

Chapter 1

Educating Music Teachers in the New Millennium

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We live in times when a row of factors influence music education. Among them, people's most significant musical experiences are reported not to originate in music education at school (Lamont et al., 2003); and to an increasing degree, children and adolescents compose and share each other's music on the internet (Partti & Karlsen, 2010). Furthermore, music teaching and learning is legitimated by drawing on a multitude of non-musical values (Mark, 2002) and musical experience becomes increasingly diversified in multicultural societies (Campbell, 2005; Saether, 2008; Volk, 1998; Westerlund & Karlsen, 2010). This diversification inevitably challenges musical canons (Sands, 2007) and other aesthetic values (Rantala & Lehtonen, 2001; Reimer, 2003; Saito, 2001). Along with this, the cultivation of non-measurable values is of low interest to the prevailing political discourse, which also questions the value of all such 'deep' learning by "the nurturing of sustained attention" (Smith, 2003: 48).

All these various factors present vast challenges to music teacher education. They urge us to look closer into our notions of professionalism and the music teaching as a profession (Pembrook & Craig, 2002), as well as into teachers' professional development (Hookey, 2002). Furthermore they challenge our scope of music teaching by drawing attention to how students' informal music learning affects and interacts with their music learning in formal settings (Folkestad, 2006; Karlsen & Väkevä, eds. 2012). In this light the field of community music (Karlsen, Westerlund, Partti & Solbu, in press; Veblen & Olsson, 2002) should be attended to as a field of music education as well as a possible part of the labour market for music teachers.

To face such challenges, several strategies may prove relevant. The present anthology reports from a research and development based project that addressed some of them. By trying out new organizational forms and practices, as well as looking critically into the more traditional ones, we directed our interest towards how such forms and practices can be described, analysed and developed.

The project was called *Music Teacher Education as Professional Studies Between the Institution, Practicum and Labor Market within the Multicultural Society* (MUPP), and was carried out during 2006 to 2011 at the Norwegian Academy of Music (NAM). The Academy offers two possible paths for music teacher studies. The first is a 4-year bachelor program in music education, and the second is a one-year post-graduate course in music education. Both paths aim to qualify students to teach music in the multicultural world of primary, secondary and upper secondary schools; and also to train instrumental teachers, band and choir directors, rock and jazz band instructors, and the like. Besides the education of music teachers at NAM, generalist student teachers take music as one of a range of subjects offered by Norwegian institutions for general teacher education. In the MUPP project we directed our interest towards the two paths at the NAM as well as following a particular practical-aesthetic course of study in general teacher education.

As its points of departure the project took the notions of “professionalism”, “the professional music teacher” and “teaching as a profession” (Hookey, 2002; Molander & Terum, 2008; Pembrook & Craig, 2002), along with an understanding of professional development as socio-cultural learning (Lave & Wenger, 1991; Wenger, 1998; 2006) within the multicultural contexts of late modernity (Giddens, 1990; 1991).

The main research question was:

How can student music teachers’ learning and the relevance of music teacher education be described within the relations between the institution, the practicum and the professional arena, and all in the frames of a multicultural society?

This was addressed by seven single studies which will be accounted for in chapter 3, each focusing on a particular sub-question that was intended to illuminate issues that the main question raised.

Theoretical Perspectives

The theoretical basis of the project included theory of professions, socio-cultural and cognitive learning, late modernity, and multiculturalism.

Music teaching as a profession

Studying music teacher education as professional education presupposes that the vocation for which the graduates are qualified can be defined as a profession. A basic conception of music teaching as a profession was reached by attending to some general, descriptive traits that have been highlighted by the theory and scholarship of professions in general (Fauske, 2008; Molander & Terum, 2008). This enabled us to describe the music teacher profession in terms of its organizational and performative sides (Molander & Terum, 2008), as well as to elaborate on the relations between the music teacher profession and society, and between the profession and the concept of knowledge. *Organizationally*, the music teacher profession's monopolistic traits and autonomy were seen in relation to its professional organizations and its political construction. The performative side was connected to the offering of services to students, understood as 'clients', and the immaterial characteristics of those services were addressed. Attending to such characteristics enabled us to regard the domain-specific (Lahn & Jensen, 2008) traits of the music teacher profession as distinguished from other professions. Within the scope of professions and society we found it vital to discuss the balance between responding to the needs of society and the responsibility to criticize it. The knowledge perspective appeared to be useful with respect to making clear some of the certain kinds of knowledge (Grimen, 2008) that identify music teaching as a profession, as distinct from a discipline and a regular vocation. This many-sided knowledge base blends experience with research-based knowledge, and is held together by its practical use which always tends to bring normative aspects to the fore. Furthermore the knowledge base of music teaching involves central elements in music teachers' in-service professional development (Hookey, 2002). A more thorough account of our conceptions of music teaching as a profession, and hence music teacher education as professional education, will be given in chapter 2 as well as most evidently dealt with in chapters 7, 8 and 12.

