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Implemented Curriculum in the Level of Concretization of the Implementation of Music Education by the Teacher

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Annotation. A qualitative study conducted in Slovakia identified factors influencing the implementation of standards in music education at the primary level. Through in-depth interviews and observation, differences in teachers' approaches were identified based on their understanding of educational standards. The findings highlight the need for professional support, planning, and the professional development of educators.

Keywords: *primary music education, music education, primary music teacher, qualitative research.*

Introduction

Music education in primary school is based on experiential learning combined with student activity. Pupils engage with music as active participants. Playful, experiential, and creative musical activities foster students' interest in music while also developing their musical abilities. The teacher supports students in the creative process, helping them experience music actively and meaningfully. According to Sedlák, it is important to understand this active nature of music education with all its principles (Sedlák, 1988).

Through various musical activities, music education creates space not only for inter-disciplinary connections – integrating content from different subjects and using modern

technologies but also for personal development. Music helps students build a relationship with art, learn to collaborate, express themselves, and develop creativity. In the context of innovative and progressive education, it is essential to clearly define learning objectives, select appropriate teaching strategies, and use multimedia tools and digital technologies with a focus on activating methods that support experiential learning (Petlák, 2020).

Music education in Slovak primary schools has undergone significant changes in recent years, driven by curriculum reforms, the digitalization of teaching, and an increasing emphasis on a competency-based approach.

Development of the Music Education Curriculum in Slovakia

Music education in Slovakia is part of the educational area *Art and Culture* and is taught as a compulsory subject from grades 1 to 8 in primary schools, with a weekly allocation of one lesson hour. Between 2015 and 2023, it experienced substantial content and methodological changes reflecting the evolving educational needs of the 21st century.

On March 31, 2023, the Ministry of Education of the Slovak Republic approved a new State Educational Program for Primary Education (hereinafter referred to as SEP 2023), under reference number 2023/831:7-A2140. This document is part of the curriculum reform within the Recovery and Resilience Plan of the Slovak Republic, aiming to modernize educational content and approaches in line with current societal and technological challenges. The implementation of the new SEP is gradual, and starting from the 2026/2027 school year, the new curriculum will be mandatory for all primary schools beginning with grade 1.

Both SEP 2015 and SEP 2023 are based on the principle of active pupil engagement with music, but they differ in their emphasis on goals, pedagogical approaches, and integration with literacy development.

SEP 2015 builds on pre-primary music education and emphasizes playfulness, spontaneity, and holistic perception of music. The difference between the State Educational Program (SEP) from 2015 and its updated version from 2023 lies mainly in the interpretation of basic musical activities and their connection to other educational areas.

In SEP 2015, musical activities serve to acquire music-theoretical knowledge, with theory subordinated to practice and rooted in active music-making. Emphasis is placed on experiential learning that supports spontaneity, playfulness, and holistic perception of music. In contrast, SEP 2023 respects broader educational goals. Musical activities are linked to the development of analytical-synthetic thinking, fine motor skills, digital competencies, and collaboration. Voice work is also used as a tool for language and reading skills. Music education thus becomes part of a broader framework of literacy-oriented education.

From a didactic perspective, SEP 2015 is based mainly on traditional teaching approaches – perceptive, reproductive, and productive. It focuses on developing students'

musical abilities through traditional activities and games. On the other hand, SEP 2023 emphasizes creativity, collaboration, and the use of digital tools in music education. The student becomes an active creator, discovering music through improvisation, composition, and presentation of their own work. This approach supports the development of artistic thinking, individuality, and the ability to reflect on one's creative work. Music education in SEP 2023 also gains broader significance – it becomes a tool for developing literacy and competencies essential for life in a digital society. Music education thus becomes not only an artistic subject but also an interdisciplinary and competency-based one (SEP, 2023).

Music education standards define key learning objectives formulated in the educational standard for this subject. This standard is part of the SEP and defines what pupils should know, how they should act, and under what conditions they should be able to sing, play, or express themselves through music (Fridman, 2020).

Studies addressing the nature and implementation of instructional goals at various taxonomic levels suggest the need for quality, sound, and precise goal formulation in music education (Fridman, 2017; 2020). Inspiration for good practice comes from foreign music concepts, and standards of music education, e.g. in the USA, France, Finland, which have been mapped by Fridman (2020).

Music Education in the European Context

According to Eurydice (2022), music education is part of the compulsory curriculum in most European countries at the primary education level (Eurydice, 2022). Its specific form varies depending on national traditions, education systems, and curricula. In countries like Austria, the Czech Republic, and Slovakia, music education is taught as a separate subject. In contrast, in the Netherlands, Finland, or Poland, it is integrated into a broader subject encompassing art and culture. In Finland, music education is connected with other educational areas, emphasizing creativity and student activity. Music serves as a means for overall personal development, not as an isolated goal (Heimonen, 2014). The Dutch project *Méér Muziek in die Klas* highlights that cooperation between schools, musicians, non-profit organizations, and cultural centers can lead to high-quality teaching (De Vries & Van Tuinen, 2019). Differences in approaches to music education affect not only the quality of teaching but also teacher preparedness and the range of musical activities offered by schools. In countries where music is part of a broader arts subject, its significance may be diminished – often overshadowed by visual arts or drama. Conversely, a separate music education subject creates better conditions for systematic development of musical skills. However, even in such cases, education may be limited to practical activities like singing or playing instruments, without sufficient space for creativity, self-expression, or critical thinking (Eurydice, 2022). Recent curricular changes emphasize the development of student competencies. Music education is gradually shifting from performance-focused activities to approaches

that support creativity, music perception, and interpretation. The goal is for students not only to actively create music but also to think about it, express themselves through it, and develop their own artistic expression.

Implementation of Standards and Professional Development of Teachers

One of the factors influencing a pupil's positive attitude towards music education as an art, mediated primarily by music, is the personality of the teacher, who should deliberately develop the pupil's musical competence. As the demands for teaching effectiveness increase, so do the demands on the teacher, who has to maintain and develop his or her professional competencies. Within the Erasmus+ project Arts and Education (2016–2019), bringing together different educational institutions from Belgium, Spain, and France, the international European conference "Music, Brain Plasticity and Learning" took place. Leading researchers, music educators, speech therapists, and physicians highlighted the importance of the potential value of music. They agreed that the educational, social, and political importance of music education in primary education cannot be questioned. They expressed the belief that "the higher the quality of music education teachers, the higher the quality of education". In doing so, they pointed to the need to improve the quality of undergraduate training. To focus on pedagogical skills, music didactics in secondary schools, colleges and music conservatoires, as well as the preparation of music education teachers in music practice, theory and interpretation (Council of the European Union, 2018).

