

An Ashgate Book

Professional Knowledge in Music Teacher Education



Edited by

EVA GEORGII-HEMMING,
PAMELA BURNARD AND
SVEN-ERIK HOLGERSEN

ROUTLEDGE


PROFESSIONAL KNOWLEDGE IN
MUSIC TEACHER EDUCATION

This page has been left blank intentionally

Professional Knowledge in Music Teacher Education

Edited by

EVA GEORGII-HEMMING
Örebro University, Sweden

PAMELA BURNARD
University of Cambridge, UK

SVEN-ERIK HOLGERSEN
Aarhus University, Denmark

First published 2013 by Ashgate Publishing

Published 2016 by Routledge

2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

711 Third Avenue, New York, NY 10017, USA

Routledge is an imprint of the Taylor & Francis Group, an informa business

Copyright © Eva Georgii-Hemming, Pamela Burnard, Sven-Erik Holgersen and the Contributors 2013

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the publishers.

Notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

Eva Georgii-Hemming, Pamela Burnard and Sven-Erik Holgersen have asserted their right under the Copyright, Designs and Patents Act, 1988, to be identified as the editors of this work.

British Library Cataloguing in Publication Data

Georgii-Hemming, Eva.

Professional knowledge in music teacher education.

1. Music teachers—Training of. 2. Music—Instruction and study—Philosophy.

I. Title II. Burnard, Pamela. III. Holgersen, Sven-Erik.

780.7'1-dc23

Library of Congress Cataloging-in-Publication Data

Professional knowledge in music teacher education / edited by Eva Georgii-Hemming, Pamela Burnard and Sven-Erik Holgersen.

pages cm

Includes index.

ISBN 978-1-4094-4111-3 (hardcover : alk. paper) – ISBN 978-1-4094-4112-0 (ebook)

1. Music—Instruction and study. I. Georgii-Hemming, Eva, editor. II. Burnard, Pamela, editor. III. Holgersen, Sven-Erik, editor.

MT1.P774 2013

780.71-dc23

2012026995

ISBN 9781409441113 (hbk)

ISBN 9781315602332 (ebk)

Bach musicological font developed by © Yo Tomita

Contents

<i>List of Figures and Tables</i>	<i>vii</i>
<i>Key Terms Used</i>	<i>ix</i>
<i>Notes on Contributors</i>	<i>xi</i>
<i>Preface</i>	<i>xvii</i>

Introduction: <i>Pamela Burnard</i>	1
-------------------------------------	---

PART I UNDERSTANDINGS OF KNOWLEDGE

1	Music as Knowledge in an Educational Context <i>Eva Georgii-Hemming</i>	19
2	Technical Rationality, <i>Techne</i> and Music Education <i>Øivind Varkøy</i>	39
3	Knowledge and Professionalism in Music Teacher Education <i>Sven-Erik Holgersen and Finn Holst</i>	51
4	Artistic Knowledge in Practice <i>Jonathan Stephens</i>	73
5	Problematizing what Counts as Knowledge and the Production of Knowledges in Music <i>Pamela Burnard</i>	97

PART II PROFESSIONAL AND PEDAGOGICAL PRACTICE

6	Constructing Professional Paths in a School-Embedded Methods Course <i>Suzanne L. Burton</i>	111
7	Artistic Knowledge Among Music Education Students in Germany: Being Trained to be Exactly What? <i>Andreas Lehmann-Wermser</i>	127

8	Astonishing Practices: A Teaching Strategy in Music Teacher Education <i>Kirsten Fink-Jensen</i>	139
9	The Cultural Dimensions of Music Teachers' Professional Knowledge <i>Teresa Mateiro and Maria Westvall</i>	157
10	School and Conservatoire Music Teachers' 'Vocational Habitus': Lessons for Music Teacher Education <i>Rosie Perkins and Angeliki Triantafyllaki</i>	173
PART III RE-THINKING PROFESSIONALISM IN MUSIC TEACHER EDUCATION		
11	Different Types of Knowledges Forming Professionalism: A Vision of Post-Millennial Music Teacher Education <i>Sven-Erik Holgersen and Pamela Burnard</i>	189
12	Meeting the Challenges of Music Teacher Education <i>Eva Georgii-Hemming</i>	203
	<i>Index</i>	215

