad: Israel Studies in Musicology Online, 15*(2), 154–163.

Parker, R. (2013). Juvonen's sense of belonging model: A perspective for the music teacher. *GEMS (Gender, Education, Music, and Society), the on-line Journal of GRIME (Gender Research in Music Education), 6*(2).

Partti, H. & Karlsen, S. (2010). Reconceptualising musical learning: New media, identity and community in music education. *Music Education Research, 12*(4), 369–382. doi.org/10.1080/14613808.2010.519381

Peak, L. (1996). The Suzuki Method of music instruction. In G. K. LeTendre & T. P. Rohlen (eds.), *Teaching and Learning in Japan* (pp. 345–368). Cambridge University Press. doi.org/10.1017/CBO9781139174480.019

Pellegrino, K. (2014). Examining the intersections of music making and teaching for four string teachers. *Journal of Research in Music Education, 62*(2), 128–147.

Persson, T. (2001). *Den kommunala musikskolans framväxt och turbulenta 90-tal* [The emergence of the municipal music school and the turbulent nineties]. PhD thesis, Gothenburg University. gupea.ub.gu.se/handle/2077/15399?show=full

Rabiee, F. (2004). Focus-group interview and data analysis. *Proceedings of the Nutrition Society, 63*(4), 655–660.

Ratliff, M. (2021). *How Participation in School Music Ensembles Influences Student Sense of Belonging.* MA diss., School of Education, California State University San Marcos.

Redman, B. P. (2022). *The use of videoconferencing and low-latency technologies for instrumental music teaching.* PhD thesis, Royal Conservatory of Scotland, University of St Andrews. research-repository.st-andrews.ac.uk/handle/10023/26778

Roberts, B. (1991). Music teacher education as identity construction. *International Journal of Music Education, os-18*(1), 30–39. doi.org/10.1177/025576149101800104

Roske, M. (1987). The Professionalism of Private Music Teaching in the 19th Century: A Study with Social Statistics. *Bulletin of the Council for Research in Music Education, 91,* 143–148.

Rønningen, A. (2023). 'No kulturskole is an island': Insights from a collaborative development project in three Nordic countries. In M. Hahn, C. Björk & H. Westerlund (eds.), *Music Schools in Changing Societies: How Collaborative Professionalism Can Transform Music Education* (pp. 133–146). Routledge. doi.org/10.4324/9781003365808

Rostvall, A.-L. & West, T. (2003). Analysis of interaction and learning in instrumental teaching. *Music Education Research, 5*(3), 213–226.

Rowe, V. C. (2009). Using video-stimulated recall as a basis for interviews: Some experiences from the field. *Music Education Research, 11*(4), 425–437.

Schiavio, A., Biasutti, M., Van Der Schyff, D. & Parncutt, R. (2020). A matter of presence: A qualitative study on teaching individual and collective music classes. *Musicae Scientiae, 24*(3), 356–376. doi.org/10.1177/1029864918808833

Schneider, Z. (2021). Through thick and thin: Understanding democracy and its consequences in the united states. *Inquiries Journal, 13*(9). www.inquiriesjournal.com/a?id=1907

Schön, D. A. (1983). *The reflective practitioner: How professionals think in action.* Routledge.

Schreier, M. (2012). *Qualitative Content Analysis in Practice.* SAGE.

SFS 2018:1197 Lag om Förenta nationernas konvention om barnets rättigheter [Act for the Convention on the Rights of the Child] [SFS Svensk författningssamling, Swedish Code of Statutes].

Shim, H. S. & Roth, G. L. (2007). Sharing tacit knowledge among expert teaching professors and mentees: Considerations for career and technical education teacher educators. *Journal of STEM Teacher Education, 44*(4), 4.

