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A mixed-methods study of teacher educators and educational content in generalist teacher education music courses

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Jon Helge Sætre

Abstract

This study presents knowledge about how generalist student teachers are being prepared to teach music in Norwegian primary and lower secondary schools, by investigating the music courses in undergraduate generalist teacher education and the teacher educators responsible for teaching these courses. When attention is paid to generalist teachers by music education research, the aim is often to investigate the degree to which they feel confident about teaching music. In contrast, few studies investigate the music courses responsible for their teacher preparation, and what conceptions of music, music teaching and musical knowledge and skill are emphasized and transmitted by these music courses and the teacher educators involved.

The study includes three related theoretical and empirical themes. The first aims at describing the teacher educators of music in generalist teacher education, GTE music, and what they perceive to be the main challenges facing GTE music. This description is based theoretically on the work of Bourdieu (1984, 1990). The next focuses on describing and understanding the music courses at a general level, in terms of investigating its structure, content and forms of knowledge, in line with Bernstein's (2000) notion of recontextualizing. The third focuses on how school music teaching practice is represented, visualized and approximated within GTE music (Grossman, Compton et al., 2009). The research design is a mixed-methods design including both qualitative and quantitative approaches, a choice based

philosophically on critical realism (Bhaskar 1998, 2011). Data is collected from ten individual, qualitative interviews with teacher educators from six Norwegian GTE institutions, and from a survey sent to all GTE teacher educators of music. The initial response rate is 74%, and by the use of screening questions, 90 survey respondents (minimum actual response rate 62.9%) were identified as members of the defined population: academic staff at GTE institutions teaching music to one or more generalist student teachers in the period between August 2010 and February 2013.

The findings indicate that many teacher educators of music are professionals in a practitioner's sense, characterized by limited symbolic capital in terms of academic positions and traditional research competence. Their background is characterized not by extensive experience as schoolteachers, but by experience from outside-school settings, professional performance contexts and from teacher education itself. A range of professional sub-identities and positions are identified in the study – the musician, teacher, musical leader, and scholar – creating possible arenas of conflict in the field. The teacher educators report facing two main challenges in their teaching of GTE music: limited time and a number of either formally untrained or informally trained student teachers.

GTE music seems to be recontextualized as a pedagogic discourse (Bernstein, 2000) representing the traditional conservatory model of music studies mainly, evident in the great number of performance and musicology disciplines. The discourse of music didactics is as well a substantial element, while the more research-based model of teacher education is included to a lesser degree. The central forms of knowledge seem to be professional knowledge (produced in, for and about the educational system) and professional practice knowledge (produced by and for practitioners) (Rasmussen & Bayer, 2010). Representations and approximations of both musical practice and school music teaching practice seem to play important roles. What is actually represented and approximated is however a range of different music teaching practices, but musical performance (singing and playing instruments) seem to be given priority. As a result of continuous cutbacks of teaching hours, GTE music seems to have become a highly fragmental and congested yet minute GTE subject.

The study has identified important tensions between the teacher educators and the subject of GTE music. On the one hand, the study indicates that the

course structure of GTE music (the fragmental conservatory logic) seems to be more conservative than many of the teacher educators involved. On the other hand, the study has identified tendencies of recontextualizing in and transformation of GTE music. One is the academization of GTE music, which is promoted by some and counteracted by others. A second is the move towards an emphasis on the informal domains of pop and rock music and on aural work forms, and the third is the tendency of rendering music and music teaching practice easy and feasible, due to the need for facilitation in low-risk settings demanded by the teacher educators' perception of the current student teachers as formally untrained.

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1. Introduction

1.1. Background and aim of the study

Generalist teachers play an important role in music education, by teaching music to children in compulsory schooling. Many of these teachers have limited training from higher music education, and for this reason, international research studies often seem to focus on the degree to which generalist teachers feel confident about teaching music. In contrast, few studies have investigated the music courses through which prospective generalists are being trained to teach music. The present study is thought to shed light on this matter, by investigating what the music courses in undergraduate generalist teacher education consist of and look like, and how they are thought to contribute to the preparation of prospective teachers of music.

I have been teaching music in generalist teacher education programmes (GTE music) for a little over 13 years. I find it a highly rewarding and motivating position, and I enjoy working with the student teachers, many of whom are wonderful musicians and excellent teachers. However, along with the joy is a sense of severe challenges in GTE, conflicting internal and external interests, and constant and rapid change resulting from the great significance of both general schooling and teacher education in the game of

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national politics. And my joy is tempered by the persistent question of whether what we are doing in GTE music is sufficient or even appropriate.

The problem lies partly in the lack of systematic knowledge about GTE music. Although there is an enormous body of research on teacher education (see Chapter Two) and higher education music programmes (Jørgensen, 2009), and even a substantial body of research on music teacher education across different types of programmes, research studies on music in GTE settings are scarce. Instead, research both on generalist teacher education and on compulsory schooling – ranging from large-scale to small-scale studies – seems to focus on quite different subjects. The logic behind this seems in part to be based on the struggle for comparability, resulting in studies focusing on obligatory and 'central' subjects, both in compulsory schooling and in teacher education. Only a selection of school subjects are investigated in the PISA assessments (reading, mathematics, science literacy and cross-curricular competences such as problem solving)[1] and the TIMSS study (mathematics and science achievements),[2] and only a selection of GTE subjects are investigated in the NOKUT evaluation of Norwegian generalist teacher education (NOKUT, 2006a, 2006b) (which focuses on general aspects and the subjects Pedagogy, Norwegian, English, Mathematics and KRL).[3] The studies may therefore result in conclusions that overlook important findings from other school and GTE subject practices;[4] and this in turn may contribute to a loss of significance of such subjects in the discourse of international and national educational research and policy. In addition, research on music teacher education, whether addressing specialists or generalists, seems to focus on student teachers and different kinds of music teachers at work. Very few studies scrutinize the music courses in teacher education themselves, or the teacher educators responsible for teaching these courses. These elements seem in most studies to be taken for granted.

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[1] See http://nces.ed.gov/surveys/pisa/.

[2] See http://nces.ed.gov/Timss/.

[3] All of these were at the time compulsory subjects except English. KRL is Christian, religious, and ethics education.

[4] A possible exception is Norgesnettrådet (2002), in as far as the research group required that teacher educators from different study years should be included in the focus group interviews.

In my experience, GTE music is more often than not practice-oriented and practical (i.e. concerned with the actual doing and use of things), and colleagues in the field also tend to perceive music in schools primarily as a practical subject. In addition, several studies confirm my personal experience that student teachers both need and ask for teaching material of all kinds. Such material is described by researchers either positively – as teaching repertoire, activities to undertake, ideas for lessons, teaching plans, or the teacher's tool box – or negatively, as a quick fix, bag-of-tricks, first-aid or facile recipes (e.g. Hallam et al., 2009; Joram, 2007). These studies indicate that the 'how to' skills play a dominant role in student teachers' views on teacher preparation and their future teaching practice:

> Thus, a university class which was directed, for example, towards enhancing critical thinking about current educational issues would likely be considered irrelevant by many preservice teachers because it does not deal with "how to" skills. (Joram, 2007, p. 132)

The initial aim of the study therefore was to ask what this praxis looks like: what kind of teaching and learning activities are transmitted as appropriate exemplars, what music teaching methods are emphasized, what the 'armamentarium', as Lee Shulman put it, of music teaching looks like (Shulman, 1986). I eventually came to conceptualize this investigation in to praxis as the identification of the representations of practice in GTE music, defined as the different ways in which practice is represented in professional education and what these various representations make visible to novices (Grossman, Compton, et al., 2009). As the planning of the study continued, I found this focus to be too narrow, and possibly grounded in an unsatisfactory presupposition. I therefore broadened the scope of the study in three ways: first I opened up the study to include descriptions of the educational content of all the disciplines of GTE music; second, I added to the study theoretical perspectives that can enable descriptions of the forms of knowledge undergirding GTE music; and finally, I chose to include an empirical investigation of the teacher educators themselves. My hope is that this broad frame will make it possible to understand what is going on in GTE music, and to understand the presumed practice orientation of GTE music, if such an orientation proves to be the case.

There is one final reason behind my choice of research perspective – an epistemological one. The examination of the educational content of GTE, operationalized through its positivities – e.g. the course labels, set texts,

musical exemplars, learning tasks, teaching activities, music teaching methods – is a promising epistemological entrance to knowledge about other important aspects of the problem field. It will help to understand, for instance, the values and aims underpinning the teacher educators' perceptions of compulsory music education, and also the central characteristics and challenges in higher education, including the tensions between theory and practice, between teaching and doing research and between different identities of teacher educators. A study of the teaching practice of the teacher educators and the content central to that practice, in other words, is an epistemological pathway into describing and discussing central problems, challenges and potential in the social and discursive field of generalist teacher education.

The overall aim of the study is formulated as follows:

> In this study I aim to describe the music courses in generalist teacher education (GTE music) and the teacher educators teaching these courses, and to explore the ways in which GTE music contributes to the preparation of prospective teachers of music.

In so doing, the study aims further at identifying the central challenges and problems facing GTE music, and to fuel the search for new ideas and developments aiming at fulfilling the potential of GTE music. Finally, the study aims at describing not just a few institutional practices, but to include empirical data from all higher education institutions offering undergraduate GTE programmes.

The study focuses therefore primarily on the teacher educators and the content of GTE music. It aims not however, at investigating empirically what the student teachers actually learn from these courses.

1.1.1. Brief outline of the study

The remainder of Chapter One sets the scene by describing Norwegian generalist teacher education (NGTE) from the viewpoints of national steering documents and evaluation reports. Chapter Two presents a review of international and national research literature on teacher education and on music in teacher education settings. Chapter Three presents the theoretical framework of the study, in which three theoretical premises are

developed: (1) the understanding of GTE as a social field consisting of agents, structures and discourses, with important relations existing between those agents, structures and discourses. This premise is based theoretically on the work of Basil Bernstein (1990, 2000) and Pierre Bourdieu (1984a, 1984b). (2) the view of GTE music as a GTE subject continually reshaped (recontextualized) by the teacher educators of music, and the assumption that different subjects are recontextualized in different ways due to their differing internal structuring (Bernstein, 2000). (3) the anticipation of the existence of representations of practice included in GTE music, such as selected exemplars of school music teaching practice visualizing future core practices to novice teachers, and having the potential of giving student teachers opportunities to practise teaching practice (Grossman, Compton, et al., 2009).

On the basis of the literature review and the theoretical framework, three specific yet related research questions have been developed. They are presented and discussed in section 3.6, since they rest on the discussions in Chapter Two and Three. The research questions address the teacher educators of music (recontextualizing agents), what GTE music consist of and build on (the recontextualized discourse of GTE music, its content and forms of knowledge), and how school music teaching practice is included in GTE music (representations and approximations of practice).