List of Figures and Tables

Figures

I.1	A framework for understanding professional knowledge	8
3.1	Responses to the question ‘How much emphasis should music teacher training programmes give to the five areas of knowledge?’ (Average values of ratings 1 to 5)	59
3.2	Responses to the question ‘Which criteria should form the basis for the evaluation of professionalism of music teachers trained at a music conservatory?’ (Average values of ratings 1 to 5)	61
3.3	Institutional polarization	64
3.4	Didactical integration	67
8.1	Erich Weniger’s model of theories in different levels	143

Tables

3.1	Levels of the pedagogical process	55
3.2	The emphasis on various kinds of knowledge in different study programmes	56
5.1	Types of teacher knowledge (according to Wilson and Demetriou 2007)	98

This page has been left blank intentionally

Key Terms Used

Didactic knowledge – is used in two different meanings: 1) knowledge about how to teach, referring to the Anglo-American curriculum tradition, and 2) pedagogical content knowledge, meaning different kinds of knowledge forming the basis for teaching a subject (e.g. Chapters 3 and 9). In the German-continental tradition of *Bildung*, pedagogical content knowledge is called Didaktik (Chapter 3).

Pedagogy – may refer to the pedagogical practice or to pedagogical theory (as a subject in teacher education) (Chapters 3 and 9). Pedagogy may also refer to models of organizing teaching (e.g. classroom pedagogy) or to conceptions such as constructivist pedagogy (Chapter 6). Pedagogy as professional knowledge may include responsibility for developing an understanding of otherness (Chapter 12).

Pre-service music teacher – see Student music teacher.

Professionalism – According to recent educational theory, professionalism in music teaching depends on the music teachers' ability to integrate different kinds of knowledge as a basis of continued professional development (Chapter 3). In the tradition of apprenticeship learning, professionalism is a social phenomenon rather than a kind of de-personalized skill or expertise (Chapter 11). Professionalism is discussed throughout the book.

School-based in-service teaching – Teacher training based on experiences in school practices in addition to theoretical studies. See Chapter 1: 'students were surprised at how little their supervisors in the school-based, in-service phase of their education seem to have reflected on the reason for having music in schools' (Swedish context).

Schooling – Doing school. Two positions are described, one focusing on the objective of school teaching in terms of efficiency and measurability, the other focusing on students as subjects and their individual needs. In this sense, schooling may have divergent and often problematic connotations as described in Chapters 5 (Swedish context) and 7 (German context).

On the other hand, schooling can just refer to education, through which students 'make connections between theory and practice, and have a greater understanding of the musical competence of school students', Chapter 6 (US context).

Student music teacher – Music teacher student who practises teaching as part of his or her study programme. See for example Chapter 1: 'In their practice teaching,

student teachers learn by example and are socialized into the profession'. There is a similar use of the term in Chapter 9. Cf. school-based in-service training (both examples reflect a Swedish context).

Teacher educator – Those training teacher students in study programmes. Most often, students' teaching practice is mentored by experienced teachers that are not educators. An example of an educator taking on both roles is described in Chapter 6.

Teacher researcher / teacher educator – Most often the two functions are combined, and it is suggested that student teachers should also be trained as practitioner-researchers under the supervision of the teacher educator (Chapters 3, 5, 6, 8, 9 and 11).

Notes on Contributors

Pamela Burnard (co-editor) (BMus, MMus, MEd, PhD) is a Reader in Education at the University of Cambridge, UK where she manages higher degree and postgraduate courses in music, arts, culture and education, and in educational research. She is co-editor of the *British Journal of Music Education* and co-convenor of the British Education Research Association's Creativity in Education special interest group. She is editor of the 'Creativity Section' in the *International Handbook of Research in Arts Education* (Springer, 2007), and the 'Musical Creativity as Practice' section of the *Oxford Handbook of Music Education* (Oxford University Press, 2012), and author of *Musical Creativities in Practice* (Oxford University Press, 2012).