Eurydice (2022) states that music education standards in European countries are most often expressed through learning outcomes. These focus on areas such as active listening, vocal and instrumental performance, creative activity, and students' ability to reflect on musical experiences. This approach allows teachers to focus on specific student competencies and develop them through various musical activities. Nevertheless, research highlights several obstacles to implementing these standards in practice. Common issues include insufficient teacher preparation, limited time for music education, and a lack of methodological guidance to support lesson planning and delivery (Ministry of Education, Science, Research and Youth of the Slovak Republic, 2024; Del Barrio & Arús, 2024; Lusth & Miladinovic, 2025). Standards should not be seen merely as a framework defining lesson content but also as a tool to support teacher professional growth and contribute to high-quality music education (Bresler, 2007; Rideout & Feldman, 2004; Derevjaníková & Martinka, 2024). Effective implementation of standards requires quality preparation of future teachers (Bořek, 2023; Del Barrio et al., 2024). A key part of successful implementation is continuous professional development and the teacher's ability to create stimulating, creative, and inclusive environments. Such environments support student engagement and consider their individual needs, interests, and abilities. Today, the importance of developing digital competencies in music education is increasingly emphasized. Standard implementation should reflect

the possibilities of using modern technologies, such as digital musical instruments, music software, and interactive educational platforms. These tools can significantly enrich music education and make it more accessible to a wider range of students (Savage, 2021). Research points to the need for expanding teachers' professional competencies in digital technologies and systematically improving the training of future educators in this area. In this context, creativity is especially important – not only on the part of the teacher but also the student. Developing creativity should be supported through diverse musical activities that connect music with other educational areas and are based on polyesthetic principles (Charalambidis, 2004; Steven & Stefanakis, 2014; Grobár et al., 2018).

Proponents of information and communication technologies (ICT) emphasize their motivational potential, as the digital environment is familiar and naturally engaging for pupils. The connection of ICT with computers, smartphones, tablets, and specialized applications expands teaching possibilities, encourages active pupil participation, and opens new forms of creative expression. Research findings reveal varied teacher perspectives on using digital technologies in music education. Some prefer traditional teaching models focused on practical musical activities, but warn of the risk of these being gradually weakened by increasing technology use. Excessive reliance on digital tools may lead to a loss of authentic musical experience and activities that are key to music education (Prchal & Grobár, 2016; Dzurilla, 2016; Garvis et al., 2017; Šašala, 2021).

A suitable approach is the integration of digital technologies and creativity with an emphasis on practical, experiential musical activities. Applying such activities in the teaching process not only helps students acquire musical competencies but also develops a wide range of other skills. They allow pupils to engage with music creatively and perceive it in relation to other art forms. Through a comprehensive, purposeful, and well-planned educational process, music education has the potential to cultivate pupils in alignment with societal goals and contribute to the formation of their moral character and harmoniously developed personality.

Through this qualitative research, we sought to understand the subjects of the research. We were interested in the story and its construction that is associated with the teaching of music education at the primary level in primary school. We focused on exploring and identifying the way the national curriculum is implemented in the school curriculum at the level of "implemented and implemented curriculum" in terms of the concretization of the implementation of the subject curriculum by the teacher.

Research Problem

Music education at the primary level represents an important tool for shaping pupils' personalities. Extensive and ongoing research in the field of music confirms the importance of music education. Findings show that music education plays a key role in developing emotions, social relationships, creativity, and cognitive abilities. It

significantly contributes to shaping students' identities, supports their aesthetic perception, self-expression, and collaboration. The teacher plays a crucial role in music education as the bearer of the curriculum. Their professional and methodological preparedness affects the quality of the teaching process (Boroš, 2018; Fridmann, 2020). However, research also points to challenges in implementing curricula focused on student goals and outcomes. Teachers report ambiguities, formality, and insufficient support in implementing standards into teaching (Garvis et al., 2017; Steven & Stefanakis, 2014; Yu & Leung, 2019). In practice, they tend to emphasize musical activities through performance at the expense of developing competencies (Pascoe et al., 2005; Fridmann, 2020). Several researchers highlight these shortcomings, stressing the lack of systematic teacher education in the area of standard implementation (Yang & Zhang, 2023; Atkinson, 2025). A key question for us remains: How are musical activities carried out in alignment with curriculum goals, and what impact does this approach have on the development of students' musical competencies?

This research focuses on the area of the implemented and enacted curriculum, examining how teachers transform state educational programs into music education practice.

The Aims of the Research

The primary aim of the research was to identify and interpret the perspectives and considerations of the participants that influence how they implement the music education curriculum. Specifically, the study explored the factors affecting the development of pupils' musical competencies during Year 4 music lessons in primary school.

The research problem determined the formulation of the following research questions:

1. How do the requirements arising from the national curriculum influence teachers' actions?
2. How do teachers implement the school curriculum?

Research Methodology

Participants

Considering the principles of qualitative methodology, we applied purposive sampling in selecting the research population. The research population consisted of primary school teachers in the Bratislava region. It consisted of music education teachers according to the following criteria:

- the teacher meets the qualification requirements for teaching at the first level of primary school.

- the teacher does not meet the qualification prerequisites for the performance of his/her teaching activity.

The sample of a typical case is intended to show who is identified with the reality, who knows its various benefits and risks (Severini & Kostrub, 2018).

We selected primary school teachers by school criteria:
1. The willingness of schools to participate in the research.
2. Primary schools with Slovak as the language of instruction.
3. 3a; Primary school (with an increased hourly allocation of the subject of music education.
   3b; Primary school (with one hour of music education)
4. School location: Primary school at the level of the capital city, primary school at the level of the municipality, with fully organized and non-fully organized classroom teaching.

Participants were willing to voluntarily cooperate in the research, provided us with an interview on the issue, and agreed to participate in participant observation of music education teaching.

Instruments and Procedures

In our research, we applied exclusively qualitative methodology, as we are aware that we are investigating phenomena and problems in an authentic setting to obtain a comprehensive picture of these phenomena based on in-depth data and the specific relationship between the researcher and the research participant (Švaříček & Šeďová, 2014). We looked at the studied issue from the perspective of the research subjects, where we obtained not only a wide range of opinions, attitudes but also facts about real music education teaching. In the first stage of the research, in the intentions of qualitative methodology, the research method was an in-depth interview. Data collection was carried out through interviews with music education teachers. We carried out direct individual interviews by meeting the respondents in person. We approached deliberately selected music education teachers by telephone and informed them about the purpose of the interview. The contacted teachers, informed about the anonymity and the duration of the interview recording (about 30–50 min.), were willing to participate in the research. The interview took place in the classroom of the primary school where the teachers work. We set out areas of open-ended questions that were asked broadly, clearly and comprehensibly. Patton's types of questions (1990, as cited in Kostrub, 2016) helped us to plan the content of the interview, questions and follow-up questions to deepen the response in a particular direction (Table 1).