Socio cultural learning and the individual

Considering professional development (Hookey, 2002) as socio-cultural learning implies that the development of professionals, as well as the profession itself, takes place through negotiations of meaning along the learning trajectories within and between those communities of practice wherein these professionals participate. We define groups of professionals as “communities of practice” (Wenger, 1998) because they prove several of the indicators of such communities. Among those indicators are sustained mutual relationships, continuous movements between the harmonious and conflictual, ways of engaging in doing things together, and the absence of introductory preambles in their communication (*ibid.*). However, following Lahn & Jensen (2008), defining such groups solely in terms of participation is not sufficient to come to grips with the institutional and content-related sides of learning in a profession. Therefore, it is necessary to expand this definition to include the learning and negotiations of meaning between individuals that are mediated by intellectual and physical cultural tools (Säljö, 2005). Hence our understanding of professional development and learning is based on an acquisition metaphor as well as, and combined with, a participation metaphor (Lahn & Jensen, 2008; Sfard, 1998). Perspectives of learning and professional development will be further addressed in chapters 9, 10, 11 and 12.

Late modernity

Comprehending professions and professional development within the larger context of late modernity entails understanding professional practices as dynamic and changing within the continuous differentiation of social systems (Luhmann, 1995), rapid societal shifts, increased personal risks and information overload. Professional identity becomes relative and performative (Hall, 1992; Gee, 2001), and is related to our capacity to maintain our narratives about who we are (Giddens, 1991). The judgements of the professional teacher that rest in the profession’s knowledge base and traditions are severely challenged by the increased personal risk of one’s own choices, and by the ways in which self-responsibility is accentuated in the processes of handling social values and norms. The late modern condition of society has vast consequences for the social organisation of musical practice and meaning (Green, 2010), because the production as well as the distribution of music have become democratised to a degree whereby school children can, by technological means, produce music of

a quality that was unthinkable in earlier decades, and distribute it on the internet for free (Partti & Karlsen, 2010). The consumption of music exemplifies how the late modern separation of time and space (Giddens, 1991) is enhanced by technology, in terms of where, when, for whom and in what ways music is available (Johansen, 2010). These characteristics of late modernity raise challenges to the continuous competence development of professional music teachers, which needs to be discussed within the context of lifelong learning. The perspectives and consequences of late modernity will be further addressed in chapters 8 and 13.

Multiculturalism

Multiculturalism is understood here to be a significant trait, as well as a consequence, of late modernity. It is seen to involve a variety of practices and values across ethnicity (Banks & Banks, 1995) and between various other groups (Nerland, 2004), including the native majority as well as among people with various disabilities (Darrow, 2003; Wilson & McCrary, 1996), gender orientations (Carter & Bergonzi, 2009; Gould, 2011) and religious affiliations (Harris, 2006). In our late modern society, knowledge of cultures other than one's own becomes more available, vital and subtle as the multicultural society develops. For many people the ability to be 'double cultured' is of increasing importance, as they feel challenged to function well in, for instance, Asian or African cultures at home with their family, as well as the English, Swedish or German cultures of their host society. In these circumstances the normative aspect of aesthetic education is contested by a relativist attitude to different cultural expressions. It becomes gradually more common to see how different aesthetic expressions connect to different systems of quality criteria and quality hierarchies, both being understood within a diverse culture involving multiple musical values. Connections between music and identity have become increasingly ambiguous and unclear component parts of musical meaning. The saying 'tell me what music you like and I will tell you who you are' is not as reliable as it used to be, as well-dressed, bright students are transformed into black metal fans or rave party participants outside school without going through an identity crisis. Rather, they alternate between more or less parallel identities (Karlsen, 2007).