Skolöverstyrelsen (1969). *Läroplan för grundskolan: Lgr 69* [Curriculum for the compulsory school: Lgr 69]. Liber. file:///Users/id5047kn/Downloads/gupea_2077_30902_1%20(2).pdf

Stachl, C. N. & Baranger, A. M. (2020). Sense of belonging within the graduate community of a research-focused STEM department: Quantitative assessment using a visual narrative and item response theory. *PLOS ONE, 15*(5), e0233431. doi.org/10.1371/journal.pone.0233431

SOU 2016:69 *En inkluderande kulturskola på egen grund* [SOU Statens offentliga utredningar, Swedish Government Official Reports] [An inclusive art and music school on its own terms]. Kulturdepartementet. www.regeringen.se/contentassets/7037695d8c354057b9ece6fca046173f/en-inkluderande-kulturskola-pa-egen-grund-sou-201669/

SOU 2016:69 *Remiss: En inkluderande kulturskola på egen grund* [Statutory consultee response: An inclusive art and music school on its own terms]. Ku2016/02380/KO. www.regeringen.se/remisser/2016/11/remiss-sou- 201669-en-inkluderande-kulturskola-pa-egen-grund/

Suzuki, D. S. & Suzuki, W. (1983). *Nurtured by Love: The Classic Approach to Talent Education*. Alfred Music.

Svedberg, L. (2021). *Gruppsykologi: Om grupper, organisationer och ledarskap.* Studentlitteratur AB.

SVT Nyheter (Swedish Public Service Television News) (2015, 10 Nov.). Svenska orkestrar rekryterar allt färre svenska [Swedish orchestras are recruiting fewer and fewer Swedish musicians]. 10 November. www.svt.se/kultur/svenska-orkestrar-rekryterar-allt-farre-svenska-musiker

Teegelbeckers, J. Y., Nieuwelink, H. & Oostdam, R. J. (2025). How to teach for democracy? Identifying the classroom practices used by expert teachers of democracy. *Teaching & Teacher Education, 157*, 104942. doi.org/10.1016/j.tate.2025.104942

Tivenius, O. (2008). *Musiklärartyper: En typologisk studie av musiklärare vid kommunal musikskola* [Music teacher types: A typological study of music teachers at municipal music schoosl]. PhD thesis, Örebro University. oru.diva-portal.org/smash/get/diva2:136304/FULLTEXT01.pdf

United Nations (1989). *The United Nations Convention on the Rights of the Child.* www.unicef.org/child-rights-convention/convention-text

Väkevä, L. & Westerlund, H. (2007). The 'Method' of Democracy in Music Education. *Action, Criticism & Theory for Music Education, 6*(4), 96–108.

Váradi, J. (2022). A Review of the Literature on the Relationship of Music Education to the Development of Socio-Emotional Learning. *Sage Open, 12*(1), 21582440211068501. doi.org/10.1177/21582440211068501

Vetenskapsrådet (Swedish Research Council) (2024). *Good Research Practice 2024.* www.vr.se/english/analysis/reports/our-reports/2025-07-03-good-research-practice-2024.html

Wenger, E. (1998). Communities of practice: Learning as a social system. *Systems Thinker, 9*(5), 2–3.

Wenger, E. (1999). *Communities of practice: Learning, meaning, and identity.* Cambridge university press.

Wenger, E. (2011). Communities of practice: A brief introduction. *University of Oregon,* 1–7. Scholar's Bank.

Westerlund, H. & Gaunt, H. (2021). *Expanding Professionalism in Music and Higher Music Education: A Changing Game*. Routledge. doi.org/10.4324/9781003108337

Westerlund, H., Väkevä, L. & Ilmola-Sheppard, L. (2019). How music schools justify themselves. Meeting the social challenges of the twenty-first century. In M. Hahn & H. Franz-Otto (eds.), *The Future of Music Schools: European Perspectives* (pp. 15–34). Musikschulmanagement Niederösterreich. pub.mdw.ac.at/pubmdw/publications/b000b7bb-d0bb-4ce6-8599-35c6532f61c0/

Widing, M. (2019). *Individuellt eller i grupp. En studie om pianolärares attityder till olika former för pianoundervisning i kulturskolan* [Individually or in a group. A study of piano teachers' attitudes towards different forms of piano teaching in the art and music schools]. MA diss., Göteborgs universitet. gupea.ub.gu.se/bitstream/handle/2077/62082/gupea_2077_62082_1.pdf?sequence=1&isAllowed=y

Woodford, P. (2005). *Democracy and music education: Liberalism, ethics, and the politics of practice.* Indiana University Press.

Yinger, R. J. (1986). Examining thought in action: A theoretical and methodological critique of research on interactive teaching. *Teaching & Teacher Education, 2*(3), 263–282. doi.org/10.1016/S0742-051X(86)80007-5

Appendices

Appendix 1: Decision from the ethical committee

Dnr 2020-06920

Uppsala avdelning övrig

BESLUT
2021-03-31

Sökande forskningshuvudman
Lunds universitet

Forskare som genomför projektet
Ida Knutsson

Projekttitel
Inkluderande instrumentundervisning i grupp. Avhandling inom musikpedagogik, Malmö Musikhögskola, Lunds universitet

---

Etikprövningsmyndigheten beslutar enligt nedan.