Suzanne L. Burton is Associate Professor of Music Education, Director of Graduate Studies, and Coordinator of Music Education at the University of Delaware. Burton specializes in music-teacher preparation in authentic contexts, early childhood and K-12 general music, and is on the certification faculty of the Gordon Institute for Music Learning. Her research interests are music acquisition and the development of music literacy, school-university partnerships, intercultural music teacher preparation, and effective professional development. Dr Burton is on the editorial board of *Visions of Research in Music Education*, is widely published in professional journals, and has contributed book chapters for *Applications of Music Learning Theory and Collaborative Action for Change: Selected Proceedings of the 2007 Symposium on Music Teacher Education*. Known for her editorial work, she is lead editor and contributor to the book *Learning from Young Children: Research in Early Childhood Music* (Rowman & Littlefield, 2011), and editor and contributor for *Engaging Musical Practices: A Sourcebook for Middle School General Music* (Rowman & Littlefield, 2012). Dr Burton is the NAFME National Collegiate Chair and chair of the NAFME Early Childhood Special Research Interest Group. She also chairs the Community Engagement Committee of the College Music Society.

Kirsten Fink-Jensen is Associate Professor of Learning and Music Education in the Institute of Education, DPU, Arts, Aarhus University, Denmark. She received her PhD in music education from the same institution in 1996. She teaches masters students in aesthetic learning processes and qualitative research methods from a phenomenological perspective, and masters and bachelor students in music education. Research interests include questions about how to educate students in the understanding of the relation between theory and practice, children's listening experiences in music lessons and aesthetic learning processes. She has presented

several papers in international conferences in Europe, especially in the Nordic countries, and published articles in *Philosophy of Music Education Review*, *Raime Proceedings* and *Nordic Yearbook of Research in Music Education*. She has been a member of the board of the Nordic Network of Research in Music Education.

Eva Georgii-Hemming (editor) is Professor of Musicology at the School of Music, Theatre and Art, Örebro University, Sweden. She received her PhD in musicology with music education orientation from Örebro University in spring 2005. She teaches undergraduate courses in music education, and qualitative research methodology, and graduate courses in philosophy of music and sociology of music. Research interests include questions about *Bildung* and the concept of knowledge, as well as the value and role of music in education and in people's lives. Professor Georgii-Hemming has contributed to international anthologies such as *Learning, Teaching and Musical Identity: Voices across Cultures* (Indiana University Press, 2011) and *Future Prospects for Music Education: Corroborating Informal Learning Pedagogy* (Cambridge Scholars Publishing, 2012). She has also published articles in Scandinavian as well as international research journals, such as *British Journal of Music Education*, *Research Studies in Music Education*, *Music Education Research* and *Nordic Research in Music Education*. Her research interests have led to frequent presentations at international conferences in Europe and USA.

Sven-Erik Holgersen (co-editor), MA in musicology and pedagogy, PhD in music education, Associate Professor in the Department of Education, Aarhus University, Denmark. Publications include book chapters and articles about early childhood music education; music teacher education; music psychology and research methodology in particular from a phenomenological perspective. Currently, Holgersen is serving as chief editor of *Nordic Research in Music Education Yearbook*. Holgersen is head of masters studies in a number of educational subjects and teaches MA and PhD courses in music pedagogy, music psychology and research methodology. He is past chair of the ISME Early Childhood Commission (ECME); co-founder of the European network of Music Educators and Researchers of Young Children (MERYC); past chair of Research Alliance of Institutes for Music Education (RAIME) and of the Nordic Network for Research in Music Education.