The MUPP project's notion of multiculturalism attends to the ideals of 'radical' rather than 'liberal' democracy", as proposed by the political theorist Mouffe (1992; 2005), and then applied to music education by Karlsen & Westerlund (2010). With reference to Mouffe's idea that "plurality

and diversity are not problems to be overcome” but constitute “the very condition for the expansion of democracy, even to such an extent that any attempt of a democracy to bring about a perfect harmony can only lead to its destruction” (ibid., p. 236), Karlsen & Westerlund maintain that “the musical schooling of immigrant students could be seen as forming a healthy test for any educational context in terms of how democracy is enacted” (ibid., p. 226). We connect this idea to music education within the frames of all the aspects of multiculturalism discussed above. These perspectives will be further addressed in chapters 4, 5, 6 and 13.

Earlier Studies

Research on music teacher education is a growing international field (Wing & Barrett, 2002¹), not least in Norway and the Nordic countries (Jørgensen, 2009); and studies are frequently documented in the leading international journals. Various quantitative as well as qualitative designs and approaches are utilized, and research interest ranges from being interested in particular sides of education to studies of music teacher education in general. Whilst there are no precedents for the MUPP project’s combined perspectives of professional theory, socio-cultural learning, late modernity and multiculturalism, there is a rich array of earlier as well as ongoing studies that address one or more of these four perspectives, each of which offer valuable components of a framework within which the MUPP studies can be positioned.

The recent history of music teacher education and its relations to societal conditions was studied in the project *Music teacher education in Denmark* (Nielsen, 2008). Six single studies addressed the education of music teachers at teacher training colleges (‘lærerseminariene’) and music conservatoires, alongside an educationally directed university program in music. The education of music teachers for small children, music teacher education and professional knowledge, along with music educational questions about the practicum and the development of a new curriculum for students of musicology were all attended to. There was seen to be tendencies towards the social characteristics of late modernity, alongside the downsizing of the number of student music teachers, as well as qualified teachers responsible for teaching music in schools. Furthermore, older problems for music teacher education have increased, and the challen-

1 See also the US/MENC based *Journal of Music Teacher Education*.

ges of a widened perspective on music and culture has challenged music teacher education's content.

The balance between experience based and research based knowledge is another central issue of the discussion about music teacher education as professional education in the Nordic countries (Graabræk Nielsen, 2011). Along with claims that the professors and lecturers involved should be competent to carry out research and development work themselves, there are central traits of what scholars call the 'academization' of the field. This phenomenon was attended to in *Higher Music Education in Transition* (Hirvonen, 2009), wherein the transition of the education of music pedagogues from conservatories to the multidisciplinary universities of applied sciences in Finland was focused. By studying how teachers of music teacher education construct their professional identities as the educational system changed, along with their need for in-service training, it was revealed that the big change in the expectations of the amount and quality of work caused much confusion that did not decrease over the years of the study. Even though the situation and attitudes towards the change were diverse in different institutions, questions were raised about the teachers' own university education with respect to its relevance for the new requirements.

'Academization' was also among the points of departure for the study *Music, knowledge, and teacher education* (Georgii-Hemming, 2008; 2011; in press) which was inspired by the recent reform of teacher education in Sweden. According to Georgii-Hemming, the academic element is understood as being significantly different from previous music teacher education, wherein priority was given to competence with artistic and practical teaching. The purpose of the study was to examine the participants' perceptions of different forms of knowledge, and their interrelationships. Analysis of interviews with student music teachers, lecturers and practicum supervisors concentrated on how the participants articulated their perceptions of knowledge, art, craft, and science, along with their implications for present and future teacher education, and with respect to the scholarly, practical, and artistic knowledge that was integral to the education in question. The students held that various forms of knowledge are integrated, but that in music teacher education they were treated as separate entities in too large a degree. Neither the lecturers of musical subjects, such as instrumental performance, nor the practicum supervisors, paid explicit attention to theory and theoretical reflection. On the contrary they were occupied with 'art', 'expression', 'technical skills' and teachers' practical competence. Scientific knowledge was most in evidence in the theoretical pedagogical courses, but the usefulness of

its implications was not noticed until close to the end of the several years course of the studies.