Table 1

Questions Supporting the Supplementary Questions for Music Teachers

Headings of the questions

 - about opinions/feelings/experiences (1, 4);

 - on knowledge/perceptions/demographic and contextual (2,3);

1. What is your opinion about music education in your school?

2. What is your undergraduate training like?

3. What difficulties do you have in teaching music education?

4.How do you perceive the possibility of developing students' competences in collaboration with other subjects?

Supplementary questions

1a. What is your relationship to the subject of music education?

1b. What is your experience of teaching music education? How do you perceive and evaluate your profession as a teacher? What do you consider important in teaching?

1c. What is your opinion about the possibility of being a curriculum developer? What is your opinion about the educational standards of music education? What has been your experience in developing a school curriculum?

1d.What is your experience of working with colleagues?

2a. In what ways does your employer provide you with continuing education opportunities?

2b. What are your career goals?

3a. How is music education taught? Can you describe it?

3b. How does the activity-based nature of your music education teaching take place? How do you use music activities in the process of education?

3c. What do you accomplish in terms of your stated goals in music education?

3d. How do you evaluate music education? What is your opinion about assessment in your school? How do you motivate children in music education?

4 a. What do you think is important that leads to any successful development of a pupil's musicality?

Is there anything else you would like to add to the issue?

In the subsequent phase of the research, data were collected through participant observation of music education lessons. This involved open and direct observation of authentic classroom situations, allowing us to examine the educational process in real time. The observed phenomena were documented using video recordings and field notes, which included reflective annotations capturing our experiences, insights, and interpretations during and after the observations. We conducted a total of 15 observations, organized as three observations per lesson across five lessons (5×3 design), all within a Year 4 music education class. This grade level was selected due to pupils' sufficient adaptation to the school environment, the assumption of foundational musical

competencies already acquired, and the reduced likelihood of our presence disrupting the learning process. All video recordings were subsequently transcribed into textual form to facilitate detailed analysis.

Data Analysis

We used the grounded theory technique to analyze the data collected from in-depth interviews and direct observation. Coding in grounded theory was done by open coding and axial coding, where we made connections between categories and subcategories. Applying the constant comparative method, we tracked size and saturation; thus, we did not qualify but generated a theory. The sequence of steps according to the grounded theory was as follows. We transcribed the first interview in its entirety into textual form and then analyzed it. We then accessed the remaining data from the other interviews. We focused on sentences, and paragraphs that were essential to our developing theory. While coding, we asked research questions to open up the data. The questions were used to help us with open-coding analysis (as initial analysis), and we parsed, explored, compared, conceptualised and categorised the data. The main ideas of the subjects expressed in a specific sentence (concepts), in terms of key information, were coded and placed in the categories we created, where we also used In Vivo codes.

We recorded the interview on two mobile devices. We then converted the collected interview data into written form in the form of a verbatim transcription. Content analysis was used to process, sort, and organize the collected data. We based our data analysis and coding on grounded theory.

The video recordings of music education lessons were transcribed into text using a verbatim transcription method, capturing the full lesson. This transcript served as the primary research material, through which we, as researchers, identified the presence of observed phenomena and factors related to curriculum implementation and teachers' pedagogical approaches.

In our research, we used open coding to analyze the data and identified meaning units within the text. The main ideas expressed by the subjects in specific sentences – representing key information – were coded and categorized accordingly. We also used In Vivo codes. Our aim was to understand the educational reality of music education.

The observation took place during the music-educational process in the fourth grade of primary school. We focused on identifying factors that contribute to the development of students' musical abilities.

The data obtained from written transcripts of video recordings were analyzed using the open coding method, which allowed us to identify individual categories and assign codes to the main ideas. The observation criteria were not predetermined; instead, we followed an open and flexible observation framework, typical of qualitative research. This approach enabled us to capture the complexity and dynamics of the educational

process, as well as to interpret the meanings that teachers and pupils attribute to musical activities.

Analysis of data from in-depth interviews

Table 2

An Overview of Pedagogical Practice Within the Context of the Undergraduate Preparation for Participating Music Education Teachers

Partici- pants	Educational qualifications	Professional musical competencies	Qualified teacher- music education at the 1st level of primary school	Years of experience at the primary school
No.1 AL	Graduate of the 2nd degree in higher education teaching for Primary Education – Extended Music	Elementary Art School (EAS)	YES	16
No.2 BO	Graduate of the 2nd degree of higher education Teaching of Musical Arts in Combination	EAS (violin, piano), Faculty of Education (choir, folklore ensemble)	NO	3
No.3 CJ	Graduate of the 1st cycle of higher education	Graduation from the conservatory (instrumentalist), vocal Slovak ensemble "Lúčnica", playing in the orchestra	NO	3
No.4 DE	Graduate of the 2nd degree of higher education, with additional pedagogical studies, – concert artist in the field of singing	EAS (piano, conducting), Secondary Pedagogical School, Graduation at the Conservatory of the Academy of Performing Arts	NO	3
No. 5 EE	Two-year post-secondary studies in the field of study Teaching for Kindergartens and Nursery Education	None	NO	24

Note. Table 2 indicates the professional identity of the teachers teaching music education at the primary 1st level. The individual data related to pre-service training allowed us to obtain a more holistic picture of teachers' professionalism, autonomy, and competencies in designing a music education curriculum and implementing it in music education teaching.

Among the participating teachers (Table 2), only one (AL) holds full qualifications to teach music education at the primary level. This teacher has 16 years of teaching experience and advanced education in music. While the other teachers possess various forms of musical training (e.g., music school, conservatory, artistic practice), their formal qualifications for teaching music education at the primary level are insufficient.

In terms of professional diversity, the teachers demonstrate varied career paths – from graduates of faculties of education with a music specialization (BO, DE), to instrumentalists with conservatory backgrounds (CJ), and even a teacher with minimal musical education (EE). This diversity suggests that music education at the primary level is often delivered by teachers without specialized training, which may affect the quality of instruction and the development of pupils' musical competencies.

Table 3

Interpretive Categories, Concepts and Codes in the Protocols: "How do Music Teachers Evaluate Their Competencies and Their Further Development?"