The theoretical perspectives and the research questions emphasize the teacher educators and the actual content of GTE music. I have therefore chosen to obtain data from the teacher educators of GTE music themselves – including descriptions of what they do in their classes – instead of designing the study as an investigation of national or local curriculum documents[5]. The study includes qualitative and quantitative methods and analyses (described in Chapter Four), a choice based philosophically on the transcendental realism and critical naturalism of Roy Bhaskar (1998, 2011). My choice of a mixed-methods research approach is grounded in the wish to gain an understanding of the music course at a national level, building on empirical data from most GTE practices (survey), and at the same time

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[5] In the early stages of the research process, I surveyed a number of local GTE music curricula, and I discovered that they to a limited degree revealed the actual structure and content of GTE music.

taking the complexity of the field of study, and the presumed diversity of practices, into account (qualitative, individual interviews).

The results of the study are presented in Chapters Five to Seven, each of which focuses on one of the research questions. The thesis ends with a general discussion and a final, concluding chapter.

1.2. GTE: defining and describing the research context

1.2.1. Norwegian GTE: characteristics and concepts

The educational context to be investigated is the preservice, undergraduate, four-year generalist teacher education programmes that prepare prospective teachers for employment and teaching in Norwegian primary and lower secondary schools. This kind of teacher education plays a central role in the history of Norwegian teacher education (Årva, 1987), and it is still providing the majority of teachers teaching in primary and lower secondary schools (Lagerstrøm, 2007) – years one to ten; ages six to sixteen. Music has been a part of generalist teacher education, in one way or another, since the early nineteenth century. Today, music is not a mandatory subject in GTE, but is elective at most institutions offering the programmes, normally earning 30 or 60 credit points.[6] There are other ways of becoming a music teacher in Norway, notably specialist programmes and one-year postgraduate programmes, and even a few five-year integrated master programmes, but these are outside the scope of the current study.

The traditional model of Norwegian generalist teacher education (NGTE) is undergraduate and multidisciplinary, including both compulsory and elective subjects. Further, the NGTE model is traditionally integrated,

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[6] 60 credit points (ECTS) equal one year of full-time academic study.

comprising subject matter courses, pedagogy[7] courses and practicum periods. Until 2010 there was only *one* GTE model in use at a time. The case of NGTE may differ from international models of teacher education, in structure, level and substance, as well as in terms. The common Norwegian term is *lærerutdanning*, which, like the equivalent Danish *læreruddannelse*, Swedish *lärarutbildning* and German *Lehrerausbildung*, draws on the notion of *Bildung*.[8] I use most often the English term 'teacher education', rather than other possible terms such as 'teacher training' or 'teacher preparation', since I find the term teacher education to be the broader, more encompassing, term. The most important reason for this choice is the double responsibility of NGTE, which at the once carries out higher-education subject studies and teacher training.

The study focuses specifically on generalist teacher education. The Norwegian term for such programmes is traditionally *allmennlærerutdanning*, that is, general or all-round teacher education. In 2010, the notion of the all-round teacher was abandoned, and the term was substituted by *grunnskolelærerutdanning* (teacher education for primary and lower secondary school), which is a rather different term. I use the English term 'generalist teacher education', which underlines the type of teacher being qualified from these programmes: the generalist teacher. Accordingly, GTE music denotes the part of the programme devoted to music studies, and generalist music teacher denotes a generalist teacher with music studies from GTE. In this term, too, I have chosen one of a number of available international concepts, for instance 'non-music specialist teachers' (Seddon & Biasutti, 2008), a term in line with the

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[7] The English word pedagogy is here used as a translation of the Norwegian term 'pedagogikk', which can be briefly defined as the study and theories of education, teaching and learning. The word is not used here to refer to any single specific teaching approach or method, as is sometimes the case in Anglophone use of the term.

[8] *Bildung*, as well as its Scandinavian counterparts (*danning*, *dannelse*, *bildning*), is an evolving and broad concept (Jank & Meyer, 2009, p. 208). The concept of Bildung usually refers to the process of educating human beings toward specific ideals of mankind – citizenship, emancipation and autonomy – and to the ways in which this can be done (Jank & Meyer, 2009). The concept thus emphasizes the role of and relationships between reciprocal parts of for example general schooling: individual development and autonomy on the one hand and cultural initiation on the other hand.

German 'fachfremd unterrichtende Musiklehrer(innen)' (Hammel, 2010). These concepts may indicate that teachers have a small amount of music study (or a small course) at the level of higher education, or no such studies or courses at all. For that reason also, the term 'generalist music teacher' is chosen, since they in fact do have music studies as part of their teacher education. Lastly, the terms generalist and non-music specialist connote different values. I find the first to be the more positive, by allowing general and cross-disciplinary teacher competence and quality to be viewed as a merit, and not as the absence of specialism. Stakelum and Baker (2013) make a point of the fact that specialist teachers are rarely called non-generalist teachers.

Central to NGTE is the concept of *didactics*. Didactics is a central educational concept and field of study in the Nordic countries, German speaking countries (Jank & Meyer, 2009), France (Mialaret et al., 1985), Italy, and Spanish- and Portuguese-speaking countries including Latin America (Mallart, 2001). With such a geographical range, it is not surprising that didactics is defined in numerous ways (Gundem, 1998). On the one hand, it is a part of the broader field of pedagogy (Gundem, 1998; Westbury, 1998). As a part of pedagogy, didactics is normally the part closest to the teaching and learning context. One definition is the 'theory **and** practice of teaching and learning' (Gundem, 1998, p. 7, bold in original). Other definitions focus more or less exclusively on the theoretical exploration and scientific investigation of teaching and learning (Gundem, 2008). On the other hand, didactics is a part of the subjects in teacher education (subject didactics), and is also in this case defined and framed in various ways (Gundem, 2008). A main point, however, is that subject courses in NGTE consist normally of both subject matter components and subject didactics components (Ongstad, 2006), the latter addressing in various ways and to various degrees the questions of what to teach and learn in schools (the content aspect), how to teach and learn the content (the methods aspect), and why the content is to be taught and learned (the goal aspect) (Künzli, 2000, p. 43).

1.2.2. Recent and present GTE programmes

Teacher education in Norway is regulated by national authorities, and development in teacher education policy is characterized by frequent

reforms and rapid change. Since teacher education institutions became higher education institutions in the 1970s, six new national curricula for generalist teacher education have been launched: in 1973, 1980, 1992, 1999, 2003 and 2010 (Afdal, 2012a, p. 14). Before that, new regulations and curricula were launched by national authorities in 1869, 1890, 1902, 1929 (not implemented), 1930, 1938 and 1965 (Årva, 1987). Even though NGTE has received much political attention, it has been argued that it is relatively under-examined (Hammerness, 2012). I will return to the research studies that do exist in the literature review, but as I outline recent development in NGTE I include two central evaluation studies.

An evaluation of the 1999 NGTE programme was conducted by the Network Norway Council (Norgesnettrådet, 2002). An expert panel collected material from self-assessment, from site visits on which the expert panel met representatives of various groups (faculty, student teachers, academic staff, administrative staff, practice teachers and stakeholders), and from a survey addressing regional directors of education. The evaluation found assertions of a general lack of correspondence between theory and practice, partly caused by the detailed and over-ambitious curriculum guidelines, and teacher educators lacking classroom experience, which respondents felt was resulting in an academic orientation at the expense of professional knowledge. They found school rectors, practice tutors and stakeholders criticizing the programmes for not developing sufficient practical teaching skills and for being too academic in orientation (p. 97–98). In the 1999 programme, the student teacher had to elect one so-called aesthetic subject, either arts and craft or music, and one so-called practical subject, either home economics or physical education, each the size of 15 credit points.

Four years later, the 2003 NGTE programme was evaluated by the same council, now called the Norwegian Agency for Quality Assurance in Education (NOKUT, 2006a, 2006b). The 2003 programme consisted of two initial years of compulsory subjects: Pedagogy, KRL (Christian, Religious and Ethics education), Norwegian and Mathematics, each the size of 30 credit points (Ministry of Education and Research, 2003), and a 10-credit course of basic (early years) reading, writing and mathematics education. The final two years of study consisted of elective subjects. The programme comprised 20–22 weeks of practicum periods. The national guidelines formulate the character of the programme:

> The generalist teacher education programme is to qualify for work as a teacher in primary and lower secondary school and to foster the personal [*Bildung*] of the student teachers. The programme is vocational and based on practice, and takes as its point of departure the teacher's field of work, the principles of the Education Act and the school curriculum in force. (Ministry of Education and Research, 2003, p. 12, my translation)

In the 2003 programme, the subject of music lost the semi-compulsory status it had had in the 1999 programme, but it was usually included as a possible elective subject in the last two years of the programme. The music course of the 2003 programme comprised three objectives: 1) subject matter and subject didactics knowledge and skills, 2) to be a teacher of music, and 3) communication[9] and reflection.

> Through working with music in teacher education the student teachers are to acquire subject matter and didactic competence for working with music in primary and lower secondary school. They must have knowledge of the musical heritage, of music as a societal phenomenon and of music as an educational tool. They are also to acquire a basis for further professional growth and for taking active part in culture and school development. The coursework is to include the forms of activities and understandings found in the primary and lower secondary school curriculum in force. (Ministry of Education and Research, 2003, p. 39, my translation)

Following more or less the same methodological approach as the 2002 evaluation, but larger in scale, the 2006 evaluation found a general lack of coherence (NOKUT, 2006b, p. 4). The expert panel found a lack of coherence between pedagogy and didactics, and also among the different subject didactics areas. There was also an evident lack of coherence between theory and practice, which, according to the panel, seemed to revolve in separate circulations. The panel concluded, for instance, that NGTE could be said to be research-based only to a very small degree (NOKUT, 2006b, p. 57). Due to the lack of coherence, the panel found it difficult to identify the unifying, general and integrating core of the programme. The development and implementation of the new 2010 reform was fuelled by this large-scale 2006 evaluation (Munthe, Malmo, & Rogne, 2011).