BESLUT

Etikprövningsmyndigheten godkänner den forskning som anges i ansökan, med följande villkor:

I all information till forskningspersoner ska:

1. Ida Knutsson anges som huvudansvarig forskare, med kontaktuppgifter.
2. Den rättsliga grunden för inhämtande av personuppgifter anges (t.ex. "Behandlingen av dina personuppgifter är nödvändigt för att utföra forskning som är av allmänt intresse (GDPR, Art 6, p. 1e).").

   Vidare ska ett informationsbrev till eleverna skapas samt att det ska ges plats för båda vårdnadshavarna att skriva under i samtyckesblanketten.

Det här beslutet kan överklagas hos Överklagandenämnden för etikprövning. Hur man överklagar framgår av bifogad anvisning.

På Etikprövningsmyndighetens vägnar

Johan Rosén
Ordförande

Dnr 2020-06920

Uppsala avdelning övrig

Beslutet har fattats av följande personer:

Ordförande
Johan Rosén, myndighetschef och hyresråd

Ledamöter med vetenskaplig kompetens

Anne Lillvist, förskola, skola, specialpedagogik, vetenskaplig sekreterare.
Föredragande

Lena Almqvist, psykologi, vetenskaplig sekreterare

Minna Gräns, juridik

Önver Cetrez, religion- och kulturpsykologi

Iordanis Kavathatzopoulos, människa-datainteraktion

Maria Harder, vårdvetenskap

Oscar Pripp, etnologi, antropologi, sociologi

Linda Beckman, folkhälsovetenskap

Anna Lindström, språk och sociala interaktioner

Per Sandin, tillämpad etik, bioetik, miljöetik, forskningsetik

Ledamöter som företräder allmänna intressen
Håkan Krantz
Rigmor Åkesson
Gert Ohlsson
Pia Milton
Barbro Larsson

Beslutet sänds till
Ansvarig forskare: Ida Knutsson
Forskningshuvudmannens företrädare: Sanimir Resic

Hur man överklagar Etikprövningsmyndighetens beslut

Vem får överklaga?
Det är forskningshuvudmannen som får överklaga Etikprövningsmyndighetens beslut om det har gått sökanden emot. Överklagandet ska vara skriftligt. Skrivelsen ska vara undertecknad av behörig företrädare för forskningshuvudmannen.

Om forskaren överklagar ska en fullmakt från forskningshuvudmannen bifogas.

När ska beslutet senast överklagas?
Överklagandet ska ha kommit in till Etikprövningsmyndigheten inom tre veckor från den dag då forskningshuvudmannen fick del av beslutet.

Vad ska överklagandet innehålla?
Överklagandet ska innehålla uppgifter om

1. klagandens namn, person- eller organisationsnummer, adress, telefonnummer och e-postadress
2. det beslut som överklagas (dag för beslut, projekttitel och diarienummer)
3. hur ni anser att myndighetens beslut ska ändras och skälen till att beslutet bör ändras.

Var ska överklagandet skickas?
Överklagandet ska ställas till Överklagandenämnden för etikprövning. Men det ska skickas eller lämnas till Etikprövningsmyndigheten.

Om överklagandet har kommit in i rätt tid överlämnar myndigheten överklagandet och handlingarna till Överklagandenämnden för etikprövning.

Appendix 2: Information for teachers in the focus group interview study

Inkluderande instrumentalundervisning i grupp –
avhandling inom musikpedagogik,
Malmö Musikhögskola, Lunds universitet.

LUNDS UNIVERSITET

Information till forskningspersonerna

Vi vill fråga dig om du vill delta i ett forskningsprojekt. I det här dokumentet får du information om projektet och om vad det innebär att delta.

Vad är det för projekt och varför vill ni att jag ska delta?

Bakgrunden till studien är att utforska hur instrumentalpedagoger på kulturskola arbetar med demokratiska värden och inkludering i gruppundervisning. För att undersöka detta vill jag intervjua dig i en fokusgruppsintervju tillsammans med några av dina kollegor. Fokus för studien är att beskriva vad som utgör framgångsrik gruppundervisning.