The possible success of our endeavours to qualify student music teachers for the music teacher profession is tightly connected to the question of whether the competence of the graduate is relevant to the needs of the labour market. This was addressed in the project *To reach the Goal* (Hultberg, 2011). Here, student teachers' ways of developing readiness to teach class ensembles were studied in three, differently structured, local programs. The student teachers' development proved to be anchored more in their perceptions of future music teaching than in passing exams. Hence their learning strategies were closely connected with their individual experiences and notions of the music teacher vocation. A vital factor influencing their development was participation in the practicum, and relations to the practicum advisor.

Among the factors which were reported to be relevant in the *To reach the Goal* study was the ability to play accompaniment instruments like the piano. This was the sole focus of the study *Keyboard Accompaniment studies in music education – pedagogy and curriculum revisited* (Rikandi, 2010), which contributed to an emerging body of research on the single subjects of music teacher education. Here, traditional piano pedagogy was described along with the premises for its development as related to larger questions "about human capacities and human flourishing" (ibid., p. 175). A need was identified to develop the tradition in order to become more open and approachable to an increasingly wide range of social and ethnic backgrounds.

Another single subject study focused on *Musikdidaktik*, which is a central subject of music teacher education in all the Nordic countries. *Musikdidaktik* is responsible for helping students to draw on their practical experiences in order to understand the theory of teaching and learning music; and, respectively, to make use of their theoretical knowledge in reflecting on such practical experiences. Taking these expectations as its point of departure, Ferm & Johansen (2008) studied the perceptions and opinions among student music teachers and their professors about what good quality teaching and learning in *Musikdidaktik* might entail as related to surface and deep student learning (Johansen, 2007). The participants highlighted student teachers' identity work,² the attention paid to their learning styles, strategies and approaches (ibid.), along with the professors' encouragement of independent thinking, all of which were thought to be significant factors affecting deep learning. Furthermore, the

2 For Nordic studies, see Bouij (1998), Ferm (2008); and Johansen (2008).

possibilities to make connections between educational thinking, musical action and experiences were highlighted.

Visions (Hammerness, 2006) of ideal *Musikdidaktik* teaching and learning among *Musikdidaktik* professors and lecturers in Sweden, Finland and Norway are presently being studied by Ferm Thorgersen, and Johansen and Juntunen (Ferm Thorgersen, Johansen & Juntunen, 2010; Johansen & Juntunen, 2012). By paying attention to differences and correspondences between the traditions of general music teaching and instrumental teaching, some evidence emerges that future music teachers will need to diversify their notion of 'the professional' to include a more broad spectered competence than earlier. In addition, the instrumental tradition is widening its traditional master-apprenticeship basis to include various other ways of regarding the relationship between teaching and learning .

Outside the Nordic countries a wide variety of studies have been carried out with relevance for music teacher education in general, and to the MUPP project in particular. Without going into details we give a short account of how we understand some of the international field within which the MUPP project belongs. Studies have been directed towards constraints and affordances in primary music teacher education (Hennessy, 2000) and notions of good teaching. The latter were studied among expert teachers (Wagner & Strohl, 1979), elementary and lower secondary school students (Gerber, 1992), professors and lecturers within music teacher education (Rohwer & Henry, 2007), and student music teachers (Butler, 2001; Hamann et al., 2000). This latter group has also been studied with respect to their experiences of schooling before entering music teacher education (Kantorsky, 2004), as well as their personal teaching metaphors (Thompson & Campbell, 2003). The self images of music teachers and their identities has been further addressed by Dolloff (2006), Mark (1998) and Roberts (1991). Meanwhile, Duke, Prickett & Jellison (1998) have studied "the pacing of music teaching", Sogin & Wang (2002) studied music teacher flexibility, and Sheldon & Denardo (2005) studied music teachers' ability to teach analysis. Teachout (1997) compared student music teachers' and experienced music teachers' opinions of the skills and behaviours that were thought important to successful music teaching, whilst Hourigan & Scheib (2009) studied how student music teachers' valued skills, characteristics and understandings both inside and outside the music education curriculum.

Methodology

To address the main research question by means of the seven sub-questions, together with the connected single studies, a variety of methodological approaches were found to be necessary. Hence the approaches selected by the single studies varied between quantitative and qualitative methods. These included questionnaire surveys, individual and group interviews, observations, self reports, and document studies, and all within the frames of longitudinal designs, action research designs, interviews and theoretical studies. Altogether 18 professors or lecturers and 898 student teachers or teacher freshmen participated in the various studies of the project. The methodological considerations and strategies of each sub-study are briefly described in chapter 3.