Interpretive Categories	Subcategories	Concepts	Codes
MUSICAL COMPETENCES	Personality Traits	A positive attitude toward the teaching profession, internal motivation, and emotional connection to music.	PT
	Professional Traits	Gradual preparation of the teacher for the profession.	PrT
	Digital Traits	Digital skills, including the ability to search for and practically use digital media such as YouTube, video clips, karaoke, and visualization of graphic scores: *"I put it on YouTube, we shared videos and did voice warm-ups;*(No. 2), *"I make graphic scores", we watch video clips, karaoke"* (No. 4).	DT
	Special Traits	Musical and pedagogical skills, practical mastery of a musical instrument, personal artistic experience from the musical environment. *"I have enough concerts behind me, mainly in the field of choral singing; I have stage experience"* (No.3).	ST
Specificity and Freedom		Respect for individual student needs, flexibility and autonomy in teaching, the teacher as a curriculum creator.	S&F
Professional Growth		Continuous education; cooperation with subjects; conferences; seminars.	PG

Note. Based on the analysis of data from direct observation, we identified several interpretative categories that declare how teachers perceive their musical competencies and their professional growth (Table 3). These categories were divided into six areas: personal, professional, digital and special competencies, specificity and freedom in teaching, and professional growth.

An interesting finding is that the teacher with the longest teaching experience (EE) has no formal music education or qualification to teach music. In contrast, teachers with rich musical backgrounds (CJ, DE) have only three years of teaching experience and lack pedagogical qualifications for primary education. This highlights a discrepancy between musical expertise and pedagogical qualification.

Music education teachers often emphasized their internal motivation and positive attitude toward the teaching profession in their statements. Their personal connection to music was reflected in their openness to innovative teaching approaches and willingness to experiment. In relation to professional competencies, they reflected on the quality and scope of their pre-service training. Several pointed out gaps in their musical education, which subsequently motivated them to pursue self-education and explore ways to effectively develop students' musical competencies.

Digital skills are now becoming an intergral part of music eudcation. Teachers reported using multimedia tools such as YouTube, karaoke, graphic scores, and videos to support vocal warm-ups. Their ability to search for and apply appropriate digital tools contributed to the attractiveness of lessons and increased student engagement.

Teachers with backgrounds in concert performance, choir participation, or stage experience actively incorporated these elements into their teaching. Such experiences enabled them to convey musical content more authentically and to motivate pupils through personal examples. In their interpretations, teachers pointed to practical experience, skills, and pedagogical preparedness. Several appreciated the opportunity to independently modify the content of their lessons, which allowed them to respond flexibly to the specific characteristics and needs of their class. Freedom in lesson planning and the choice of methods and strategies created space for creativity, experiential learning, and adapting the curriculum to classroom conditions. In terms of professional development, music teachers expressed an interest in further education and expanding their knowledge and skills. They regularly participate in professional events, seminars, workshops, and conferences, and many have established cooperation with professional organizations in the field of music. They considered such forms of education to be important and necessary for the continuous development of their pedagogical and musical competencies. The research data indicate that teachers are aware of the complexity of their professional growth and actively reflect on the need for professional development. The professional self-perception of the subjects of our research was the result of a combination of their personal aptitudes, undergraduate education, several years of practice, and openness to further education within the framework of lifelong learning. The ability to adapt to new technologies and the freedom to design instructional content also play a significant role.

Table 4

Interpretive Categories, Concepts, and Codes in the Protocols: "What Problems do Teachers Encounter in the Context of Music Education?"

Interpretive Categories	Concepts	Codes
Absence	Teacher and parent competencies; music material resources.	A
Insufficient Qualification	Workloads, compensation; inadequate educational offerings, the need for education reform.	IQ
Discipline	Student behaviour; motivation as activating and stimulating behaviour and action.	D

Note. Three main interpretative categories have been identified that reflect the most common obstacles faced by teachers in the implementation of music education at the primary school level (Table 4).

Absence (A) – This category includes a lack of competencies among both teachers and parents, as well as missing musical and material resources. Teachers frequently pointed to limited access to musical instruments, technology, or appropriate spaces, which negatively affects the quality of instruction. The absence of parental support was reflected in pupils' low motivation and a general lack of appreciation for the value of music education. Insufficient Qualification (IQ) – The data revealed that music education is often delivered by teachers without formal qualifications in the subject. This is largely due to staffing constraints, the need to compensate for the lack of specialists, and the limited availability of further training opportunities. Teachers themselves acknowledged the need for reform in the system of teacher preparation and support in the field of music education.

Discipline issues were frequently linked to low pupil motivation, manifesting in passivity, disruptive behavior, and a lack of interest in musical activities. Teachers expressed the need for engaging and experiential teaching methods that would foster a more positive attitude toward music among pupils.

Integrative Approach (IA) – Teachers emphasized the importance of connecting various musical activities (singing, playing instruments, movement, listening) within a single lesson. In addition, efforts to establish interdisciplinary connections (e.g., visual arts activities, set design, working with text) and the use of digital technologies were evident. The statement by the research subjects, "*we try to include all activities in every lesson*" (No. 1, No. 2), points to the teachers' efforts to integrate various activating methods and comprehensive lesson planning into education.

Table 5

Interpretive Categories, Concepts, and Codes in the Protocols: "What do Music Education Teachers Consider Important to Create and Shape Students' Competencies?"

Interpretive Categories	Concepts	Codes
Integrative Approach	In music activities "we try to do all activities in every lesson"; in educational areas (we specify, we make our scenery, we made our clothes; in digital technologies.	IA
Classroom Climate	Motivation, teacher-student interaction, sufficient time, number of students, music material resources.	CC
Music-making	Extracurricular activities, informal education, interest groups, music activities in school, motivational programs.	MM
Collaboration	With principals, teachers, parents, institutions.	CID
Identity and Diversity	Considering musical diversity "*we start from the individual preferences of the group, if they like to improvise, or maybe they like to create, then we focus on those activities with that group, they may have a better relationship with the subject than if we just forced them to sing*"; motivation, communication, creativity, self-confidence, discipline, and responsibility.	

Note. The above-mentioned interpretative categories (Table 5) reflect the pedagogical beliefs and practical strategies of teachers that they consider key to the development of students' musical competencies.

Classroom Climate (CC) – Teachers identified a positive classroom atmosphere, teacher–student interaction, sufficient time for activities, an appropriate number of pupils, and the availability of musical resources as key factors that significantly influence the effectiveness of instruction and create space for the development of musical competencies.

The aim of music education is to develop and acquire musical skills through practical musical activities. According to the research subjects, it is necessary to link formal education with informal musical activities. They considered attending interest groups, art schools, and public performances to be important factors in developing students' musical potential and motivating them to actively express themselves through music.

These activities enhance pupils' motivation and allow them to develop musical competencies in various contexts.