Finn Holst, MA in music education and MEd in general education, PhD fellow in music education at the Department of Education, Aarhus University, Denmark. The research area for his PhD is music teacher competences and professional knowledge with special reference to music teacher education. Holst teaches MA courses in general pedagogy, music pedagogy, music psychology and research methodology. Publications include reports, articles and book chapters about development projects, classroom research, music education and new technology, conditions of music education and pedagogical theory.

Andreas Lehmann-Wermser studied music education, German literature and educational sciences at Hanover University of Music and Drama and the Hanover Technical University. For the following 20 years he taught music and German in various high schools. For six years he was head of the Department of Aesthetic Education at an experimental school project. Returning to Hanover he received his PhD in music education with a prize-winning thesis on historical music education. Since 2006 he has been Professor of Music Education at University of Bremen; during this time the Institute of Music Education has developed to become one of Germany's most successful institutions in third-party funding. Andreas Lehmann-Wermser was appointed Director of the Center for Teacher Education in 2010.

Teresa Mateiro is Associate Senior Lecturer at the School of Music, Theatre and Art, Örebro University, Sweden and Associate Lecturer in the Music Department at the State University of Santa Catarina, Brazil. She carried out her PhD in music education at University of the Basque Country, Spain. Before that she studied at Federal University of Rio Grande do Sul, Brazil, where she completed the arts licentiate (degree in arts education – orientation music) and the masters degree in music – qualification in music education. In 2008 she was awarded a grant from CAPES, a foundation of Brazil's Ministry of Education, to develop her research as a visiting scholar at Lund University, Sweden. Her research interests comprise teacher education, teaching practice in music education, curriculum development and evaluation, and cross-cultural studies. Her work has been presented in national and international conferences and published in journals from different countries. She is principal editor of two books published in Brazil: *Práticas de Ensinar Música* (Sulina, 2006; 2008) and *Pedagogias em educação musical* (IBPEX, 2011).

Rosie Perkins is a Research Associate in the Centre for Performance Science at the Royal College of Music London (RCM). Having completed her doctorate at the Faculty of Education, University of Cambridge, Rosie works widely across music education and psychology. Current research interests include musicians' career development, musicians' wellbeing and identity, the learning cultures of conservatoires and the role of music-making in enhancing wellbeing. Additionally, Rosie teaches at undergraduate and postgraduate level at the RCM, with particular input into the newly founded MSc in performance science. Rosie sits as a commissioner to the International Society of Music Education's Commission for the Education of the Professional Musician and is a member of the Dutch research group Lifelong Learning in Music and the Arts.

Jonathan Stephens is Professor of Music and Music Education at the University of Aberdeen, Scotland. He holds a PhD in composition and musicology from the University of Wales. His compositions have been performed in the UK, Scandinavia, the USA and Canada, and include two works for the late Elisabeth Klein – an international concert pianist and former pupil of Béla Bartók. Over the

past thirty years, Professor Stephens has been a regular international conference speaker, lecturer, workshop leader and consultant on music and arts education. He has led classes in universities and conservatoires and participated in conferences in the UK, Europe, USA, Canada, Australia and Asia. His articles, papers and book chapters have been published in many countries and languages. Jonathan Stephens has held key positions on several national and international committees, served on editorial boards and examined at universities in the UK, Scandinavia and Canada.

Angeliki Triantafyllaki is a postdoctoral research fellow at the Department of Music Studies, University of Athens, where she works on the European Project *MIRROR* (FP7-ICT). Angeliki initially trained as a pianist and as a secondary school teacher before completing her doctoral thesis in music education (PhD, University of Cambridge, 2008), which focused on the construction of instrumental teachers' professional identities and knowledge in the workplace. Since then she has worked on a range of education research projects on improving the quality of teaching and learning in performing and creative arts higher education (e.g. student creativity and work-related learning, University of the Arts London; e-portfolio use in masters courses, University of Cambridge; community music modules in university curricula, University of Athens). More recently, Angeliki was awarded funding by the Greek State Scholarship Foundation (Postdoctoral Scholarship, University of Athens) and by the British Academy (Visiting Fellowship, Institute of Education, University of London) to conduct research on novice music teachers' classroom experiences and their initial teacher education. She is an active member of BERA, ISME and SEMPRES.