Issues Addressed

In this subsection we will introduce the reader to some of the main issues that appeared and were treated within and across the single studies.

First, the issues and challenges of two new practicum arenas are addressed, one that focuses on a new target group – children in a Palestinian refugee camp in Lebanon – , and the other which combines teaching and performing. Thereafter, the need for new sides and combinations of music teacher competence are addressed by concentrating on the notion of a ‘competency nomad’. Then, student teachers’ learning as a relational feature between institution and the practicum is treated, before finishing up with some cross-study perspectives.

Leading music activities in a refugee camp.

In order to define multiculturalism and community music as particular fields in need of addressing, a NAM-driven community music project in a Palestinian refugee camp in Lebanon was made a pre-service training field for our student music teachers. Both the community music project *per se*, and the project as a pre-service training field, opened up possibilities to challenge and look into issues of identity and competence development, as well as into our understanding of ‘practice’ and ‘practicing’.

On the basis of a theoretical foundation focusing on ‘practice’ in relation to ‘theory’ and ‘practicing’ as aspects of teacher training, the reflective journals of 13 student music teachers who took part as student community mu-

sic workers in a 12-day practicum project in the refugee camp were studied. The results suggest that the practicum in Lebanon challenges organizational as well as competence related aspects of music teacher education. Firstly, the practicum is organized differently from other practicum situations with regard to the number of students teaching together, the context wherein it takes place, and the time allotted for participation. Furthermore, the high degree of complexity within the practicum challenges the student teachers because it forces them to reconstruct the competence gained from other contexts in order to face the unpredictability of the situations they meet. The term 'high-leverage practices' (Lampert, 2010) is discussed and redefined to throw light on the high level of significance that the student teachers assign to the practicum in Lebanon. Finally the results enlighten the importance of establishing a relational perspective on student music teachers' learning as connected to experiences from different practicum arenas.

The student teachers' reflective journals also revealed their learning experiences in the Lebanon practicum (Brøske Danielsen, accepted). Firstly, all the student teachers were surprised by a feeling that most of their learning outcomes could have been achieved in other pre-service training contexts as well. Nonetheless they thought that the exercise had been highly valuable and significant for them, describing it as the most important learning experience of their education program. A closer look at the material suggests that this apparent paradox is connected to a notion of 'learning' that does not include becoming aware of the ways in which one's existing knowledge and skills can be useful in new ways and situations. The learning outcomes that were reported to be unique were related to the challenges that had to be managed in connection with the lack of a common language between teachers and participants. This highlighted the rich possibilities of the nonverbal nature of music, as the students experienced the value of body language and musical communication as an integral part of their teaching strategies. Participating in, and experiencing the practicum in Lebanon were highly significant for motivating the student music teachers to reflect at different levels, and led to deeper insights into the values and functions of working with music in vulnerable groups, along with how these experiences affected the formation of professional identities. This further played a significant role in feeling motivated and suited for the profession as music teachers (*ibid.*).

One final question concerned to what extent a music project can strengthen a sense of self, identity and belonging among Palestinian children and adolescents, along with how such a project can afford new role

models and responsibilities that may give hope for a better future (Storve, Westby & Ruud, this volume).

Combining music teaching and performing

Music teachers have to face up to the formation of their professional identity, whether they work as teachers in general education, as individual instrumental teachers, or as performing musicians in various educational contexts. Because of their high level of performance, NAM student music teachers were thought to be capable of filling all three roles – general teachers, instrumental teachers and educational performers. The challenges of managing the corresponding practical teaching tasks were prepared for in a number of practicum sites, including a particular pre-service training program called OASE, which was based on the cooperation between NAM and municipal culture schools as well as compulsory schools. The participating student music teachers' experiences within the OASE practicum were mapped by a questionnaire wherein they were asked to rate the significance of their practicum experiences with respect to five factors: 1) *the strengthening of teacher competences*; 2) *the formation of music teacher identities*; 3) *their understanding of music teaching as a profession*; 4) *their interest in developing the performance component of instrumental teachers' roles in municipal culture schools*; and 5) *developing the municipal culture school as a local resource centre*.