According to participants' statements, collaboration with school leadership, colleagues, parents, and external institutions (e.g., music schools, cultural centers) plays a significant role. Such cooperation expands teaching opportunities and supports the community dimension of music education.

Pupil Identity and Diversity (ID) – Teachers reflected on the need to consider pupils' individual preferences and musical diversity. They created space for improvisation, creativity, communication, and self-expression, thereby fostering pupils' self-confidence and sense of responsibility. This is illustrated by one teacher's comment: "If they enjoy improvising, we focus on those activities. Teachers adapted their instruction to the needs of the group".

Based on the qualitative analysis of interview data with music education teachers, it can be concluded that, from their perspective, classroom climate is perceived as one of the key factors significantly influencing pupil engagement and participation in musical activities.

Analysis of Direct Observation Data

Table 6

Interpretive Categories, Concepts and Codes in the Protocols: "What Influences the Development of Students' Musical Competence"?

Interpretive Categories	Concepts	Codes
Motivation	Atmosphere, discipline, experiential learning.	M
Environment Organization	Seating in desks, circle on the floor, semicircle on chairs.	EO
Assessment	Instructions for correcting proper execution, verbal praise, self-reflection, creativity.	A
Student Differentiation	Alternating collective musical activities with groups, respecting student needs.	SD
Integration	Musical activities, music material, students, teacher activity, student activity, interdisciplinary.	I

Note. Based on the analysis of data from direct observation, four main interpretative categories that affect the development of students' musical competencies were identified (Table 6).

Motivation (M) – Pupil motivation was primarily influenced by the classroom climate, the level of discipline, and the experiential nature of musical activities. Observation data showed that a positive and supportive atmosphere, in which pupils felt safe and accepted, led to greater engagement and willingness to participate in musical tasks. Experiential learning, which connected music with emotions and personal experience, had a strong motivational effect.

Organization of the Environment (EO) – The physical arrangement of the classroom played a significant role. The arrangement of the classroom during music lessons (seating in desks, in a semicircle, or in a circle on the floor) significantly influenced the interaction between the teacher and the students. Sitting in a circle facilitated visual con-

tact and created conditions for equal interaction between students and teachers. Such a teaching environment greatly encourages flexible participation in musical activities.

Assessment (A) – Effective assessment included specific guidance for improvement, verbal praise, and support for self-reflection and creativity. Observed situations showed that pupils responded positively to constructive feedback focused on the learning process rather than just outcomes. Opportunities for self-reflection and expressing opinions about their own performance supported the development of musical thinking.

Differentiation (D) – The development of musical competencies was supported by alternating whole-class and group activities, as well as by respecting individual pupil needs. Teachers who flexibly adapted activities to different ability levels created an inclusive environment where each pupil could progress at their own pace.

Integration (I) – Musical competencies were also developed through integrated activities that connected musical content, teacher and pupil actions, and cross-curricular links. This comprehensive integration promoted deeper understanding of music and its connections to other areas of learning.

Table 7

Interpretive Categories, Concepts and Codes in the Protocols: "What Areas of Competence are Being Developed in Students"?

Interpretive Categories	Concepts	Codes
Production	Singing, playing elementary instruments /Vocal activities, instrumental activities.	P
Reception	Listening to music, oneself, teacher's model singing, recordings / Perceptual activities.	R
Interpretation	Integration of music-movement, music-visual, interdisciplinary.	I

Note. Based on the analysis, we created three main categories of musical activities (Table 7).

Production (P) included singing, vocal warm-ups, intonation exercises, and playing elementary musical instruments. Teachers employed various methodological approaches (e.g., Orff method, Kodály method, phonogestics). Singing was present in every lesson and served as a fundamental means for developing musical competencies.

Reception (R) – We observed listening to music (both live and recorded), listening to oneself and classmates, as well as visual processing of music through graphic scores and videos. These activities supported the perception of music as a multisensory experience.

Interpretation (I) involved music-movement and dramatic activities, visualization of musical content, and cross-curricular connections. These activities contributed to a deeper understanding of music and the development of pupils' creativity.

We found that teachers conducted their lessons thoughtfully and purposefully, using a variety of activity formats to achieve musical competencies. Material and technical

conditions, time allocation for the subject, and teacher motivation were also significant factors. In some cases, we observed limited use of instrumental activities due to insufficient equipment or methodological uncertainty.

In the concept map Figute 1 description of our categories and the relationships between them is shown. Using the map, we created the skeleton of the analytic narrative and formulated the key claims that emerged. The nature of the concept of teacher strategies, as a category, is a central phenomenon, influenced by all grouped categories.

Figure 1

Conceptual Map: The Basic Analytical Story of the Other Categories About the Central Category in the Paradigmatic Model
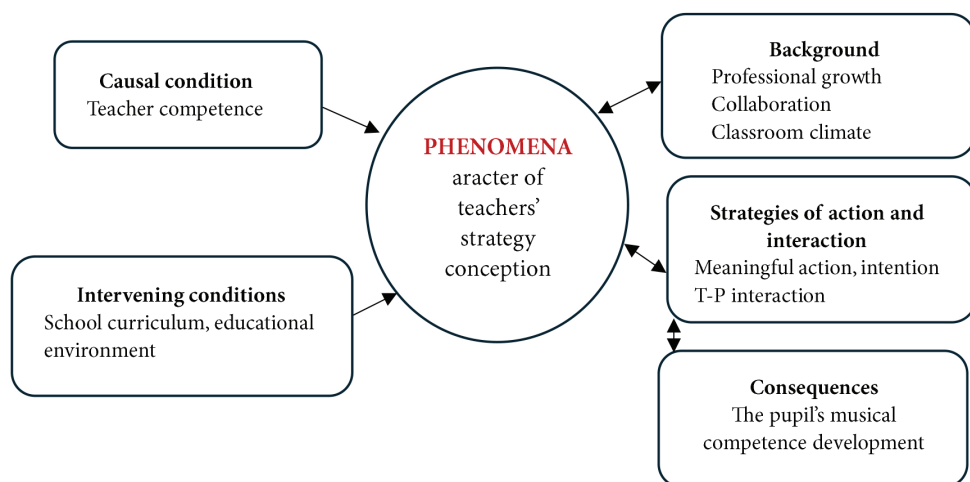
Note. The emergent relationships in the paradigmatic model (Figure 1) influence the design of the teacher's strategies and these have a direct impact on the RESULTS – the development of students' musical competence.

It is a desired state of music education, music competence achievement, which, however, with the focus of the thesis, we did not search for and identify in the research data.

Research Results

How do the Requirements of the National Curriculum Influence Teachers' Actions?