The 2010 reform marks a significant change in NGTE, by establishing two parallel GTE programmes:

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[9] *Samhandling.*

(1) Primary and secondary teacher education for years 1 to 7 (GLU 1–7)

(2) Primary and secondary teacher education for years 5 to 10 (GLU 5–10)

1.2.3. The 2010 programmes: national regulations

The 2010 programmes (GLU 1–7 and GLU 5–10) are regulated by The national curriculum regulations for differentiated primary and lower secondary teacher education for years 1 – 7 and years 5 – 10 (Ministry of Education and Research, 2010c), and by national curriculum guidelines. The national regulations document states that:

> All school subjects must be professionally oriented teacher education subjects and comprise subject didactics and work on basic skills in the subject. All school subjects and subjects and courses that are relevant for work in schools must be research-based and anchored in an active professional research environment. (Ministry of Education and Research, 2010c, original in English)

The two GLU programmes are structured differently (see Table 1.1). The 1–7 programme comprises three compulsory subjects: Pedagogy and Pupil-related Skills (60 credits), Mathematics (30 credits) and Norwegian (30 credits). The programme is normally to consist of at least four school subjects, of which at least one must have a scope of 60 credits (Ministry of Education and Research, 2010c, p. 4). It is possible, in the fourth year, to replace one school subject with a 30-credit subject 'that is relevant for work in schools' (i.e. subjects that are not primary and lower secondary school subjects). The 5–10 programme includes only one compulsory subject: Pedagogy and Pupil-related Skills (60 credits). No school subjects are compulsory. The programme normally comprises three school subjects, each with the scope of 60 credits. In the fourth year, 'one school subject may be replaced by one school subject' plus 'one subject that is relevant for work in schools, each with a scope of 30 credits, or by two school subjects, each with a scope of 30 credits'. Both the 1–7 and the 5–10 programmes give student teachers the opportunity of a transition to a masters degree programme after year three. The first year of the masters programme will in that case replace the fourth year of the teacher education programmes. The national curriculum regulations further describe the structure of the study programmes, displayed here in a comparative table (Ministry of Education and Research, 2010c):

Table 1.1: The 2010 GLU programmes

	GLU 1–7	**GLU 5–10**
1st and 2nd years of study	Teaching practice Pedagogy and Pupil-related Skills, 30 credits, with 15 credits being taken each year Norwegian, 30 credits Mathematics, 30 credits School subject, 30 credits	Teaching practice Pedagogy and Pupil-related Skills, 30 credits, with 15 credits being taken each year School subject I, 60 credits School subject II, 30 credits
3rd year of study	Teaching practice Pedagogy and Pupil-related Skills, 30 credits School subject, 30 credits	Teaching practice Pedagogy and Pupil-related skills, 30 credits School subject II, 30 credits
4th year of study	Teaching practice School subject, 60 credits, or, if relevant, two subjects of 30 credits each, of which one may be a 30 credit subject relevant for work in school	Teaching practice School subjects III, 60 credits, or, if relevant, two subjects of 30 credits each, of which one may be a 30-credit subject relevant for work in school

The national regulations document requests the institutions to make an international semester possible, and to include international perspectives in the teacher education programmes. Finally, both programmes include a compulsory element called *the bachelor's thesis*, which is located in the third year of study:

> The bachelor's thesis in the 3rd year of study is compulsory. Work on the thesis and an introduction to scientific theory and method is to make up 15 credits of Pedagogy and Pupil-related Skills (PPS). The thesis is to be professionally oriented with a theme that is anchored in Pedagogy and Pupil-related Skills and/or in other subjects. (Ministry of Education and Research, 2010c, original in English)

The role of research and research-based knowledge is stressed several times in the national regulations and guidelines. The guidelines state that those teaching in teacher education should themselves be either active researchers or parts of a professional environment doing research relevant for the programmes and for the profession of teachers. The guidelines also state that research on teacher education should be continuous and systematic.

The regulations describe in detail the learning outcomes of the programmes (most of which are shared, with some special to one programme). The content of the teacher education programmes is further to be characterized by a set of perspectives (Ministry of Education and Research, 2010c), of which research-based, professional (notably subject matter) knowledge and competence is the first. This includes knowledge of the subject and subject didactics, and knowledge of a variety of work forms in the subject, as well as the theoretical bases for these work forms (Ministry of Education and Research, 2010c). The subjects of the programmes are secondly to be differentiated (oriented towards the years for which they qualify) and integrated (sharing the responsibility of educating teachers and developing a teacher's identity). A fourth perspective is to develop ethical and historical perspectives on the role of the teacher, and critical perspectives on the role of the teaching profession in society (conceptualized as *Bildung*). Several perspectives are concerned with equality, diversity and cultural understanding. The content of the teacher education programmes must focus on developing the student teachers' understanding of the multicultural society, the Lapp society and Sami's rights, and on the principle of differentiated teaching and learning (Ministry of Education and Research, 2010c). The eighth perspective is concerned with pupil assessment, and the ninth and final with basic skills, defined as expressing oneself orally, reading, writing, numeracy and using digital tools in and across subjects.

Music is an elective subject in the 2010 programmes, and is described in the national guidelines as follows[10], identical in the 1–7 and 5–10 guidelines (Ministry of Education and Research, 2010a, 2010b):

> The subject of music in the teacher education programmes is to give basic insight into the Norwegian and international musical heritage, into music as a phenomenon of multicultural societies, and into music as a power and form of expression fostering identity. The subject is to form the basis for student teachers' general *Bildung* and professional growth, and to train them to take active part in the development of culture, school and subject as prospective teachers. Music coursework at all levels is to include research-based knowledge and experience related to the forms of activities and understandings found in the primary and lower secondary music curriculum in force and in the field of practice. The subject is to form the basis for collaboration with

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[10] I was myself a member of the group responsible for this text (see 1.3).

other subject areas and partners outside schools. Development of the performance, personal and artistic aspects of the subject of music demands long-time practise and maturation, and is therefore central at all levels. (Ministry of Education and Research, 2010a, my translation)

There are four specific modules of music: Music 1 and 2 (GLU 1–7) and Music 1 and 2 (GLU 5–10), each the size of 30 credit points. The main components of these courses are identically formulated (Ministry of Education and Research, 2010a, 2010b, my translation):

Music 1 (GLU 1–7 and 5–10)

The module has the following main components: basic training in performance, listening and creative work; introduction to the disciplines of music and to the school subject of music as described by the curriculum in force for years 1–7 (5–10).

Music 2 (GLU 1–7 and 5–10)

The module builds on Music 1 and has the following main components: all-round training in musical leadership and performance and creative work; basic introduction to different aspects of music, culture and society, and to art-based research and development.

The text further states that Music 2 has an additional focus on the learning environment and the school as a community of learning in a multicultural society, as well as on informal learning of music; it includes Norwegian and international research-based knowledge related to students at years 1–7 (5–10), and relevant research methodology for research and development in subject didactics projects. The modules of the 5–10 programme have an additional emphasis on youth culture that is not included in the 1–7 modules.[11]

Learning outcomes of each module are presented, according to international trends (the Bologna process), as knowledge outcomes, skills outcomes, and generic competence. The learning outcome descriptions of the 1–7 and 5–10 modules are very nearly identical.

The primary and lower secondary curriculum in force is mentioned several times in the different regulations documents presented above. I will

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[11] For more information, see http://www.regjeringen.no/nb/dep/kd/dok/rundskriv/2010/rundskriv-f-05-10-forskrifter-om-ny-grun.html?id=598615

therefore add some information about the current curriculum in force, which is the curriculum of the Knowledge Promotion: LK06 (Ministry of Education and Research, 2006). As defined by LK06, music in primary and lower secondary schools is both an art subject and a creative subject:

> As an art subject for general education the music subject shall provide pupils with the basis for experiencing, reflecting upon, understanding and participating in musical expressions. As a creative subject the music subject shall provide the basis for developing creativity and creative abilities, thus enabling the pupils to create musical expressions based on their own talents, skills and aptitudes. (Ministry of Education and Research, 2006)

According to LK06, music as a school subject comprises three main subject areas: making music, composing and listening. Central to all areas is the experience of music (*musikkopplevelse*). The subject is also supposed to contribute, in specific ways, to students' development of basic skills, that is, oral skills, reading, writing, digital skills and numeracy (Ministry of Education and Research, 2006). LK06 defines a number of competence aims after year two, four, seven and ten, all of which are grouped in accordance with the main subject areas of making music, composing and listening.[12]

1.3. The combined role of researcher and teacher educator

From 1998 to 2011, I worked as a teacher educator of music in GTE at Oslo and Akershus University College of Applied Sciences (HiOA). It is therefore fair to say that I am investigating my own field of work in this study, and, in terms of methodology, this raises the question of insider and outsider research (Kvernbekk, 2005). Being an insider is sometimes an advantage, as one presumably has knowledge and understanding of the field. At the same time, the proximity to the field of study may call for particular self-reflection and scrutiny. There is a risk of bringing presuppositions and bias on board, in conflict with the ideal of a more neutral gaze of an external observer. I will therefore briefly present here my own background and my thoughts on

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[12] For more information, see http://www.udir.no/Stottemeny/English/Curriculum-in-English/Curricula-in-English/.

teacher education going into this project, since this information sheds light on my relation to the field of study.

As the literature review below will show, there are some central tensions in the field of music teacher education. One is between theory and practice. Another is the tension between musician and teacher identity, and a third tension is between specialist and generalist teachers. I have experience with and interests in all of these categories. As a researcher and scholar, I have been involved in an evaluation study of a national music event (Jørgensen, Nerland, & Sætre, 1995), published several research articles and book chapters, and co-edited an anthology aiming at bridging the gap between the theoretical and practice-oriented forms of knowledge in music teacher education (Sætre & Salvesen, 2010). In 2008, I completed a research programme much in line with international professional doctorate programmes, which emphasized practice-based research and developmental projects. I have also worked as a part-time lecturer at the University of Oslo and the Norwegian Academy of Music. At the same time I have been a professional pianist for many years; I have performed widely, in Norway and abroad, and have made several recordings of contemporary, classical chamber music (Oslo Sinfonietta, Affinis Ensemble, Ensemble Ernst). As a pianist, I have also been involved in several educational projects and so-called outreach projects, projects carried out collaboratively by musicians, schoolteachers and students.

My own higher education music studies are from the Norwegian Academy of Music, where I qualified as a specialist music teacher (undergraduate and masters degrees in music education). After this period, I spent three years working as a part-time specialist music teacher in primary and lower secondary schools. This strengthened my interest in this particular music teaching and learning context, though I found the work extremely challenging. My interest developed further during my time at HiOA, and so did my understanding of the crucial importance of generalist teachers. I was appointed as a member of the national committee responsible for producing the music guidelines of the 2010 NGTE programmes. This task was challenging, due to strong political steering and very limited time (Afdal, 2012c), and due to the awareness – or even the burden – of representing the entire field of music teacher educators in NGTE.

My point with this short presentation is to justify the claim that I have no particular agenda in the present inquiry, other than the aim presented above: to try and describe and understand music as a part of NGTE; to better understand the practices and challenges of this particular educational context; and to contribute to form a more robust research base upon which further development may take place. Still, an important and perhaps unavoidable part of description and explanation in social science is critique (Bhaskar, 1998). This explanatory critique, however, is to be based on thorough descriptions and possibly the identification of mechanisms and structures regulating the NGTE content and practices, and hopefully not on initial preconceptions, presuppositions and understandings of the researcher.