The overall impression was that participation in the OASE project had been of 'very high', 'high' or of 'some value' for 78% of the participating student music teachers with respect to the formation of music teacher identity, and for 84% of them with respect to understanding music teaching as a profession (n=31). Furthermore, the scores for competences and interests supported this main impression. The numbers also revealed that the scores for being interested in working both in a municipal culture school and a compulsory school were 66 %, which shows a positive tendency for the student teachers' interest in such combined positions. Furthermore, when taking only the high and very high scores into consideration, the only category wherein the scores exceeded 50% concerned interest in developing the performing part of the instrumental teacher's role. When seen from the perspective of earlier research on music teacher identity (see for example Bouij, 1998; Dolloff, 2006; Mark, 1998; Roberts, 1991), this strong show of interest in the instrumental side of music education calls for further discussion and clarification about if and how the interplay of professional identities between "musician" and "music teacher" has any

impact on these figures. However, it is worthy of remark that beforehand the respondents held no commonly agreed definition of music teaching as a profession: a fact that accentuated the need for a systematic, theoretically based clarification of that concept in future follow-up studies.

Developing and renewing music teacher competence

Music teacher graduates' professional development can be understood through the concepts of 'a profession', 'professionalism' and 'professional competence'; and through questions concerning to what extent music teaching can be defined as a profession, and whether it is meaningful to talk about 'a professional music teacher'. These questions were addressed by a theoretical study within which statements from a student teacher interviewee were mirrored by the concept of a "competence nomad" (Krejsler, 2007). This concept, which is borrowed from Deleuze & Guattari (*ibid.*) builds on a notion of the 'post-signifying society', which is close to the MUPP conception of late modernity. It implies that music teachers and students are seen as service-minded beings who are able to move to wherever their services are in demand (Krejsler, 2007, p. 50). A nomad sees learning as lifelong and life-encompassing, during which his or her competence is subject to ongoing updating (Westby & Graabræk Nielsen, this volume).

From the way in which statements reflected the teaching process, participation in the lessons, and constructions of professional music teacher identity (*ibid.*), it was seen how the student music teachers were concerned to "link professional knowledge, skills and values to the individual personality of the professional" (Krejsler, 2005, p. 349). Alongside this, the analysis enhanced a discussion about how student teachers engage with the collective/professional knowledge of the profession (Heggen, 2008), and how they become "nomadically competent" in an individual way (Krejsler, 2005).

Furthermore, when the analysis was related to notions of the 'professional music teacher', the concept of a 'professional competence nomad' (Westby & Graabræk Nielsen, this volume) was addressed. This exercise also underlined how student teachers' learning follows the trajectories of participating in, and moving between, communities of practice, in addition to questioning the participation metaphor as the only metaphor for learning. Moreover, it also questioned the view that teachers become fully qualified professionals through pre-service education. Finally, the question was raised whether acting nomadically designates a new form of professional music teacher identity that calls for new ways of conceptualising 'the professional music teacher' in different vocational arenas.

Connecting student music teachers' learning

The ever recurring question of the relations between theory and practice in student teachers' learning was addressed by attending to how their learning could be comprehended in relation to connections between the institution and the practicum field. This was addressed in terms of "communities of practice" (Lave & Wenger, 1991; Wenger, 1998), "learning trajectories" (ibid.) and "learning systems" (Wenger, 2006), and drew on two sources. The first of these comprised the results of an earlier study of student teachers' responses to conditions for deep learning within a course at the institution (Ferm & Johansen, 2008); whilst the second involved the results of a study of student teachers' and supervisors' ideas about the conditions required for deep learning in the field of pre-service music teacher training (Ferm Thorgersen & Johansen, this volume).

The results suggest that the student teachers' learning trajectories between the communities of practice of the institution and the practicum field were influenced by the preconditions of three arenas. Within *the organizational arena* the most vital factors included the order in which one course and theme followed another, the degree to which the courses at the institution succeeded in focusing on the same issues that were treated in the practicum, and the extent to which student music teachers' participation in the practicum was organised into extended periods, rather than only being distributed in small parts over a long time span. *The professors' and supervisors' arena* trajectories were enabled or disabled according to these groups' deliberate and contingent choices concerning planning, assessment, content and teaching methods. The impact of such dispositions was related to encounters between the academy professors' expectations of what is to be dealt with in the practicum, and the practicum supervisors' choices of issues and vice versa. In *the student music teachers' arena* a large risk was revealed insofar as the responsibility for finding connections that give energy to the learning process was left up to them. In such a situation it is unlikely that the student teachers would develop deep insights into how to link practical action and theory. Without the support of professors and supervisors, many student music teachers were incapable of undertaking this responsibility, and not all of them saw the necessity of doing so.