The educational standards for music education emerged as a key intervening condition influencing teachers' strategies and, consequently, the development of pupils' musical competencies. Research findings show that the personality of the teacher and

his or her ability to understand educational standards have a fundamental impact on the fulfillment of state curriculum requirements. Teaching strategies differed among individual teachers depending on their knowledge, level of professional competence, and degree of self-reflection. These differences highlight the importance of understanding the conceptual framework of the curriculum and the need for thoughtful and systematic planning of the educational process.

In the context of understanding the educational standard, which contains a significant degree of concreteness and, on the other hand, a large degree of freedom, the participants declare their actions as follows: "*I can put in the activities that I think are appropriate at that moment, I am not forced to use textbooks. Unless the children form a relationship with their own empathy from the music, I will be teaching them from a textbook for nothing. Music education is supposed to be very active, experiential, and only on the basis of one's own experience translate that into theory*" (No. 4 DE). "*Educational standards are a guide, that's the basis of what the students are supposed to know, and already what they know on top of that, that's just the good stuff*" (No. 2 BO). "*The content is filled, the activities are there. The performance of the standard is achievable, but it went lower, those competencies per pupil*" (No. 1 AL). "*I didn't follow the educational standard in detail, I don't find it necessary, just practice teaches*" (No. 3 CJ). A key finding of the research is that not all teachers design musical activities with a deliberate focus on developing specific student competencies. While musical activities are implemented, the content is not always thoughtfully aligned with targeted learning outcomes. Research data showed that most teachers rely heavily on music education textbooks and methodological materials to achieve educational goals. Only one teacher from the research sample demonstrated a deliberate and creative approach, which he expressed as follows: "*The songs in the textbook are good – you can choose from them. I prepare a presentation and design musical activities for each one so that pupils develop not only their singing skills but also engage in musical-movement activities and listening tasks, which I integrate through storytelling and musical fairy tales*" (No.2). In contrast, the majority of teachers used the textbook in a more traditional manner, without incorporating innovative or integrative elements. In this context, it is possible to point to the insufficient use of opportunities for developing students' musical competences. Ultimately, the textbook should serve as a flexible teaching tool, supporting an active and holistic learning process that nurtures all areas of a pupil's musical development.

Another research finding is that teachers have different views on both preparation for teaching and long-term thematic planning for teaching. "*I've been teaching for 16 years, I don't prepare for music education somehow. I stick to the content of what pupils should know in Grade I*" (No. 1 AL). "*I do all my preparation for perceptual activities*" (No. 2 BO).

According to the national curriculum, pupils should also acquire instrumental musical competencies. In the context of instrumental music activities in the context of

forming instrumental competencies of pupils, teachers declare the problem of working with musical instruments. They present the problems as lack, weak and outdated equipment "There are instruments in the school that are more than 40 years old, half of them non-functional and non-sounding."

The research finding is that the use of instrumental instruments in the teaching process, and the problems associated with it, are not ultimately influenced by the material equipment, but by the teacher's motivation and beliefs. *"I bought a box of Boom-whackers, some jambe and we were buying those good quality xylophones"* (No. 4 DE). "*We have Orff instrumentation but I don't practice that, I know I should, but the idea of 20 kids grabbing instruments and starting to make a racket, I'd lose my nerve.*"(No. 3 CJ).

We identified cross-curricular relationships in teaching through music activities based on cross-curricular connections. A research finding is that teachers emphasized the need for collaboration with each other "*we communicate a lot with teachers of Slovak, mathematics, English*", but class teachers teaching music education did not present this need, which may be influenced by the role of the class teacher. However, all teachers agree on the integration of the use of not only music activities but also cross-curricular relationships with the support of digital technologies at the elementary level. In the form of the project, there was not only integration of musical activities but also intersections with art education, and literary education. "*When we had Mozart, the Little Night Music we listened to, we said something about Mozart. We did a graphic score, a body play, and then we bridged it to a story, made sets, clothes.*"

How do Teachers Implement the School Curriculum?

A research finding that the data points us to is the teachers' approach to teaching music education, where the quality of their knowledge and cognition is determined by their professional orientation. We consider as positive the contact with music of all participants since childhood, which shaped and influenced their further professional direction. Fraňek (2007, p. 141) emphasizes that "*singing is one of the most fundamental forms of musical expression.*" He points out the importance of singing already in the family environment, as a part of interpersonal communication, which, however, is disappearing in today's modern times. While digital technologies, as a 'lifestyle', can deepen musical experiences and create opportunities for further interest in music, they also threaten immediate musical communication and interaction.

An interesting finding among specialist teachers who are also concert-active is their different decisions to teach music education in primary school. The common denominator was the challenge of mastering the teaching of music education. "I want to experience it for myself"; "I wanted to try it out, I have a lot of respect for it." Achieving the goal in the educational process was different.

One model of teaching is presented to teach music education in a non-standard, innovative way; "going beyond the established things, opening up to things I notice

from many perspectives, looking, opening up to possibilities, inventing trying." A second perspective on teaching music education "Those children are also difficult to educate, it's different to work in a group of pupils in a primary school and different in a primary art school where I am more at home."

This interpreted view was reflected in the teacher's approach, which is a fundamental determinant of effective music education. For the other teachers, the view was not specified in this way because of their general focus on teaching at Key Stage I.

The research finding is that, on the one hand, elements of traditional teaching prevailed in the teaching, on the other hand, which we consider very positive, the teachers constructed the musical content towards the practical activities of the pupils.

The activity principle, which constitutes the current concept of music education, was implemented by some teachers in the teaching process by practising songs, listening to music and only sporadically including elementary musical instruments. "*The biggest consideration is the recitation of folk songs, children's songs, so sometimes we sing and sometimes it's learning the notes, or I pick excerpts from music*" (No. 3 CJ); "*The children sing, they tell stories, they play it's so happy. Even when I play something for them, like those songs that are flying now, they immediately go into motion, screaming, dancing*" (No. 4 EE). Based on the above view and the implemented teaching, we identify the teachers' persistence in transmissive teaching. The content of the teaching was achieving knowledge mainly in the cognitive domain, without demonstrating the acquired taxonomic level in musical activities. In such implemented teaching, the pupil not only passively receives facts, but his limited activity does not allow him to penetrate the essence of music through musical activities.

Apart from the basic personality characteristics, and special pedagogical and artistic skills needed for a teacher, we believe that one of the reasons for teaching in this way is presented in the teacher's statement "*one is scattered over several jobs, then I don't have the energy and time to concentrate on my work in detail. I could offer more of myself to the children, but I don't have it, I am incredibly depreciating every day. My head is already in the future during that day*" (No. 3 CJ); "*We still have to make it to that retirement, one can already feel the fatigue, just to keep my throat going, the vigour and optimism from those children*" (No. 5 EE).