2. Review of research literature

2.1. Introduction

This literature review serves two main functions. My first aim is to select and present relevant research in order to position the study and to develop its specific research questions. Secondly, I aim to provide a thorough ground for discussing the findings of the study, in combination with the theoretical considerations presented in Chapter Three. The literature review is based on several data base searches (e.g. Eric, EBSCO Host, Academic Search Premiere); several searches within central journals; and library searches and continuous reading. The search words used were *teacher education* OR *training* OR *preparation*, *initial teacher education*, *music teacher education* OR *training*, *general* teachers*, *teacher educator* OR *trainer*. At the later stages of the literature search, several Scandinavian journals were reviewed manually, due to the discovery of surprisingly few studies researching music in GTE settings in Scandinavia.

In Norway, as in many other countries, the institutionalized preparation of a greater number of teachers traces its origins to the early nineteenth century, when teachers were needed in the new era of increasing mass education

(Dahl, 1959; Kvalbein, 2003a). From this time on, a general tendency has in many countries been the transformation of the sites for teacher training from independent, profession-oriented schools (e.g. state normal schools, teacher training colleges, or seminaries) to universities (Labaree, 2008). In Norway, the merging of teacher education into the academia of higher education was for a long time met with great resistance, in particular from the side of teacher education (Kvalbein, 2003a), and the relationship is yet to be fully resolved (Elstad, 2010). Nevertheless, research has become an increasingly important part of teacher educators' responsibilities, resulting in an increasingly expanding body of research on an increasingly wide range of topics related to teacher education. From this large body I have selected research studies that provide knowledge about the main perspectives of the overall aim: research into different models of teacher education and how they contribute to the preparation of prospective teachers (the structure and outcome perspective); knowledge about the educational content and forms of knowledge in teacher education (the programme content and forms of knowledge perspective); and knowledge about the teacher educators in teacher education (the teacher educator perspective). Further, research studies investigating the Scandinavian and Norwegian GTE contexts in particular are included, and not the least studies investigating music as part of teacher education, both generalist and specialist studies. In several studies, many of these perspectives are intertwined. In the review that follows, the perspectives are therefore introduced one by one following an accumulative logic.

2.2. Structure and outcomes perspectives

According to Cochran-Smith (2001), from the 1990s onward 'the outcomes question' – what impacts should teacher education be expected to have on teacher learning, professional practice and student learning – has dominated research and reform in teacher education. Cochran-Smith identifies three main ways in which the 'outcomes' are defined or understood in research, policy and media: as long-term impact, as teacher test scores and as professional performance. According to Zeichner and Conklin (2008), though, the truly important clues about programme

effectiveness are not found by looking solely at the teacher education programmes' structural characteristics (e.g. length, academic level, and types of institutions). Based on several reported case studies Zeichner and Conklin argue that this is instead to be found within the substance of the programmes (p. 275). They ask for researchers and others to move beyond the 'simplistic traditional vs. alternative and other surface level comparisons that have dominated the literature and policy discussions' (p. 284). A number of research studies still investigate the effects of different teacher education programmes on students' learning, measured by the relative difference between students' test scores. A notable example is Darling-Hammond, Holtzman, Gatlin, and Heilig (2005), who found that certified teachers consistently produce stronger student achievement gains (in mathematics and reading) than do uncertified teachers.

A systematic review by Wilson, Floden, and Ferrini-Mundy (2002) adds to the understanding of the challenges and limitations of measuring the qualities and effects of TE programmes. They conducted a review of high-quality research on five questions concerning teacher preparation, commissioned by US national authorities. The first two questions ask what kinds of and how much subject matter and pedagogic training prospective teachers need (p. 191). The other questions concern clinical training (student teaching), policies and strategies, and components and characteristics of high-quality alternative certification programmes. The evidence from the reviewed research is ambiguous and in part contradictory, in particular concerning the subject matter question, and the authors point at unresolved measurement and methodology problems in educational research. The included studies typically used proxies as measures of subject matter knowledge level: self-reports about majoring, counts of courses taken and National Teacher Examination scores. The outcome variables were student achievement and teacher performance evaluations. Several studies found positive connections between these variables. However, other studies found that education courses, including subject-specific methods courses, accounted for more of the variance, or had a higher correlation with student achievement. Three other studies revealed complex, inconsistent results. Finally, 11 studies concerning preservice student teachers all found that 'the subject matter preparation prospective teachers currently receive is inadequate for teaching towards high subject matter standards, by anyone's definition' (p. 192).

Wilson and colleagues found no studies directly addressing the second question, concerning the kind and amount of pedagogic training teachers need. Several studies examine the effects of having a programme as a whole, finding an overall connection between teacher certification and student achievement, in line with Darling-Hammond et al. (2005). The authors of the review add, however, that a teacher credential is a crude indicator, and fails to help us understand what aspects of the coursework taken for regular certification matter (p. 193). Secondly, the included research, however small, generally finds that there is a value added by teacher preparation. Two correlation studies and one regression study found that education courses were a better predictor of teaching success than pure subject matter undergraduate courses. The review also finds reason to believe, on the bases of the included (mainly small-scale interpretive) research, that clinical training (student teaching) is an important part of teacher preparation. A study of Boyd, Grossman, Lankford, Loeb, and Wyckoff (2009), taking the recommendations of Wilson and colleagues as their point of departure, finds accordingly that programmes that focus on the work in the classroom (e.g. provide oversight of student-teaching experiences, engage in actual practices, require capstone work) are showing greater student gains during their first year of teaching. Content learning, on the other hand, is associated positively with learning in their second year of teaching. This study also uses students' test scores as the measure of teacher quality.

2.3. Programme content and forms of knowledge perspectives

Several studies investigate curricular components in teacher education, their epistemological foundations, and the relationship between teacher education curricula and student teachers' construction of knowledge and professional skills. In the mid 1980s, Lee Shulman accused the dominant logic of teacher evaluation and teacher education research of forgetting one central aspect of classroom life – the subject matter (1986, 1987) – and he labelled the absence of subject matter in research on teacher education as 'the missing paradigm' problem.

> No one asked how subject matter was transformed from the
> knowledge of the teacher into the content of instruction. Nor did they

ask how particular formulations of that content related to what
students came to know or misconstrue (even though that question
had become the central query of cognitive research on learning).
(Shulman, 1986, p. 6)

Following his 1986 article, in which he conceptualized teacher knowledge in
terms of content knowledge, pedagogical content knowledge and curricular
knowledge, a body of research studies contributed to the understanding of
the reciprocal relationship between subject matter and teaching.
Pedagogical content knowledge, according to Shulman, includes,

the most useful forms of representation of those ideas [the most
regularly taught topics in one's subject area], the most powerful
analogies, illustrations, examples, explanations, and
demonstrations—in a word, the ways of representing and formulating
the subject that make it comprehensible to others. Since there are no
single most powerful forms of representation, the teacher must have
at hand a veritable armamentarium of alternative forms of
representation, some of which derive from research whereas others
originate in the wisdom of practice. Pedagogical content knowledge
also includes an understanding of what makes the learning of specific
topics easy or difficult: the conceptions and preconceptions that
students of different ages and backgrounds bring with them to the
learning of those most frequently taught topics and lessons. (Shulman,
1986, p. 9)

A similar viewpoint is found in continental theory of didactics and *Bildung*
(Jank & Meyer, 2009; Nielsen, 1998; Westbury, Hopmann, & Riquarts, 2000)
and didactic analysis (Gudmundsdottir, Reinertsen, & Nordtømme, 2000;
Gundem, 1998; Sætre, 2011). In his classic 1958 text on the preparation of
instruction, Wolfgang Klafki poses five analytical questions concerning the
content of teaching and its substance, of which the first and fifth are parallel
to Shulman's formulations:

What wider or general sense or reality does this content exemplify
and open up to the learner? What basic phenomenon of fundamental
principle, what law, criterion, problem, method, technique, or attitude
can be grasped by dealing with this content as an "example"? [...]

What are the special cases, phenomena, situations, experiments,
persons, elements of aesthetic experience, and so forth, in terms of
which the structure of the content in question can become interesting,
stimulating, approachable, conceivable, or vivid for children of the
stage of development of this class? (Klafki, 2000, pp. 151-155)

A notable contribution from this body of US and continental theory and
research is the identification of the pedagogical qualities, potential and
educational meaning in and of subject matter, and, accordingly, the

importance of subject matter perspectives in pedagogy. In other words, subject matter and pedagogy are rendered as reciprocal entities.

Shulman's work focus on how student teachers transform subject matter into content of instruction, but it can also be comprehended as a question of how teacher education programmes are or should be *helping* the student teacher in that process. The work of Pamela Grossman and Karen Hammerness and their colleagues highlights this approach and pinpoints a traditional curricular divide between so-called foundations courses and teaching methods courses. On the grounds of a comparative, multi-methods US case study of two teacher education programmes, three clergy seminaries and three clinical psychology programmes, Grossman, Compton, et al. (2009) identified three key concepts for understanding the pedagogies of practice in professional education. *Representations of practice* conceptualise the ways in which practice is represented in education and what the representations make visible to novices. *Decomposition of practice* denotes the process of breaking down practice into parts for the purpose of teaching and learning. Finally, *approximations of practice* refer to opportunities to engage in practices that are more or less proximal to the practices of a profession. The study showed further that student teachers had fewer opportunities than their clergy and psychology colleagues did to engage in approximations of practice. This point is followed up by Grossman, Hammerness, and McDonald (2009), as they assert the need for teacher education programmes to attend to clinical practice organized around a set of 'core practices' in order to help novice teachers develop knowledge, skill and professional identity. To do this, the authors claim, teacher education has to transgress the division between foundation courses and methods courses, and to add pedagogies of enactment to the pedagogies of reflection and investigation. The same is argued by scholars from the Nordic context, on the grounds of interview studies and developmental research studies in Danish teacher education, such as Laursen (2007); Laursen, Henningsen, Nielsen, and Paulsen (2006); and Rasmussen, Laursen, Brodersen, and Bruun (2010).

Both Zeichner (2009) and Joram (2007) give evidence of the existence of divergent epistemological viewpoints within the field of teaching and teacher education. In an interview study of 28 preservice teachers, nine teachers and seven teacher education professors, Elana Joram identified several differences between preservice teachers', teachers' and teacher

educators' beliefs about knowledge and research in education. Preservice teachers seek in particular to acquire specific teaching skills, and regard teaching and learning as highly situational and contextual. They challenge the idea of research being able to develop generalized knowledge about teaching and learning, on the grounds that 'every child is different'.