Forskningshuvudman för projektet är Lunds universitet. Med forskningshuvudman menas den organisation som är ansvarig för studien.

Hur går studien till?

Du och dina kollegor kommer att tillsammans med ansvarig forskare träffas för att diskutera gruppundervisning under 60-90 minuter. Samtalet kommer att spelas in med både ljud och bild.

Möjliga följder och risker med att delta i studien

Vissa personer kan uppleva obehag med att bli videofilmade. Ljud- och bildupptagningen kommer inte att visas offentligt. Materialet kommer att transkriberas ordagrant och alla uttalanden anonymiseras. Deltagande i studien kan när som helst avbrytas utan konsekvenser. Syftet med studien är att identifiera vad som fungerar bra och formulera framgångsrika strategier för det fortsatta forskningsprojektet.

Vad händer med mina uppgifter?

Projektet kommer att samla in och registrera information om dig. Det ljud- och bildinspelade materialet, transkriberingarna samt samtyckesformulären kommer att förvaras så att inte obehöriga kan ta del av dem och alla deltagare anonymiseras. Videomaterialet kommer inte att visas offentligt. Materialet kommer att sparas och förvaras säkert i tio år och därefter raderas.

Ansvarig för dina personuppgifter är Lunds universitet. Enligt EU:s dataskyddsförordning har du rätt att kostnadsfritt få ta del av de uppgifter

Postadress *Box 8203, 200 41 Malmö* Besöksadress *Ystadvägen 25* Telefon *+46 (0)708-422 661* E-post *ida.knutsson@mhm.lu.se*

om dig som hanteras i studien, och vid behov få eventuella fel rättade. Du kan också begära att uppgifter om dig raderas samt att behandlingen av dina personuppgifter begränsas. Om du vill ta del av uppgifterna ska du kontakta huvudansvarig forskare (se kontaktuppgifter nedan). Dataskyddsombud nås på dataskyddsombud@lu.se. Om du är missnöjd med hur dina personuppgifter behandlas har du rätt att ge in klagomål till Datainspektionen/Integritetsskyddsmyndigheten, som är tillsynsmyndighet (from 1 januari 2021 heter Datainspektionen istället Integritetsskyddsmyndigheten).

Hur får jag information om resultatet av studien?

Resultaten av studien kommer att publiceras i en vetenskaplig peer reviewed och open access tidskrift.

Försäkring och ersättning

Din vanliga försäkring som medarbetare på kulturskolan gäller även för deltagandet i denna studie. Ingen ersättning utgår.

Deltagandet är frivilligt

Ditt deltagande är frivilligt och du kan när som helst välja att avbryta deltagandet. Om du väljer att inte delta eller vill avbryta ditt deltagande behöver du inte uppge varför.

Om du vill avbryta ditt deltagande ska du kontakta den ansvariga för studien (se nedan).

Ansvarig för studien

Ansvarig för studien är

Ida Knutsson
Ystadvägen 25
0708-422 661
Ida.knutsson@mhm.lu.se

Appendix 3: Information for teachers in the stimulated recall study

Inkluderande instrumentalundervisning i grupp –
avhandling inom musikpedagogik,
Malmö Musikhögskola, Lunds universitet.

LUNDS UNIVERSITET

Information till forskningspersonerna

Vi vill fråga dig om du vill delta i ett forskningsprojekt. I det här dokumentet får du information om projektet och om vad det innebär att delta.

Vad är det för projekt och varför vill ni att jag ska delta?

Bakgrunden till studien är att utforska hur instrumentalpedagoger på kulturskola arbetar med demokratiska värden och inkludering i gruppundervisning. För att undersöka detta vill jag observera din musikundervisning. Fokus för studien är att beskriva vad som utgör framgångsrik gruppundervisning.

Forskningshuvudman för projektet är Lunds universitet. Med forskningshuvudman menas den organisation som är ansvarig för studien.

Hur går studien till?

Deltagandet i studien innebär att musikundervisningen bedrivs precis som vanligt, men lektionen kommer att videofilmas. Efter lektionen kommer du tillsammans med ansvarig forskare att gemensamt titta på videon och diskutera tankar och reflektioner. Denna efterföljande intervju kommer att ljudinspelas.