The second model of teaching, implemented experientially, was identified by the teacher's meaningful adaptation to new demands, constant self-education through creativity, and thoughtful organization. The integrity of music education was manifested in music activities, inter-subject relations, and digital technology.

In this way of teaching, the creative activity was manifested in the pupils' activities and had an impact on the creation of a positive classroom climate.

Hence, there is a need for a change in the traditional approaches in the music education process, which should not be focused only on cognitive music cognition. Such cognition, where the teacher is mainly active through his/her verbal interpretation,

can be considered insufficient for today's modern, dynamically developing society and the achievement of the required musical competencies of the pupil.

A significant finding is that with enhanced music education and the possibility to divide pupils into groups, we identified a higher proportion of repetition and consolidation of pupils' performance in specific musical activities and preparation for concert events in Slovakia and abroad in interactive teaching. *"We have two parallel strands, in the first we try to incorporate all the activities into the lessons, in the second strand, pupil rehearsal for performances is a strong part of our lessons."*

The essence of music education is that pupils need to be active in learning about music, they need to experience music 'first hand' in all ways, from movement to playing an instrument and singing. In this context, we consider it important for music teachers to create a space in the music education process for active learning about music in the sense of the acquisition of musical competencies of pupils, usable in personal cultural and social life.

Discussion

The qualitative research, based on in-depth interviews and participant observation, was based on the nature of the chosen phenomenon, which was music education teachers.

The results obtained, due to the intention of obtaining, the form of obtaining, and their nature, are determinant and important, especially for confirming the acceptability of *"understanding the research subjects, identifying and interpreting the factors that condition the development of musical competencies of students in the music education lesson in the 4th grade in primary school"* in terms of the concretization of the implementation of the subject curriculum by the teacher. The presented results are concrete and need to be communicated to the community of teachers and other professionals to establish a professional dialogue.

The music education teachers' in-depth interviews expressed their teaching strategy in the context of their knowledge of the national curriculum differently. Teachers who did not consider it important to know the educational standards proceeded intuitively in teaching, according to the current *"mood of the class."* These teachers declaimed the importance of music education as *"let them go wild, which was also related to their implementation of teaching: imparting knowledge through traditional forms of teaching, minimal use of elementary musical instruments, and absence of music and movement activities"*.

A serious problem is the lack of understanding of educational standards (absence of experience, pupil's self-realisation). Teachers proclaim their formality and are unnecessary. However, the teacher should respect the performance and content requirements

of the pupil in a particular grade as defined by the national curriculum. We note that the teacher cannot achieve a specific level of knowledge in each domain to develop pupils' competencies.

The results of the qualitative research indicate that the implementation of the music curriculum at the primary level is significantly influenced by teachers' attitudes, knowledge, and professional preparedness. Research findings point to the fact that teachers who do not consider educational standards relevant and do not understand them approach teaching mainly intuitively. The result is insufficient systematic preparation with limited use of musical activities in lessons. This reduces music education to a passive form of teaching, which significantly weakens its potential to develop students' musical literacy.

Our findings align with the research of Yu and Leung (2019), who identified similar issues in the Chinese context – teachers often do not understand the standards, and their teaching focuses more on reproduction than creativity. Steven and Stefanakis (2014) point out in their study that educational standards are too formal, impractical, and rejected by teachers, or only partially implemented in teaching.

The data in our research identified several effective approaches to teaching music education. These include music creation through singing and playing instruments, active listening, both musical and non-musical interpretation, and the use of activating methods that foster creativity and self-expression across all musical activities. Teachers also employed a variety of instructional materials – such as textbooks, graphic scores, videos, and audio recordings – alongside interactive teaching methods like group work and hands-on exercises. Additionally, integrating musical activities with other educational domains, including the use of digital technologies, proved beneficial.

From the European context, the research of Friesen and Menard (2024) introduces the concept of "sonic egalitarianism," which emphasizes experiential learning and the need for an inclusive musical environment. This approach particularly supports the development of students' psychomotor and affective competencies and reflects the complex dimensions of musical learning described by Iddings (2024). Our findings point to similar trends: teachers who focused on creative musical activities and fostered an inclusive environment achieved higher levels of student engagement and more spontaneous musical expression.

The functionality of educational standards depends on their implementation by teachers in the teaching process. This fact is confirmed by the statement of the coordinator (K) of the state educational standards: *"We can create wonderful standards, but if no one can creatively implement them, it is useless"* (K).

Educational standards provide ample openness for modifying the content of instruction so that the teacher chooses the process by which he or she will achieve the objectives.

At the same time, however, he/she is aware of the difficulty in achieving and developing the musical competencies of pupils not only in the cognitive but especially in the psychomotor and affective levels. For teachers, a qualification is a prerequisite for the teaching profession. However, learning is a lifelong process and professional development is becoming one of the most important aspects in the 21st century. The fact that the ways of implementing the national curriculum are related not only to the understanding of educational standards (related to this is the development of the thematic plan – an optional document and the achievement/non-achievement of musical competencies of the pupil) but also to a large extent to the achieved qualification, is demonstrable in the qualitative research data. Petlák (2020) emphasises the importance of teacher preparation for teaching. Through quality preparation, he points to the prerequisite of effective education to achieve goals.

We believe that the qualifications attained are currently insufficient. "*When a teacher is talented, those standards will put order in his methods, in his system, in his thinking, and they will also suggest to him that when he opens those standards, the teacher must have, above all, that education..*" (K). Fridman (2020) points out that a systematic and thoughtful approach by teachers influences the overall level of musical literacy among students. Gravis et al. (2017) draw attention to the insufficient preparation of teachers in the field of music education as a global problem. Their research revealed a lack of skills and confidence among teachers to carry out musical activities, which are therefore reduced or completely absent from teaching.

Following our research findings, teachers focused on creating a stimulating environment that supports students' musical self-realization through the use of musical activities. If the teacher deliberately enriches the music-education process with the pupil's own experience of music (singing and its components; relative vocal intonation, rhythmization, double voices), playing elementary musical instruments (rhythmic, melodic patterns; playing the body, Orff instruments), listening to music in its entire integrity, it means effectively developing pupils' musical competences for production and perception, as well as the ability to sing, make music together, perform. Several studies point to the importance of experiential learning. They emphasize the active participation of students in musical activities, which not only contribute to the development of musical skills, but also strengthen emotional intelligence, social relationships, and cognitive abilities (Hallam, 2010; McFerran & Shoemark, 2013; Hennessy, 2017). In the Slovak context, these principles are reflected in the current State Education Program. It emphasizes: "*the development of musical-sensory abilities, creativity, and aesthetic sensibility through singing, playing musical instruments, and listening to music*" (SEP, 2023).