> Thus, a university class which was directed, for example, towards enhancing critical thinking about current educational issues would likely be considered irrelevant by many preservice teachers because it does not deal with 'how to' skills. It is particularly interesting that the practicing teachers, both new and experienced, share the professors' view that developing general thinking skills is key to becoming a good teacher rather than the acquisition of specific skills of teaching; apparently, experience in the field has demonstrated to them that acquiring an extensive repertoire of techniques is insufficient for being an effective teacher. (p. 132)

There are, however, reasons to believe that the overall epistemological profile of teacher education programmes, for example the handling of theory and practice or the role of research, differ across countries and teacher education programmes. Jens Rasmussen (2008) claims that teacher education in Scandinavia struggles to find a viable alternative to the long-lasting 'seminarium tradition' – that is, struggles with becoming research-based, and is already emphasizing practical knowledge and pedagogies of enactment. The tension between academia and teacher education is also identified in Norwegian university-based teacher education (Elstad, 2010). Rasmussen, Bayer, and Brodersen (2010) carried out a comparative study of teacher education programmes in Canada, Singapore, Finland (top PISA and TIMMS countries) and Denmark, based on analyses of lists of set texts. They found first that the programmes of the top three countries differ structurally from the Danish by being research-based and having teacher educators with research competence. Second, the programmes of all four countries are mainly based on professional knowledge (produced within and for the educational system). In Denmark, however, the literature is mainly philosophical and normative, while it is evidence-based in the top three countries. Finnish and Danish teacher education is designed as integrated programmes, and the investigated school subject courses (mathematics and science) were found to include both subject matter knowledge and didactic knowledge. In Canada and Singapore, in comparison, the emphasis of the courses was on how to teach mathematics and science.

2.4. The teacher educator perspective

As late as 2007, the European Commission referred to the profession of teacher educators as the 'hidden profession' (European Commission, 2010, p. 1). Accordingly, the Dutch scholars Snoek, Swennen, and van der Klink (2011) found limited attention to the quality of teacher educators within European Union policy documents, but more attention at the level of individual member states, typically as part of general policies for higher education teachers. There seems internationally to be an increasing interest in the topic, both in research and policy (Murray, 2008). The literature also seems to agree that the term teacher educator should be comprehended broadly, and include academic staff of higher education, school supervisors and mentors, and persons involved in professional development of various kinds.

Swennen, Jones, and Volman (2010) reviewed 25 research studies, and found four available sub-identities for teacher educators: schoolteacher, teacher in higher education, teachers of teachers and researcher. They also found that:

> There seems to be a broad understanding that teacher educators have to transform their identity as teachers to become 'teachers of teachers in higher education' and, increasingly, to become researchers of teaching and teacher education. (p. 144)

The work of Jean Murray has contributed in this respect. Murray conceptualized teacher educators in the UK as going from being *first order practitioners* (teachers in schools) to *second order practitioners* (teachers of teachers) (Murray, 2002). Murray refers in this text to a body of research identifying sub-groups of teacher educators centring their professional credibility on their identities as ex-school teachers, a group of teacher educators seen as at best only *semi-academics* (Murray, 2002, pp. 76-77). In a later interpretive interview study of 28 UK teacher educators in their first three years of higher education-based initial teacher education work, Murray and Male identified two particular challenges connected to this process: developing a pedagogy for HE-based ITE work and generating research and scholarship (Murray & Male, 2005). Murray and Male found themes of 'survival', anxiety of 'fitting in' and struggling to make sense of HE work in the teacher educators accounts of their first year in ITE (p. 130). Even though the teacher educators were overall experienced schoolteachers and mentors, they experienced a troublesome shift from being able to teach

in school to being able to teach student teachers how to teach (the second-order perspective):

> Our analysis shows that, on entry into their HEIs [higher education institutions], new teacher educators were positioned as the *expert become novice* in terms of developing new pedagogies for second-order work, but as the *novice assumed to be expert* in terms of their research activities. (Murray & Male, 2005, p. 139, italics in original)

An interview study of 11 beginning teacher educators from six countries was conducted by van Velzen, van der Klink, Swennen, and Yaffe (2010), and supports the findings of Murray and Male. None of the teacher educators experienced a satisfying induction into their institution and the profession.

The role of modelling is also seen as an important part of teacher educators' teaching strategies (Korthagen, Loughran, & Lunenberg, 2005). Smith (2005) conducted an interview study of 40 Israeli novice teachers and 18 teacher educators. Three open-ended questions were posed: 1) What does it mean to be a good teacher educator? 2) How would you define the professional knowledge of teacher educators? 3) How does the professional knowledge of teacher educators differ from the professional knowledge of teachers? Between 72 and 82% of the novice teachers agreed that good teacher educators 'practice what is preached and relate taught theory to own practice', give useful feedback, and have recent, relevant classroom experience (p. 184). Further, good teacher educators practice a meta-cognitive approach to (their own) teaching (65%), provide support (60%), and manage time and people well (40%). In other words, the novice teachers emphasized the teacher educators' ability to model professional teaching practices. The same was not explicitly stated by the teacher educators, who were more concerned with enhancing reflection, creating understanding of education in trainees, and showing self-awareness.

Lunenberg, Korthagen, and Swennen (2007) conducted an exploratory series of ten case studies of Dutch teacher educators, representing teacher education for primary education (4-year course) and secondary education (4-year and 1-year courses). The study was designed to answer the question whether teacher educators model new visions of learning in their own practice. Each teacher educator was observed on two occasions while teaching student teachers, and the observer worked with a pre-tested list of focal attention. The study found that few teacher educators planned for

modelling, but some took advantage of opportunities that presented themselves. The authors conclude that teacher educators lack the knowledge and skills needed to use modelling in a productive way and to make their teaching explicit (p. 597).

2.5. Research on Norwegian GTE

I turn now to research in and on Norwegian generalist teacher education (NGTE). Haugan (2011) conducted a systematic review of research on NGTE from 2000 to 2010. Haugan found three central themes. The first focuses on teacher educator perspectives (two studies on university college teacher educators and three on mentors in practicum periods). According to Haugan, the core finding of this limited body of research is that there is a distance between governmental intentions and teacher educators' actions. Further, given to the modest number of research studies, Haugan calls for further research on teacher educators' beliefs, opinions and practice as it relates to student teachers' learning and development. The second theme is research on student teachers in the NGTE (five studies on development of subject matter knowledge in mathematics, eight on ICT tools as facilitators of student teachers' development, and two on student teachers' development of teacher proficiency). All of these studies focus on mathematics and ICT. Haugan asks for further research on student teachers development in other subject areas, and also further research on student teachers' development in other, more generic competence areas, such as didactic competence, relational competence and classroom management. The third and last theme is research on development and renewal of NGTE (three studies investigating elements that influence practice in NGTE). Haugan concludes that there is a need for further research on relationships between the governing aspects of NGTE: 'exploration of didactical codes, values and norms, in addition to research on organizational aspects and policy, is required to get a clearer picture of how governing processes direct practice in the NGTE, and, hence, practice in schools'. (p. 239).

However, there are both earlier and later studies that shed more light on NGTE (for earlier research, see Strømnes, Rørvik, & Eilertsen, 1997). The findings of the most relevant of these studies are worth describing in greater detail. The work of Inger Anne Kvalbein has played a major role in

the construction of an understanding of the long-time development of NGTE. Kvalbein (2003b) describes the educational culture within NGTE with reference to the notion of the 'seminarium tradition' (see also Rasmussen, 2008) and develops the logic of the 'seminarium contract'. The seminarium was the nineteenth-century version of teacher education institutions in Norway, and the seminarium tradition is characterized by student teachers investing a considerable part of their time (including leisure time) in return for being included in a social community taking responsibility for them (Kvalbein, 2003b, p. 103). According to Kvalbein, the seminarium tradition emphasizes the social environment of the programme, and focuses on supportive and caring learning contexts in a milieu in which student teachers thrive. The teacher educators take responsibility primarily for the student teachers rather than for their subjects. The students are led through a programme consisting of an extensive schedule of compulsory subjects, and are certified as teachers unless they make grave errors (Kvalbein, 2003b, p. 104). This mutual understanding of investment and responsibilities is what Kvalbein conceptualizes as the seminarium contract. Kvalbein bases her descriptions on her own empirical field studies from a teacher education institution carried out in 1994 (Kvalbein, 1999). The study comprises historical document analysis, interviews with 13 teacher educators, and participant observation of two groups of 30 student teachers each. Each phase of observation in the study lasted around two and a half months.

Kvalbein describes the culture of the case institution as a 'school culture', and elaborates the relationship between teacher educators and student teachers as a tension between the modern and the postmodern (Kvalbein, 1999, pp. 272-288). The school culture is much in line with the seminarium tradition, Kvalbein asserts: the student teachers are organized in groups. Attendance is compulsory. There is one teacher only teaching each subject, and the content of the courses is given. The teacher educator is the main source of knowledge. The teacher educator wants the student teacher to be secure and comfortable, and avoids demands. The student teachers often find the courses undemanding and slack (Kvalbein, 2003b, p. 108). Further, the teacher educators' knowledge base is their subject, and their teaching revolves around what they think is important subject matter knowledge. This is not always in keeping with national regulations and requirements, and Kvalbein claims that teacher educators may function as an undisturbed

filter between curricula and student teachers' learning opportunities (p. 105). Finally, Kvalbein claims to have discovered a tendency of viewing the teacher educators of other subjects as competitors, in particular in the competition of the student teachers' time and attention (p. 105).

According to Kvalbein, it seems as if the teacher educators of 1994 continued to put into practice the seminarium model, while there were reasons to believe that modern students are less willing to invest the majority of their time and energy in teacher education work and activities (Kvalbein, 2003b, p. 109). However, a follow-up study from 2002 indicated that by this time the teacher educators had become less in line with the seminarium contract (Kvalbein, 2003b, p. 110).

In three later comparative studies, Hilde Afdal compared the policy processes (the 2010 reform), curriculum documents (the 2003 programme) and novice teachers' knowledge in Norway and Finland (Afdal, 2012b, 2012c; Afdal & Nerland, 2012). The studies identified several differences between the Finnish research-based, five-year masters programme and the Norwegian four-year, undergraduate generalist teacher education programme. One major difference is the different policy and reform models. The findings are based on interviews with seven experienced policy makers (four in Norway and three in Finland). The Norwegian reform (2010) is described as a very political one, and tensions and disagreement between bureaucracy and academia are clearly visible in the interview material, according to Afdal.