Øivind Varkøy is Professor in Music Education at the Norwegian Academy of Music (Oslo, Norway), and visiting professor in Musicology at Örebro University (Sweden). He is trained both as a musicologist and as a music educator, with a masters degree in musicology from the University of Oslo, a masters degree in music education from the Norwegian Academy of Music, and a PhD in musicology from the University of Oslo. Previously, Varkøy worked as a music teacher in secondary schools for ten years. His research interest is in the philosophy of music education, and he has published a number of books and articles in this field (in publications such as *Nordic Research in Music Education* and *Philosophy of Music Education Review*). Varkøy has participated in a number of international research conferences both in Europe and North America giving keynote speeches as well as papers, and has visited a number of institutions of higher music education in Europe as guest lecturer. Varkøy is even a composer, and has for instance written theatre music and songs for Morten Harket (A-ha).

Maria Westvall is a Senior Lecturer at Örebro University, Sweden. She completed her PhD at St Patrick's College/Dublin City University, Ireland, in 2007, and she also has a doctoral degree from Örebro University in Sweden. Since 1999 she

has taught undergraduate courses in curriculum music to pre-service generalist teachers in Sweden and in Ireland. Presently she teaches music specialist teachers, lectures in music pedagogy and the sociology of music and supervises graduate students. She has taken part in several European teacher exchange programmes, and in the 1990s she taught music for one year in the Middle East. She has presented her research in national and international conferences and has published internationally. Her research interests focus on intercultural issues and cultural diversity in the area of music and music education. Her present research interests encompass collaborative studies concerning cultural comparative perspectives in music education as well as student music teachers' reflections concerning the transition from student to teacher. She is currently carrying out a study among retired professional musicians in Sweden who commenced their musical schooling and education in the 1940s.

This page has been left blank intentionally

Preface

What is the nature of different forms of knowledge? What is the function of different forms of knowledge for the music teacher profession and how does professional knowledge develop? The way we view these questions is influenced by our experiences, our culture and the traditions within which we live and work. However, it is possible to challenge our understanding through experiencing other views and ideas. These are important underlying thoughts throughout this book.

This book examines understandings of ‘knowledge’, the changing nature of professional knowledge and its significance for professionalism in music teaching. The texts are written by authors from various parts of Europe and the USA. The authors are active researchers as well as qualified teachers. They are working within countries, and/or come from countries, with different pedagogical and academic traditions and ways of interpreting the concept of knowledge. Several different theories and viewpoints are being offered in the book, which illustrate a range of educational settings that create professional knowledge in various ways. Thus, the book contains contrasts. The aim is to show the breadth and complexity involved in the concept of knowledge as such, as well as in music teacher education and the teaching profession.

Through questions at the end of each chapter, you as a reader are invited to critically reflect your own perspectives as well as the perspectives offered in the book. The aim of the critiquing exercise is to illuminate well-known culture and practices as clearly as possible, but also to emphasize other perspectives on music teachers’ professional knowledge.

It is possible for those who use the book for educational purposes – for example, within music teacher education programmes – to work with the chapters by using the questions for reflection in the end of each chapter. The intention is to deepen thoughts about the content in each chapter, but also to give the opportunity to further reflect on similarities and differences between the chapters.

The book consists of three parts. After the introductory chapter – ‘The Context for Professional Knowledge in Music Teacher Education’ – Part I, ‘Understandings of Knowledge’, discusses the nature of knowledge. The main contribution in this section lies in demonstrating the power of diverse theoretical concepts and perspectives to explore, analyse and engage with professional knowledge. Empirical studies are used to highlight and develop continental epistemology and theoretical perspectives.

Part II, ‘Professional and Pedagogical Practice’, deals with how professional knowledge is constructed and developed over time, but also how it is culturally sensitive. The particular contribution in this section is to demonstrate how theory can inform professional practice and vice versa.