Based on the above, we believe that Piaget's theory contributes to a constructivist perspective in the teaching of music education. According to Piaget, learning is the result of an interaction between new experiences and existing cognitive structures,

with assimilation, accommodation, and equilibrium serving as key mechanisms (Piaget & Inhelder, 1972).

In the context of music education, this means that through active engagement in musical activities, students construct their own musical schemas, which are continuously enriched and reorganized based on new experiences and reflection (Barrett, 2011; Schmid, 2024).

In addressing the issue of new curricula, there are questions for further investigation, namely: how can curriculum reform affect the implemented curriculum (presented to the teacher in the music education classroom)? What change will they bring about in the teacher's actions?

We believe that teaching should involve the process of teaching a specific performance of the curriculum for a specific reason and assessment using clearly articulated and implemented levels of taxonomy. Based on the above, it can be concluded that the findings are consistent with international research and highlight the need to strengthen teacher preparation in the field of music pedagogy. There is a clear call to support the creative implementation of educational standards, enhance methodological support and continuous professional development, and create space for experiential and integrated forms of teaching.

The limitations of the research lie in the fact that the research sample was music education teachers who had a relationship with music and enjoyed teaching music education. The research sample does not contain a sufficient amount of representativeness. Another limitation of the research is our subjective interpretation, coupled with the large amount of qualitative data, which may have introduced bias into the analysis of the data obtained.

Conclusions and Implications

The research findings indicate that the effective implementation of educational standards in primary-level music education is influenced by multiple factors. One of the decisive factors for effective music education is teacher autonomy – their professionalism, reflected in their ability to plan the educational process with regard to the individual needs of students and the fulfillment of curriculum objectives. Teachers with professional knowledge and creativity create a stimulating environment for students to actively engage in musical activities. On the other hand, research points to the risks associated with insufficient teacher training – low self-confidence, insufficient and isolated definition of goals, their formal fulfillment, and lack of methodological guidance. The result is formal and reproductive teaching that does not utilize the full potential of music education. The research findings are consistent with international research, which emphasizes the need for systematic teacher training, especially in the

areas of music didactics and pedagogy, the connection of music with other educational areas, and the development of digital competencies.

It follows from the above that the effective use of educational standards requires high-quality teacher training, methodological guidance, and space for creative teaching activities. Future research should therefore focus on long-term monitoring of how professional development impacts the quality of standard implementation, and on identifying effective forms of support that enable music education to fulfill its full educational potential.

Based on the findings of the research on the implementation of curriculum documents in music education, several recommendations can be made to support teachers in enhancing the quality and effectiveness of their teaching:

Familiarization with Educational Standards: Teachers should become well-acquainted with the requirements of national educational standards. These standards serve as a foundation for lesson planning, helping teachers define learning outcomes, select appropriate content, and incorporate cross-curricular themes while addressing the diverse needs of their students.

Systematic and Developmentally-Oriented Teaching: Instruction should be structured to support the gradual and continuous development of pupils' musical competencies. This involves thoughtful sequencing of activities and long-term planning that builds on students' prior knowledge and skills.

Commitment to Lifelong Learning: Teachers are encouraged to engage in ongoing professional development. Teaching practice is significantly influenced by teachers' participation in professional seminars, workshops, and various forms of professional development training. These can bring new, stimulating, and creative possibilities for implementing the educational process.

By following current methodological concepts and professional publications, teachers can effectively link theoretical knowledge with music education. Teachers can draw inspiration from them and use them to help prepare music activities in line with the objectives of the national curriculum.

These recommendations aim to support the creation of a stimulating, dynamic, and inclusive environment in music education, with an emphasis on the overall development of students' musical competences.

Limitations and Directions for Future Research

This study was conducted with a small sample of five music education teachers at the primary level, including both generalist and specialist educators. To gain a broader understanding of curriculum implementation practices, future research should involve a larger and more diverse group of participants. In particular, comparative studies

involving novice teachers and those with extensive experience could provide deeper insights into the evolution of teaching strategies over time. Such research would contribute to identifying effective pedagogical approaches and informing targeted support for teachers in the field of music education.

Conflicts of Interest

The author declares that there are no conflicts of interest.

Ethical Approval

All procedures performed in the study with human participants were conducted in accordance with the ethical standards of the institutional and national research committees.

Data Availability Statement

The data sets generated and/or analyzed during the current study are available from the corresponding author upon reasonable request.

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Įgyvendinta mokymo programa kaip muzikos ugdymo įgyvendinimo konkretizacijos lygmuo mokytojo veikloje

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Santrauka

Šis tyrimas daugiausia dėmesio skiria muzikinio ugdymo standartams Slovakijos pradinėse mokyklose įgyvendinti ir modifikuoti. Tyrimo tikslas – analizuoti veiksnius, darančius įtaką mokymo programų taikymui per muzikines veiklas, lavinančias mokinių kompetencijas. Tiriamąją imtį sudarė penki sąmoningai atrinkti mokytojai iš Bratislavos regiono, tarp kurių buvo tiek bendrojo ugdymo, tiek specializuoti muzikos pedagogai. Atliktas tyrimas kokybinis, o duomenys buvo renkami per giluminius interviu ir tiesiogines pamokų stebėsenas. Duomenų analizė buvo atlikta pagal grindžiamosios teorijos principus, naudojant turinio analizę ir ašinio kodavimo metodą, siekiant nustatyti ryšius tarp kategorijų ir subkategorijų. Tyrimo rezultatai parodė, kad mokytojai, kurie nemanė, kad žinios apie švietimo standartus yra svarbios, dažnai rėmėsi intuityviu, nuotaika pagrįstu mokymu. Šios pamokos pasižymėjo tradiciniu žinių perdavimu, minimaliu instrumentų naudojimu ir muzikinių judesių veiklos trūkumu. Toks požiūris išryškino ribotą švietimo standartų supratimą ir dažnai buvo susijęs su nepakankama profesine patirtimi ir sumažintomis mokinių savirealizacijos galimybėmis. Priešingai, kai kurie mokytojai kūrė muzikos pamokas, orientuotas į praktines mokinių veiklas. Jų požiūris atspindėjo prasmingą prisitaikymą prie naujų švietimo reikalavimų, pasižymėjo kūrybiškumu, nuolatiniu profesiniu tobulėjimu ir struktūruotu pamokų planavimu.

Esminiai žodžiai: *pradinis muzikinis ugdymas, muzikinis ugdymas, pradinių klasių muzikos mokytojas, kokybinis tyrimas*.