> When it comes to context rules, the Norwegian model implies steering 'from above'. Political ideology becomes more relevant than knowledge from the field. The degree of governmental steering and control is high. The field of TE is only sparsely and indirectly involved in policy processes. Overall, the dominant policy paradigm seems to rest on political ideology, strong governmental steering, and control. (Afdal, 2012c, p. 177)

In comparison, the Finnish policy processes are steered much more from within the educational system itself. Further, the textual analysis of curriculum documents guided by a theoretical framework based on Bernstein (2000) and Maton (2006), results in interesting findings (Afdal, 2012b). The Norwegian professional programme (the 2003 model), in which the third and fourth years comprised elective subjects only, could be tailored somewhat to the individual. Further, Afdal describes the knowledge structures as horizontal, weakly classified and based on serial codes (these

Bernsteinian concepts will be clarified in Chapter Three). The subject courses were not necessarily related to one another (p. 254). The language used in the Norwegian curriculum was to a much greater extent everyday and common sense language, using concepts from teaching practice and teachers' everyday life, suggesting a weak framing of professional knowledge in Norwegian teacher programmes. The literature included in the Norwegian curriculum consisted mainly of 'textbooks, written especially for student teachers, and methodically and practically oriented literature' (p. 256). These findings were strengthened by the third study (Afdal & Nerland, 2012), an interview study of 12 novice teachers (six Norwegian and six Finnish). Afdal and Nerland found many common concerns, but also deep differences in knowledge relations between the two sets of teachers. The Finnish novices displayed a stronger disciplinary core, based in educational psychology, and described a field of knowledge characterized by *conceptual* coherence, while the Norwegian teacher's field of knowledge was one of *contextual* coherence, characterized by everyday language and fragmented and loosely framed knowledge relations (p. 13). These findings relate also to the findings of Karseth and Nerland (2007), in which the dominant discourse of the Norwegian Union of Education was found to be based on key values such as personal knowledge, reflective practice and individual autonomy (p. 340).

Finally, Karen Hammerness (2012) conducted an interview study on Norwegian teacher education, based theoretically on previous research in the US, defining a shared vision, coherence and core practices as key features for successful TE programmes (see section 2.3, above). A range of programmes was included from three universities and three university colleges, and data was collected from interviews with key faculty members (programme leader/department head; teachers teaching Norwegian language courses), programme courses of study and syllabi. Hammerness found no explicit and shared vision communicated by these programmes, but she identified three common focal points in descriptions – especially those of programme directors – of what kind of teachers the programmes sought to prepare: 'the ability to draw upon strong subject matter knowledge, demonstration of classroom leadership, and familiarity with and an ability to use educational research to inform and improve their teaching'. (p. 408). The faculty members, however, seemed more inclined to express individual visions, suggesting an absence of a shared vision. Further,

Hammerness identified a clear distinction between theoretical work as part of university courses and practical work done in schools. Hammerness concludes that student teachers are not frequently given opportunities to learn from core curriculum grounded in practice. The programmes, according to Hammerness, make distinctions between what is learned in university settings and what is learned in school settings, and thus reinforce the historical divide between theory and practice in TE. Many teacher educators were sceptical about introducing particular teaching strategies, and Hammerness also found 'skepticism towards addressing the methods of teaching in a practical way and an assumption that learning about practice should be relegated to school settings'. (p. 412). Hammerness argues that Norwegian student teachers thus are denied the advantages of a pedagogy of enactment (Grossman, Hammerness, et al., 2009), that is, they are not given the opportunity to 'rehearse, approximate, and ultimately enact elements of actual teaching practice within their coursework' (Hammerness, 2012, p. 413).

2.6. Research on music teacher education

The research presented so far provides valuable general and contextual insight into teacher education work and research. Nevertheless, few of the above studies offer specific information about the role, significance and nature of music studies as an element in teacher education. This final section aims to map relevant research of this kind, not the least research addressing generalist teacher education in particular. The review draws on both international and national studies.

2.6.1. International trends

On the basis of the reviewed literature, I suggest that there are central themes or questions driving research and policy, just as there are in general research on teacher education (Cochran-Smith, 2001). The themes are interrelated and also resonate with the general perspectives. A major and perhaps overarching theme can be said to be a matter of programme structure: the distinction between the generalist and the specialist teachers

of music. This distinction is investigated in a number of studies that address the characteristics of generalist and specialist music teachers and the differences between them. This theme is also found in a body of research that focuses on different music teacher identities, normally drawing a continuum from musician identity to teacher identity. Further, the theme underpins several research studies on music teacher competence and quality. The outcomes question of teacher education is thus present in research on music teachers, but the relationships between teacher education and teaching is investigated by studying the teachers and not by making use of measures of school student achievements or by scrutinizing teacher education programmes. A second theme is related to music teachers' concerns: how confident are generalist teachers in their ability to teach music, and how is their confidence to be increased? Several studies take as their starting point the view that generalist teachers and generalist student teachers lack confidence about teaching music; starting from this view of a lack of confidence results in or builds on various deficit theories (Stakelum & Baker, 2013).

The difference between *generalists* and *specialists*, and between their typical educational and musical background, is a constant theme in the reviewed research. Research indicates first that generalist teachers have limited musical training and music teacher training from higher education, compared to specialist teachers[13] (Holst, 2013). Second, the two groups seem to possess fundamentally different attitudes towards teaching music in compulsory schooling (Byo, 1999). Australian Peter de Vries' mixed-methods study of generalist teachers' first year of teaching (2011) found that 63% of the involved teachers (N=112) actually did *not* teach music on a regular basis during the first year of their professional career, despite the fact that all teachers had undertaken music education courses as part of their teacher training. De Vries also examined the musical activities the teachers made use of in their teaching, and this revealed a dominance of singing and listening to music, while playing musical instruments and composing were given a considerably smaller place. The reasons for teaching (or not teaching) music

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[13] For an overview of research into higher education specialist programmes and institutions, see Jørgensen (2009).

include the presence of a music specialist in the school, their current or recent learning of a musical instrument, amount of time dedicated to music education in their teacher training courses, lack of confidence about teaching music, availability of time to teach music when other curricular areas dominate, and access to resources, teaching spaces, and relevant professional development. (de Vries, 2011, p. 1)

Two years later, de Vries (2013) conducted a follow-up study, in which he interviewed five of the generalist teachers a second time. A narrative inquiry methodology revealed that these teachers were carrying out a range of music teaching practices, impacted by a variety of individual factors (e.g. musical background, current engagement in music making, music in preservice teacher education). De Vries found further that high self-efficacy in teaching music was achieved, in particular, through actual music teaching accomplishments (p. 388).

As noted, an important theme in research on generalist music teachers is the *confidence theme* (e.g. Campbell & Thompson, 2007; Hennessy, 2010; Rogers, Hallam, Creech, & Preti, 2008; Seddon & Biasutti, 2008). In an early study, British researcher Janet Mills (1989) found that the majority of 40 'non-music specialist' primary B.Ed. student group had little confidence in their ability to teach music. However, when asked to plan a hypothetical half-hour lesson, all but one described lessons in which the children were to be engaged in some musical activity (performing, composing or listening); and which lie within the students capabilities (p. 133). According to Mills, the explanation of this paradox can be found in the students' perceptions of what music teachers do; activities that worry some of them a great deal included playing piano accompaniments to songs, sight singing songs, teaching children to read music, teaching children to read the bass clef, teaching children to appreciate the 'classics'.

> It seems that over-estimates of the musical skills required by generalist teachers are contributing to some students' lack of confidence in their ability to teach music. In some cases, students' worries are concealed by their ability to plan worth-while lessons which lie within their musical capabilities. (Mills, 1989, p. 133)

Bainger (2010) argues that the lack of confidence and skills of generalist primary and early childhood teachers teaching music is best understood as a 'group of specific issues'. One of these issues is the fact that the pre-school teachers involved in Bainger's project believed they were not musical (even if some played instruments to an intermediate level and despite their quite

opposite descriptions of children's musicality). The studies of Addessi and Carugati (2010) and Stakelum and Baker (2013) both found that generalist (student) teachers frequently hold the view of musicality as an innate quality of gifted children.

The study of Hallam et al. (2009) suggests a strong empirical relationship between confidence in teaching music and the ability to play an instrument, to sing and to read music (see also Russell-Bowie, 2010a; Russell-Bowie, 2010b). These studies demonstrate that the generalist teachers holding musical expertise of this kind, in particular playing one or more instruments, report significantly more confidence about teaching music than the ones who are not. Moreover, student teachers with relatively little musical expertise agreed that music should be taught by specialists (Hallam et al., 2009), while there was in fact less agreement among those who play one or more instruments. In an interview study of 15 primary teachers, Stevens (2008) made the confidence theme her explicit starting point. She found that positive life experiences in music (especially singing) enhance confidence in teaching, while negative experiences (performance in particular) are long-lasting and severely reduce confidence. She also found that the negative experiences override the positive ones, and form a poor musical identity.

This body of research reveals that generalist teachers struggle with their confidence about teaching music, but it also indicates that confidence relates strongly to explicit or implicit conceptions of what music teachers do and what music teacher competence is, which apparently is found among student teachers but also transmitted by the course content itself. Few studies investigate these relationships. The study of Green et al. (1998) seems to support the importance of this point. They found that undergraduate student teachers (BA, Ed) drew on both subject matter knowledge and learning activities gained from university courses, when undertaking teaching in primary schools during their periods of preservice teaching practice. Student teachers who were inexperienced with the arts relied in particular on their university courses:

> Comments from the students interviewed indicated that they had
> understood from university courses the nature of the arts subjects
> they were expected to teach and relied on ideas given to them
> through arts courses to plan appropriate activities for children.
> Three-quarters of all students used drama on their second year
> teaching practice, with a similar proportion feeling confident to plan

sessions, following their university courses. Students were very
dependent on using the content of the university courses and looking
for opportunities to develop their ideas. (Green et al., 1998, p. 101)

Research studies suggest that the understanding of what music teachers do is also related to the question of professional *role identity*. For example, when outlining a curriculum design for music teacher education programmes Wiggins (2007) asserts, 'if students are to develop the understandings necessary to teach music effectively, they need opportunities to become the best musicians they can'. Research by Swedish music educators and researchers Christer Bouij and Stephan Bladh gives empirical evidence of the assumption that many student music teachers first and foremost enter music teacher education because of an interest in music and music performance (Bladh, 2004). According to Bouij (1998) there is little doubt that the role identity of the musician is accorded higher status by most participants, who were teacher educators and student teachers from several music teacher education programmes. Bouij consider this a problematic finding, since pupil-oriented student music teachers may thus experience lack of encouragement of their professional views and values.