Möjliga följder och risker med att delta i studien

Vissa personer kan uppleva obehag med att bli videofilmade. Kameran kommer att vara riktad mot läraren och stå på ett fast stativ för att inte utgöra någon störning för undervisningen. Videoupptagningen kommer inte att visas offentligt, utan bara fungera som stimulans för den intervju som genomförs efter undervisningstillfället. Deltagande i studien kan när som helst avbrytas utan konsekvenser. Syftet med studien är inte att leta efter fel eller brister, utan tvärtom att identifiera vad som fungerar bra och formulera framgångsrika strategier.

Vad händer med mina uppgifter?

Projektet kommer att samla in och registrera information om dig. Det videoinspelade materialet, transkriberingarna samt samtyckesformulären kommer att förvaras så att inte obehöriga kan ta del av dem och alla deltagare anonymiseras. Videomaterialet kommer inte att visas offentligt. Endast du och ansvarig forskare kommer att titta på videoupptagningen.

Postadress *Box 8203, 200 41 Malmö* Besöksadress *Ystadvägen 25* Telefon *+46 (0)708-422 661* E-post *ida.knutsson@mhm.lu.se*

Materialet kommer att sparas och förvaras säkert i tio år och därefter raderas.

Ansvarig för dina personuppgifter är Lunds universitet. Enligt EU:s dataskyddsförordning har du rätt att kostnadsfritt få ta del av de uppgifter om dig som hanteras i studien, och vid behov få eventuella fel rättade. Du kan också begära att uppgifter om dig raderas samt att behandlingen av dina personuppgifter begränsas. Om du vill ta del av uppgifterna ska du kontakta huvudansvarig forskare (se kontaktuppgifter nedan). Dataskyddsombud nås på dataskyddsombud@lu.se. Om du är missnöjd med hur dina personuppgifter behandlas har du rätt att ge in klagomål till Datainspektionen/Integritetsskyddsmyndigheten, som är tillsynsmyndighet (from 1 januari 2021 heter Datainspektionen istället Integritetsskyddsmyndigheten).

Hur får jag information om resultatet av studien?

Resultaten av studien kommer att publiceras i en vetenskaplig peer reviewed och open access tidskrift.

Försäkring och ersättning

Din vanliga försäkring som medarbetare på kulturskolan gäller även för deltagandet i denna studie. Ingen ersättning utgår.

Deltagandet är frivilligt

Ditt deltagande är frivilligt och du kan när som helst välja att avbryta deltagandet. Om du väljer att inte delta eller vill avbryta ditt deltagande behöver du inte uppge varför.

Om du vill avbryta ditt deltagande ska du kontakta den ansvariga för studien (se nedan).

Ansvarig för studien

Ansvarig för studien är

Ida Knutsson
Ystadvägen 25
0708-422 661
Ida.knutsson@mhm.lu.se

Appendix 4: Information for parents in the stimulated recall study

Inkluderande instrumentalundervisning i grupp –
avhandling inom musikpedagogik,
Malmö Musikhögskola, Lunds universitet.

LUNDS UNIVERSITET

Information till forskningspersonerna

Vi vill fråga dig om du vill delta i ett forskningsprojekt. I det här dokumentet får du information om projektet och om vad det innebär att delta.

Vad är det för projekt och varför vill ni att jag ska delta?

Bakgrunden till studien är att utforska hur instrumentalpedagoger på kulturskola arbetar med demokratiska värden och inkludering i gruppundervisning. För att undersöka detta vill jag observera musikundervisning där ditt barn medverkar. Ditt barns musiklärare har valts ut då hon eller han bedriver framgångsrik gruppundervisning. Fokus för studien är alltså *lärarna och deras arbetssätt*, inte barnen.

Forskningshuvudman för projektet är Lunds universitet. Med forskningshuvudman menas den organisation som är ansvarig för studien.

Hur går studien till?

Deltagandet i studien innebär att barnet har sin musikundervisning precis som vanligt, men lektionen kommer att videofilmas. Efter lektionen kommer forskare och lärare gemensamt att titta på videon och diskutera lärarens agerande.