Part III, 'Re-Thinking Professionalism in Music Teacher Education', deals with the implications and challenges of contemporary pedagogic practices. The central contribution in this section is the demonstration of how these can be analysed and understood in the context of reform.

Music teacher education poses many challenging questions. The complexity of various forms of knowledge and practices that we encounter, as teachers, university lecturers, teacher educators, student teachers, policy-makers or researchers, demands careful thought and reflection.

All around the world there are courses that develop professional music teachers with significant teaching skills and qualifications to create good learning environments. Yet, many music teachers are striving to achieve improved social status and legitimacy. In other words, the professionalism and professionalization of teachers are two sides of the same coin, even though they may not necessarily go hand in hand. We hope that this book will lead to reflections and actions that can contribute to both.

Eva Georgii-Hemming, Pamela Burnard and Sven-Erik Holgersen
October 2012

Introduction

The Context for Professional Knowledge in Music Teacher Education

Pamela Burnard

Music teaching – in the broadest sense, the practice which makes use of the professional knowledge and skills of music teachers for teaching music in multiple learning contexts, including both formal and informal settings – can be characterized as a profession which, although recognized as a specialized discipline, is generally not considered to be a high-status occupation with firmly bounded, scientific and standardized professional traits (Comte 1988; Russell-Bowie et al. 1995) (see also Chapter 12). With the aim of better preparing pre-service teachers for the multiple contexts that they may face in the future, and for developing the power of the profession and the professional self, this chapter takes the reader to the heart of the quality and standards debate on initial teacher education (ITE) and continuing professional development (CPD) for music teachers.

There is reason for concern. Teachers are usually outsiders in the policy process, and so we ask how music teachers, at the *initial* and *ongoing* professional career development phases, can participate more actively as subjects and agents for change to enhance their professionalism. Little wonder that many music teachers lose sight of the reasons why they came into teaching in the first place, and become disenchanting or lose their enthusiasm for their betterment and for raising their professional status.

The professional significance of music and music teacher education is concerned with *professional knowledge* and *knowledge specializations*, and questions of what constitutes *pedagogical content knowledge and skills*; how this knowledge grows; and what this means for the way in which teachers (and their students) learn and why they change (or do not change), what motivates them, and what factors help or hinder their development.

It is important to society that schools and parents are aware of and support the increasing research focus on the knowledge of teachers generally. Building an understanding of music teachers, music teacher thinking and music teacher education has been accompanied by an increasing recognition by teacher educators (usually academics developing professionally focused courses in increasingly beleaguered higher education institutions), policy-makers as well as the community at large. They have begun to recognize that the quality of teachers and our understanding of teacher knowledge and teaching in music education

(including community music and arts settings) are key factors in students' learning and achievement. Music educators can significantly influence attitudes towards music learning and learners' motivation to learn, not only through their content knowledge, general pedagogical knowledge, curriculum knowledge, pedagogical content knowledge, knowledge of learners and their characteristics, knowledge of educational contexts and knowledge of educational ends (see also Chapter 3), but – and equally important – through their capacity to inspire and their passionate commitment to using their professional knowledge creatively for the renewal and implementation of music teacher education programmes.

As professionals, music teacher educators are engaging in the development of professional teacher practice. At the *initial* and *ongoing* professional development phases of music teachers, the traditional higher-education concern with disciplined, codified, propositional knowledge (which comes closest to traditional academic discipline-based theories, practical principles and propositions about particular cases in the applied field of professional action) has usually triumphed, together with the emphasis on one or more of the kinds of teacher knowledge (as suggested by Eraut 1994). *Professional knowledge* and *personal practical knowledge* (or self-knowledge of performance) of *teachers and teacher educators* and the distinctions between them are important for the music teacher profession because they provide insights into what it is that teachers need to know; they develop and grow scholarly understanding of what teacher knowledge is. This is a result of personal growth in the context of educational work and social interaction with the teaching and learning community (see also Chapters 4, 6, 9 and 10). While the customary focus on the 'what' questions is important, so too are questions of 'how', 'where', 'who' and 'why' when learning to teach music (see also Chapters 1, 3 and 12).