Several studies investigate what *competences* music teachers report as necessary. Several of these studies indicate that musical competences are not the most important (Ballantyne & Packer, 2004; Roulston, Legette, & Womack, 2005; Teachout, 1997). Teachout (1997) examined the differences between preservice teachers and experienced music teachers. Teachout found that among the top 10 skills reported as necessary, 7 were reported by both preservice and experienced teachers: be mature and have self-control, be able to motivate students, possess strong leadership skills, involve students in the learning process, display confidence, be organized, and employ a positive approach (p. 45). None of these are musical skills, according to Teachout. The highest ranked musical skills were *to be knowledgeable of subject matter materials* (ranked 7 by preservice and 12 by experienced teachers) and *maintain high musical standards* (ranked 13 and 9). In comparison, piano and singing skills were ranked the lowest (39 and 40) by both groups of teachers. Ballantyne and Packer (2004) sent questionnaires to secondary classroom music teachers (76 responses) in their first three years of teaching in Queensland, Australia, asking what knowledge and skills they perceived to be necessary to function effectively in the classroom. The findings suggest that preservice teachers need increased support in two main areas: their development of 'pedagogical

content knowledge and skills', and 'non-pedagogical professional content knowledge and skills' (based on Shulman, 1987). The study of Roulston et al. (2005) found similarly that specialist music teachers value preservice teacher education that is 'hands-on'. Hallam et al. (2009) also asked the primary PGCE student teachers to make suggestions for what they would see included in their training, and the larger categories turned out to be more ideas for lessons (32%, 110 students), more activities to undertake (20%) and singing training (19%). In comparison, 14% required more on reading music and theory and 10% more training in playing instruments.

2.6.2. Scandinavian research on GTE music

I have found surprisingly few research studies investigating music within the settings of Norwegian generalist teacher education.[14] There is a small body of historical research studies (Jørgensen, 1982, 2001; R. E. Lund, 2010; Mork, 2000; Årva, 1987), all of which I find relevant to the present study. Årva (1987) describes the development of the music course in NGTE from 1815 to 1965, and Jørgensen (1982, 2001) surveys the same between 1945 and 2000. The overall picture emerging from these descriptions is of a teacher education subject constantly accused of not being relevant, constantly struggling with status problems, and constantly having problems with issues of theory versus practice. For a long time (throughout the nineteenth century and into the early twentieth) music in teacher education was taught by theologians (Årva, 1987). The teaching of music centred mainly on music theory and music reading drills, and was aimed at the central content of the school subject: singing. Until 1960, the school subject was titled 'Singing', even though the teacher education subject had earned the name 'Music' as early as 1869 (Årva, 1987). The learning of instruments in teacher education was for a long time limited to learning the monochord instrument the *psalmodicon.* Learning the organ or violin was optional, and

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[14] The fact that so few studies were indentified through database searches and continuous reading ('snowballing') led me to survey manually the content of central Scandinavian journals: *Nordic Research in Music Education Yearbook* (from 1995, including the lists of doctoral theses*); Studia Musicologica Norvegica* and its predecessor *Norsk musikkgranskning* (from 1937); *Norsk pedagogisk tidsskrift* (from 1980); and *Acta Didactica Norge* (from 2007). The manual survey confirmed the almost total absence of research studies in this area.

was reserved for the 'talented'. Music was the first teacher education subject to be opened for exemption, in 1897–98, when another 'time-consuming' subject, home economics, was introduced to female student teachers (Årva, 1987, p. 40). As late as in 1966, a central national agency, *Forsøksrådet* (translates roughly as the Council of Educational Pilot Schemes), stated that the subject of music in schools holds a unique position by not being related to anything of practical use (Jørgensen, 1982, p. 62).

In the beginning of the twentieth century, progressive education entered NGTE, but this did not seem to affect GTE music until the end of the 1950s (Jørgensen, 1982, pp. 9-10). Mork (2000) investigates, through interviews and document studies, the work and ideas of Ivar Benum, an influential pioneer who introduced progressive ideas to Norwegian music teacher education. Benum was the first rector at Bergen College (1953–1981), and he played a central role in curriculum reform. His 'flagship' programme was the 'music line' at Bergen College, in which music made up one-third of the three-year programme. Benum's overall aim was to rethink music education in schools, drawing on a number of international influences from a range of areas (psychology, philosophy, progressive education and international thought on music education). According to Mork, Benum was troubled by the fragmentation of teacher education in general, but also by the fragmentation of the music course caused by the role of the traditional music disciplines. Mork found that despite the efforts of Benum, the music course at Bergen College to a great extent continued to be carried out as a university or conservatory model of music studies. The music line curriculum consisted mainly of traditional music content (p. 151), and the disciplines of music continued to structure the course (p. 153). Mork suggests that the academic norms and agents of the then-current educational policy did not accept radical changes: 'the script was already written', and left little room for alternative conceptions. Mork found that over the following decades the music course suffered severe cuts of time and resources, and several teacher educators began to doubt the relevance of the music course (p. 156). Furthermore, despite the resource cuts, the music discipline labels were still kept, and Mork suggests that the only reasonable solution was to share the loss between the disciplines, possibly leading to an increased fencing of the music course elements. At the same time, the content of music in teacher education seemed to increase.

Other research studies, on GTE in more contemporary settings, identify similar and additional tendencies and challenges in the neighbouring countries Sweden and Denmark. Lindgren and Ericsson (2011) carried out 19 focus group interviews (groups of four to five participants) with art teacher educators and student teachers at ten Swedish higher institutions offering generalist programmes. The study, which is theoretically based on post-structuralist and discourse theory, is particularly relevant, both because of the focus on generalist programmes and because empirical data obtained from teacher educators is included. The researchers found three dominant discourses in the material: an academic discourse, a therapeutic discourse and a discourse characterized by subjectivity and relativism in relation to the conception of quality of musical expression (p. 22). The first discourse represents a general shift from a focus on subject skills and how to teach such skills, to a focus on text and academic knowledge. This tendency toward academization is also identified and discussed by Nielsen (2010, pp. 17-19), on the basis of several included descriptions and research studies into Danish music education (compulsory school and music schools) and music teacher education programmes. The tendency is characterized by the increased role of research and academia in higher education and of the comprehension of didactics as a field of reflection, which is also supposed to professionalize and qualify for the practical side of teacher education. Lembcke (2010) suggests that, since the 1950s, music in Danish generalist teacher education has experienced five important developmental tendencies (p. 104): a great increase of content areas; increased academization (first regarding the subject and subsequently regarding the profession); increased inclusion of the field of practice; dramatic decrease regarding time and resources; and institutional centralization. At the same time, Lembcke identifies stable issues, notably a stable number of student teachers electing music as a part of teacher education, and a continuous, stable focus on performance-oriented, practical-musical content areas (piano as accompaniment instrument, singing, and playing instruments).

Going back to Lindgren and Ericsson, we find more concrete descriptions of what the academic discourse may comprise:

> Activities in subjects like music, art and handicrafts have been abandoned for talk about the creative arts and the search for a new or alternative kind of aesthetic knowledge. Elements such as multimodal mediation, interpretation, forms of communication, productions,

creation of meaning, reflection, radicalness, and portfolio are central to this discourse. (Lindgren & Ericsson, 2011, p. 22)

'It's not about being able to play the guitar well' or about practical knowledge, according to some teacher educators (Lindgren & Ericsson, 2011, p. 22), but rather about music as a tool, as encounters and discussions, or about being able to justify the arts in education. Importantly, though, Lindgren and Ericsson found at some institutions strong antagonism toward the academic discourse, in line with Lembcke's second stable issue:

'Research connections' and 'literature seminars' 'steal time' from the practical work, and 'playing guitar feels like something low-class'. The antagonism toward the academic discourse results in a view of knowledge that aims to create, at any cost, greater opportunity for student teachers to spend their study hours singing, playing guitar, painting, dancing, or making creative environments. The rhetoric is based on an assumption that personal, practical experience is required in order to work as a teacher in pedagogical contexts. (Lindgren & Ericsson, 2011, p. 23)

The therapeutic discourse is about security, and resonates with the international research theme focusing on generalists' lack of confidence. In Lindgren and Ericsson's data, teacher education is about the personal development or personal journey of student teachers. Student teachers must find their identity, have faith in their ability, have the courage to assert themselves and feel a sense of security as teachers; and they must dare to lose control, if education is to continue to focus on children and their learning (p. 24). In music, the elements of therapy and personal development are articulated along with the encouragement of a sense of security in singing and playing activities. The authors also found statements whose message is that subject matter knowledge is of secondary importance – or even that deficient knowledge is seen as an educational and therapeutic tool. A characteristic of the discourse is the relativization of the concepts of knowledge and musical expression, which the authors base on statements like the following:

'Everyone can sing, even if we all sound different'; 'We learned in the course that there is no wrong way of doing things'; 'Everything goes as long as it's fun'; 'Because how they saw it was like ... the teacher is learning too'; 'I tell them I am not very talented at music'; and 'You don't always have to be the one who is teaching'. (Lindgren & Ericsson, 2011, p. 25)

Lindgren and Ericsson point at important contextual factors explaining the existence of these discourses. First, they point at the fact that these art

courses are too small to legitimize their purpose as teacher preparation for high-quality art teaching, a point supported by the study of Holst (2013). The art courses are instead described by some as 'band-aids'. Secondly, many of the student teachers 'have absolutely no pre-existing knowledge' (Lindgren & Ericsson, 2011, p. 25) and the relativization of quality in music is therefore needed when aiming at making these student teachers feel secure in their music making.

2.7. Summary of the literature review

The reviewed literature presents several perspectives on teacher education, which guide the formulation of my research questions and the positioning of my study. The study is not of effects and impact, but rather it is an investigation of programme substance, in line with the recommendations of Zeichner and Conklin (2008). The review indentifies several important elements of teacher education programmes: subject matter components, pedagogical components and teaching practice components, all of which may have both theoretical and practical dimensions. It is still quite unclear, however, how these components affect and develop teachers' competence and teacher quality. A main point from the review is rather that these different components are reciprocal and intertwined elements of the teacher preparation process; they transgress the divisions of theory and practice, of subject matter and pedagogy, and of foundations and methods, and therefore also seem to transgress course divisions.

The review has given a strong reason to believe that different teacher education practices build on different epistemologies and include various forms of knowledge. NGTE, as well as teacher educaton in Denmark and Sweden, seems to be undergoing a troublesome transformational process moving from the seminarium model to the research-based model (Kvalbein, 1999; Nielsen, 2010; Rasmussen, 2008). This process is accompanied by resistance and antagonism from some art and music teacher educators (Lindgren & Ericsson, 2011), and is also a general challenge for practitioners becoming teacher educators and eventually researchers in higher education (Murray, 2002; Murray & Male, 2005). The conservatory model of music education may be a stable force behind this resistance in the case of music (Lembcke, 2010; Mork, 2000). Other studies suggest generally

that the teacher educator is partly responsible for the distance between national intentions and generalist teacher education practice (Haugan, 2011; Kvalbein, 1999), which is largely based on the traditional practice-oriented and contextual forms of knowledge, according to the studies of Afdal (2012b); Afdal and Nerland (2012); and Kvalbein (1999). Consequently, structural characteristics of the field, institutional *doxa* and personal agency seem therefore all to be necessary perspectives in order to understand development and preservation of GTE subjects.