Möjliga följder och risker med att delta i studien

Vissa personer kan uppleva obehag med att bli videofilmade. Kameran kommer att vara riktad mot läraren och stå på ett fast stativ för att inte utgöra någon störning för undervisningen. Eleverna kommer inte att i efterhand titta på videoupptagningen. Fokus för videoupptagningen är lärarna och endast om barnen kommer inom kamerans synvinkel blir de filmade. De kan alltså välja att ställa sig utanför bild om så önskas. Videoupptagningen kommer inte att visas offentligt, utan bara fungera som stimulans för den intervju som läraren och ansvarig forskare genomför efter undervisningstillfället. Deltagande i studien kan när som helst avbrytas utan konsekvenser.

Vad händer med mina uppgifter?

Projektet kommer att samla in och registrera information om ditt barn. Det videoinspelade materialet, transkriberingarna samt samtyckesformulären

Postadress *Box 8203, 200 41 Malmö* Besöksadress *Ystadvägen 25* Telefon *+46 (0)708-422 661* E-post *ida.knutsson@mhm.lu.se*

kommer att förvaras så att inte obehöriga kan ta del av dem och alla deltagare anonymiseras. Ditt barns identitet kommer inte att efterfrågas eller redovisas och videomaterialet kommer inte att visas offentligt. Endast ditt barns lärare och ansvarig forskare kommer att titta på videoupptagningen. Materialet kommer att sparas och förvaras säkert i tio år och därefter raderas.

Ansvarig för dina personuppgifter är Lunds universitet. Enligt EU:s dataskyddsförordning har du rätt att kostnadsfritt få ta del av de uppgifter om dig som hanteras i studien, och vid behov få eventuella fel rättade. Du kan också begära att uppgifter om dig raderas samt att behandlingen av dina personuppgifter begränsas. Om du vill ta del av uppgifterna ska du kontakta huvudansvarig forskare (se kontaktuppgifter nedan). Dataskyddsombud nås på dataskyddsombud@lu.se. Om du är missnöjd med hur dina personuppgifter behandlas har du rätt att ge in klagomål till Datainspektionen/Integritetsskyddsmyndigheten, som är tillsynsmyndighet (from 1 januari 2021 heter Datainspektionen istället Integritetsskyddsmyndigheten).

Hur får jag information om resultatet av studien?

Resultaten av studien kommer att publiceras i en vetenskaplig peer reviewed och open access tidskrift.

Försäkring och ersättning

Barnets vanliga försäkring för deltagande i kulturskolans verksamhet gäller även för deltagandet i denna studie.

Deltagandet är frivilligt

Ditt deltagande är frivilligt och du kan när som helst välja att avbryta deltagandet. Om du väljer att inte delta eller vill avbryta ditt deltagande behöver du inte uppge varför.

Om du vill avbryta ditt deltagande ska du kontakta den ansvariga för studien (se nedan).

Ansvarig för studien

Ansvarig för studien är

Ida Knutsson
Ystadvägen 25
0708-422 661
Ida.knutsson@mhm.lu.se

Appendix 5: Consent form for teachers

Inkluderande instrumentalundervisning i grupp –

avhandling inom musikpedagogik,

Malmö Musikhögskola, Lunds universitet.

Samtycke till att delta i studien

Jag har fått muntlig och skriftlig informationen om studien och har haft möjlighet att ställa frågor. Jag får behålla den skriftliga informationen.

☐ Jag samtycker till att delta i studien Inkluderande instrumentalundervisning i grupp – avhandling inom musikpedagogik.

☐ Jag samtycker till att uppgifter om mig behandlas på det sätt som beskrivs i forskningspersonsinformationen.

Plats och datum	Underskrift

Appendix 6: Consent form for parents

Inkluderande instrumentalundervisning i grupp –

avhandling inom musikpedagogik,

Malmö Musikhögskola, Lunds universitet.

Samtycke till att delta i studien

Jag har fått muntlig och skriftlig informationen om studien och har haft möjlighet att ställa frågor. Jag får behålla den skriftliga informationen.

☐ Jag samtycker till att delta i studien Inkluderande instrumentalundervisning i grupp – avhandling inom musikpedagogik.

☐ Jag samtycker till att uppgifter om mig behandlas på det sätt som beskrivs i forskningspersonsinformationen.

Plats och datum	Underskrift målsman 1

Plats och datum	Underskrift målsman 2

1

Printed by Media-Tryck, Lund 2025 NORDIC SWAN ECOLABEL 3041 0903

Malmö Academy of Music
Lund University

Studies in Music and Music Education
ISBN 978-91-88409-49-2
ISSN 1404-6539