What Kinds of *Professional Knowledge* Are Valued by Music Teacher Educators?

Central to any discussion of *professional knowledge* is the role of theory and the generalizability of practical knowledge. Making theories explicit in practice (for both espoused and established theories) (see also Chapters 1, 6, 8 and 9) and reflecting on them are commonly accepted as essential components in the process of becoming a reflective teacher (that is, a professional who is creative and conscious of the multifaceted and multicultural locus in which they work).

The validity of the discipline-based form to the body of knowledge we call 'music', and its relevance to professional training, is often considered by music teacher educators as difficult to decide, especially when the experts who teach it may not even be members of the profession concerned (that is, not music specialists) and crowded syllabi and job pressures force prioritization. Another difficulty is that the functional relevance of a piece of theoretical knowledge may depend less on their presumed validity than on the ability and willingness of teacher educators to use them. High-quality learning depends on highly qualified teachers

and teaching. Where policies advocate school-based pre-service training (as with US and, increasingly, UK policies), where the process of teacher certification and becoming a professional involves circumventing university-based systems and preparing new teachers in quick-fix school-based programmes (see ‘Teach First’ in the United Kingdom or ‘Teach for America’ in the USA) this seems hard to accomplish.

High-quality teachers are trained in Finland by properly accredited courses that require pre-service teachers to meet the rigorous practical and intellectual standards that are becoming of a demanding profession. In Finland professional knowledge learning starts after graduating with a first degree, when highly motivated applicants are more sure of their career choice and when the probabilities of subsequent dropout are reduced. This increases quality, reduces training costs and contributes to stability and sustainability within the system.

There are no quick fixes for creating quality music teachers and music teaching. The approach followed in Finland shows how to get and keep the best. In contrast, the UK and USA seem to be advocating ‘tearing down the wall’ of teacher certification by making it easy for applicants to circumvent university-based systems for preparing new teachers, by offering performance-based pay, and by relabelling qualifications as master’s degrees so as to draw teachers by extrinsic rewards.

So, how the term *professionalism* in music teacher education comes to be defined depends upon the political landscape and the particularities of any government’s educational reform process (see also Chapter 3). Evidence from national and international research studies shows teachers as being continually in the grips of educational change and rapid reform, as observed by Lang et al. (1999, p. 11) over twenty years ago:

Teachers do not work in isolation. Those who work with them are caught up in the reform process. The professional self is developed in a community of persons involved in teaching and learning as colleagues, students, researchers, teacher educators, administrators, parents or politicians in an environment of openness, mutual help, trust and understanding. But there are also many pressures from diverse stakeholders. Many and conflicting good intentions exist for schools driven often by insecurities which flow from international testing and changes in the workplace. Conservative forces want productivity measures – liberal and socially oriented groups want autonomous and self-responsible developments and there is much in between. These many good intentions have the power to influence teacher practice. The means are embodied in curricula, syllabi, standards, financial incentives, school structures, teacher and student assessment systems, textbooks and computer purchases. Researchers, no less than others, contest the nature of education and its assumed contribution to a good life, and all involved have a point of view and an agenda.

In music teacher education, there is much evidence, in research of innovative practices, which contests the nature of the profession's claim to a specialist knowledge base, in, for example, developing values, determining cultural norms, participating and linking with communities and drawing on the expertise of community musicians. As Jorgensen (2011, p. 71) argues:

One of the most pervasive models underlying music education is that of community. Whether it be the Hindustani sitarist instructing his disciple in traditional manner, the Western classical pianist conducting her masterclass, the Australian Aboriginal songman teaching his young kinsmen a love song, or the Balkan mother singing her daughter a lament, all participate in a community in which music making and taking plays a central role.