Improving music teaching in general education

Olseng (2008) found that student teachers from the NAM programs took up professional positions other than music teaching in general education.

on. This underscored a long felt problem of how best to educate general teachers with the skills required for teaching music in primary and lower secondary school. As a consequence a new general teacher education program called PELU, which concentrates on fewer subjects and more in-depth studies of the aesthetic ones, was initiated by one of the MUPP project participants, and has started in four colleges. As part of the MUPP project, the experiences of student teachers during this education, and on into the first year of their vocation, were mapped by a questionnaire (Kalsnes, 2010) focusing on recruitment, satisfaction with the education, job possibilities and the usefulness of the competences developed. The results can be summarized under five main findings. First of all it was revealed that the program recruits a new category of students to teacher education, who, with a strong interest in arts and crafts, would not have applied for teacher education at all without the possibility of the PELU program. Furthermore, it was discovered that the participants in the study were satisfied with their PELU-education, and had found jobs in the kinds of schools or training venues for which they felt qualified. In addition they reported that they felt capable of strengthening the arts subjects' status and position in school, and that they were contributing to reinforcing those priorities. They also felt confident that their expertise was valued by their colleagues and the leadership of the school.

Identifying the challenges facing music teacher educators in late modernity

The cultural manifold of Western societies in the twenty-first century raises ethical and professional, as well as political challenges for music teachers as well as for music teacher educators. Among these challenges are globalization and the pertaining global discourse of education, dominated as it is by neo-liberal principles. These issues were addressed by a theoretical study which took the MUPP project's theoretical basis in late modernity as its point of departure, and developed it across larger, global perspectives (Johansen, chapter 13 of this volume).

Whilst aiming to identify and relate the findings across each study to the contemporary conditions of late modernity, three partly contradictory meta-narratives about education emerged: *neo-liberalism*; *control*; and *back to basics*. In spite of their mutual inconsistencies, these narratives establish a philosophical ground on which global crises and music education meet, suggesting some specific obligations and challenges to music educators of an ethical as well as a political and professional kind. It confronts

these educators with certain dilemmas, among which three are prominent. The first concerns the obligation towards furthering the competence-development of student music teachers. Should music educators comply with prevailing political priorities by training their student music teachers to execute whatever is decided by school authorities, or should they be trained in constructive criticism? The second dilemma concerns music teacher educators' own competence-development. Should teacher educators aim at expertise in ensuring stability, compliance with the present arrangements and priorities of education, or should it include encouraging their student teachers to seek out new possibilities, engage in constructive criticism and change? The third and final dilemma concerns music teacher educators' obligations as knowledgeable citizens and 'whistle blowers'. As citizens of a democracy educators are obliged to make their voices heard when confronting actions and decisions that can have unwanted effects on individuals, groups or society as a whole. Should they have the same obligations as part of their role as music teacher educators? Or should they carry out their work in accordance with the priorities of the governmental bodies under which they are hierarchically subjected? Reflecting on music teacher educators' thoughts and actions by attending to their relations to their surrounding environment would reveal how challenges and shortcomings in their everyday work connect to large cultural, societal and global challenges.

Some Cross Issue Remarks

In all these issues we have referred to the concepts of late modernity and the post-signifying society to depict the basic societal-cultural conditions on which they rest. We suggest that this condition establishes structures and rooms for action within which the present and future education of music teachers must position, develop and maintain itself.

Challenges as well as possibilities within those structures and rooms for action have been indicated by confronting the student teachers as well as lecturers of music teacher education with practices among refugees in the middle east, as well as balancing teaching and performing, highlighting the need for flexibility and lifelong learning, and focusing on the learning going on between the various sites and practicum locations.

The issues accounted for in this chapter are chosen to illustrate how such tangible matters can be taken as points of departure for further conceptualizations and discussions of music teacher education. The rest of the present report will hopefully equip the reader with a more substantial body of perspectives for continuing those conceptualizations and discussions.

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