Hence, in relation to school-based and service-learning programmes, the community stakeholders see music, music educators and students as valued resources. The education stakeholders involved in initial (or pre-service) teacher education in the higher-education system, are starting to value and incorporate collaborative partnerships, including the nurturing of community partnerships, in order to bring together the classroom and the broader community in ways which recognize the diverse lenses with which we are now coming to view music education (see, for example, Ballantyne and Bartleet 2010; Pitts 2010), where practice and knowledge are brokered in intergenerational and intercultural contexts (Larkin et al. 2004; Schippers and Cain 2010; Tait et al. 2010).

Traditionally, educational institutions have been responsible for providing ITE and CPD, and for steering how the quality of the profession's intake and degree-entry routes are judged. Professionally focused courses are, however, increasingly disappearing. All around the world there are courses that develop professional music teachers with significant professional knowledge and skills, qualifications and practices to create effective learning environments. In spite of this, there is considerable evidence that CPD is, all too often, under-supplied, and is, therefore, minimally effective in advancing and developing new professional knowledge. Music teachers and music educators continually strive to achieve improved social status and legitimacy (see also Chapter 12). Yet the framework for promoting and facilitating professional learning depends upon the professional knowledge of teacher educators themselves and how they help teachers to acquire professional knowledge.

My central argument is that *there are conflicting conceptions of professional knowledge and in failing to articulate (and decide what constitutes) a distinctive knowledge base* music teachers have suffered from the profession being undervalued in school music reform policies. Reform agendas embody images of professional ideals and models of practice. Problems arise from the implicit nature of many professional models of practice, the process of 'know-how' in music taking very different forms (see also Chapter 10). We see this through analyses of such activities as curriculum planning, assessing and professional decision-making, and

the actions of generalist and specialist practitioners. The former group can bypass theory by teaching methodic procedures with non-technical knowledge from a theoretical perspective, and its academic status remains correspondingly low; the latter group is likely to emphasize the primacy of musical skills, specialized knowledge and the nature of that knowledge, and its mode of organization is well constituted. The music teacher is concerned not only with the communication of specialist skills but with explaining concepts of particular significance and complexity.

Moreover, the debates and ideas about the need for CPD for generalist practitioners in primary schools and the role of specialist music teachers at secondary or high schools reflect ideas about knowledge. Knowledge, to quote an English head teacher, is like a 'tangle of spaghetti', a metaphor similar to Gilles Deleuze's idea of *rhizomatic knowledge*:

Something which shoots in all directions with no beginning and no end, but always *in between*, and with openings towards other directions and places. It is a *multiplicity* functioning by means of connections and heterogeneity, a multiplicity which is not given but constructed. Thought, then is a matter of experimentation and problematization – *a line of flight* and an exploration of *becoming*. (Rinaldi 2006, p. 8: original emphasis)

We can think about professional learning and particular ways of conceptualizing knowledge as a process, like creativity, which is co-constructed and shared, questioned and reformed in relationship with others and without the necessity of known outcomes; which requires openness to the new and unexpected, listening to ideas and theories, and invention; and which emphasizes connectedness to learning and to conditions which enable learning, involving the questions and answers of children and adults alike; a process where knowledge is relational and provisional, representing something that can be continuously reworked; a process of construction by the individual in relation to others (Burnard 2012).

Such a relational view of knowledge, however, conflicts with the complex web of state regulation which constrains specialist primary teacher numbers, salary levels and social status. There is an historical imbalance between music teachers and music services, compared to the fields of literacy and numeracy, in school sectors. The agendas outlined above – and especially the conflicts that inhere in them – require us to reflect on the concept of *professional knowledge*, the state of *music teacher education* and the possibilities for improvement (Lee and Wilkes 1999).

With a focus on understanding the nature of knowledge and the need for defining what constitutes music teacher education's *professional knowledge base*, we are reminded of Johnson (1972, 1984) who argues that instead of defining what constitutes a 'profession' we should regard 'professionalism' as an ideology and 'professionalization' as the process by which an occupation – in this case, music teaching – seeks to advance its status and progress towards full recognition within that ideology. Irrespective of what professionals actually do, as music teachers our