An important part of teacher education seems to be representations and approximation of practice, for two distinct reasons. Several researchers indentify the visualization of practice (representations) and the practising of core practices (approximation) theoretically as major components of the development of teacher competence (Grossman, Compton, et al., 2009; Grossman, Hammerness, et al., 2009; Hammerness, 2012; Klafki, 2000; Shulman, 1986, 1987). Other research studies find empirical support for the claim that student teachers ask for and need representations of practice, 'how-to' skills, and exemplary models of teaching (Ballantyne & Packer, 2004; Green et al., 1998; Hallam et al., 2009; Joram, 2007; Roulston et al., 2005; Smith, 2005). An investigation of the amount and the quality of representations and approximation of practice seems therefore to be an empirical relevant perspective, and it seems to be a promising entry to understanding how and what kinds of school music teaching practice is made visible to novice teachers and to what extent they are given the opportunity to train for practice.

Specific knowledge about the programme content perspective of GTE music is limited, in particular in the case of Norwegian GTE. Studies from other Scandinavian contexts, and the historic study of Mork (2000), still identify some tensions between traditional and new discourses of music education, tensions between craft-based content and academization, and difficulties of legitimizing the purpose of GTE music as preparation for 'high-quality' music teaching. Knowledge about the actual content of the music courses and what representations of music teaching practice are transmitted to prospective generalists is quite limited, however, even though some studies suggest that there are important relationships between on-campus courses and generalists' teaching practice (Mills, 1989). The reviewed music-related research studies therefore merely provide indirect information about music teacher education, first and foremost by interviewing and observing

prospective and in-service teachers. I therefore argue that in order to answer dominant questions in international music teacher research on proper grounds – such as the competence questions and the confidence questions – a discussion based on empirical information about how GTE music is comprehended and carried out is of importance. In order to understand how the confidence and competence of generalist music teachers can be improved, it is vital to understand what there is to be confident and competent about.

3.   Theoretical framework and language of description

The main aim of this study is to describe the music course in GTE and its teacher educators, and to explore the ways in which GTE music contributes to the preparation of prospective teachers. The reviewed literature has presented some perspectives relevant to this endeavour. Research presented in Chapter Two indicates that what goes on in teacher education is affected by general and overarching currents (e.g. the emphasis on research in teacher education), traditions (e.g. the Norwegian seminarium model and traditional practice-based forms of knowledge) and individual teacher educators (e.g. described as an 'undisturbed filter' between national intentions and teacher education practices). To embrace these elements and their relationships the study includes theoretical perspectives and notions from the work of sociologist Pierre Bourdieu, in particular the notion of the *social field* (Bourdieu, 1984a, 1984b, 1990, 1996). Further, the review has made clear the importance of investigating the educational content of the (entire) teacher education subject of music itself, and the forms of knowledge upon which it rests, in order to understand how the preparation of prospective teachers takes place. To combine the understanding of the mechanisms of the social field and the selection of the particular content of

GTE music, I draw upon the theories of Basil Bernstein. Bernstein's theoretical contributions claim that different subjects (discourses) are transformed (recontextualized) into pedagogic discourses by people (agents) with a particular responsibility for this transformation (the pedagogic and official recontextualizing fields) (Bernstein, 1990, 2000). Bernstein further examines how different forms of discourses and knowledge structures (e.g. vertical or horizontal) are recontextualized according to different rules (e.g. integration or collection codes). This overarching understanding of the social construction of pedagogic discourses is complemented by Jens Rasmussen and colleagues' categories of forms of knowledge in and for teacher education. Lastly, the investigation of the particular educational content that visualizes and approximates school music practice is based on perspectives from US teacher education research (Grossman, Compton, et al., 2009; Grossman, Hammerness, et al., 2009; Hammerness, 2012; Shulman, 1986, 1987).

These theoretical positions have steered the *gaze* of the investigation, by influencing how I understand the object of inquiry and the ways in which I have constructed the research instruments. The theoretical discussions in this chapter are therefore also concerned with the particular choices I have made in the process of investigating a theme that could have been approached in several ways.

3.1.   The social field of teacher education

The notion of the *field* is central in the work of Bourdieu (Bourdieu, 1984a, 1984b). Bourdieu's understanding of the field includes perspectives on both what composes a particular domain of society, and what characterizes the positions, relations, orders and actions within this domain (Sestoft, 2006). Put briefly, a field is a network of objective relations between positions, and is characterized by one or more conflicts; development and actions within the field are guided by the intricate interplay between positions in the field, personal dispositions (*habitus*) and objective relations and structures (Bourdieu, 1984a, 1990; Sestoft, 2006). The implications of Bourdieu's elaborated theory of practice (Bourdieu, 1977, 1990) is hence a break both with subjectivism (phenomenology) and objectivism (structuralism) (Prieur & Sestoft, 2006, p. 9); ontologically and epistemologically,

> [o]f all the oppositions that artificially divide social science, the most fundamental, and the most ruinous, is the one that is set up between subjectivism and objectivism. The very fact that this division constantly reappears in virtually the same form would suffice to indicate that the modes of knowledge which it distinguishes are equally indispensable to a science of the social world that cannot be reduced either to a social phenomenology or to a social physics. (Bourdieu, 1990, p. 25)

A supporting view of human agency and social structures is found in the transformational model of social activity of Roy Bhaskar[15] (Bhaskar, 1998), in which the claims of both the Weberian stereotype of voluntarism and the Durkheimian stereotype of reification are abandoned ontologically, in favour of a duality of reproduction and transformation. The logic of the transformational model of social activity is that

> [s]ociety is both ever-present *condition* and continually reproduced *outcome* of human agency; this is the duality of structure. And human agency is both work (generally conceived), that is, (normally conscious) *production*, and (normally unconscious) *reproduction* of the conditions of production, including society: this is the duality of praxis. (Bhaskar, 2010, p. 92)

In both *Distinction* (1984a) and *Homo Academicus* (1984b), Bourdieu reveals the more concrete ways in which the relations between dispositions, positions, forms of symbolic, cultural and economic capital, and the objective structures of society and field constitute the *game* that is being played – a game of cultural and social distinction and a game of academic credibility and recognition respectively.[16] Personal interest and agency form a part of this game, in the sense that we accept the fact that there is something to win and lose, accept the *doxa* of the game, and accept that the practice of the field is important enough to disagree about. This interest in the game is conceptualized by Bourdieu as *illusio* (Sestoft, 2006, p. 165).

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[15] During my stay as Visiting Academic at the Institute of Education, University of London, Bhaskar revealed that some colleagues of his approached Bourdieu in his later days and asked him why he didn't refer to Bhaskar. To this Bourdieu replied: 'I am building up to it'.

[16] Both of these studies rely heavily on statistical correspondence analysis, a means to investigate exploratively correspondence between a high number of nominal and unrelated variables in one or more factorial planes drawn by two initially unidentified axes of inertia.

> Produced by experience of the game, and therefore of the objective structures within which it is played out, the 'feel for the game' is what gives the game a subjective sense – a meaning and a *raison d'être*, but also a direction, an orientation, an impending outcome, for those who take part and therefore acknowledge what is at stake (this is *illusio* in the sense of investment in the game and the outcome, interest in the game, commitment to the presuppositions – *doxa* – of the game). (Bourdieu, 1990, p. 66)

This interest and *raison d'être* is not evident to people outside the game, or outside the field. What exactly is being played, how it is played, and the outcome of the game may not even be recognized by any but the players themselves. A major aspect of the body of Bourdieuian research and theory is therefore the identification of the *symbolic* forms of capital involved in the game (Bourdieu, 1996; Prieur & Sestoft, 2006). An example can be drawn from *Homo Academicus*, interesting also because of the thematic closeness to the present study, where several forms of scholarly capital and prestige – symbolic in the sense that the forms of capital are worthwhile only because they are seen as valuable by the field itself – are identified in the ways in which French university professors positioned themselves, and were being positioned, in the late 1960s. Two of the identified forms of capital and power are that of scientific and intellectual quality – scholars or researchers contributing significantly to their international research or intellectual fields – as opposed to academic power, for instance held by professors holding key university and national positions as members of boards, committees and so forth. In the France of the 1960s these two forms of capital were held by different groups of university professors – for example the academic capital was held by the upper-class professors from prestigious schools living in the best parts of Paris, but this was not necessarily the seat of intellectual power. Bourdieu also found, as he did in *Distinction*, that forms of capital can be compensatory.

Thus, through the work of Bourdieu, the notions of the field and the game therein are established. Several research studies on Norwegian music education make use of these perspectives, and they give empirical support for the relevance of the perspectives (C. Christophersen, 2009; Krüger, 1994; Nerland, 2004; Vinge, 2014).

3.2. Pedagogic discourse and recontextualizing

To British sociologist of education Basil Bernstein, a field is 'composed of positions (oppositional and complementary) constructing an arena of conflict and struggle for dominance', an understanding consistent with Bourdieu's (Bernstein, 2000, p. 62). However, Bernstein challenges Bourdieu's proposal that the specific content – the 'what' of the game – is arbitrary.[17] Bernstein discusses the differences between their theories, or perhaps rather their theoretical interests:[18]

> I am now in a position to return to the initial purpose of the chapter: to consider Bourdieu's proposal that, as a specific content, 'what' is arbitrary, then 'what' should be displaced by the study of 'who', 'where', 'when', 'how', and 'why', that is, by a relational field analysis. The importance of such an analysis is not disputed, only that to disregard or legislate away the analysis of the *internal* structuring of a particular content may limit understanding by denying the interaction. (1996, p. 175)

Referring to *Homo Academicus*, Bernstein claims that the study is not about 'the constitution of academic discourses, their systems of transmission, their formations of specialized consciousness, it is about power games and their strategies'. What is exposed in the study is the *game* (Bernstein, 2000, p. 189).

The particular content is what Bernstein conceptualizes as *discourse.* This could be a school subject or a scholarly discipline such as sociology, an example frequently discussed in Bernstein's texts.[19] Within the context of

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[17] Bernstein refers in particular to a study on the arbitrary in Bourdieu's theory by Li Puma (1993). See also Bourdieu's introduction to the Norwegian edition of Distinction, where he warns against a 'substantive reading' of the theory (Bourdieu, 1995, p. 31).

[18] In the second edition (Bernstein, 2000) this chapter is replaced by the 1999 essay 'Vertical and horizontal discourse: an essay', first published in the *British Journal of Sociology in Education*.

[19] In other words, Bernstein uses the concept of discourse differently than many other theorists. It differs, for instance, from the concept found in textual analysis carried out by social science scholars such as Fairclough (2003) and linguists. Bernstein's concept is neither identical to the post-structuralist concepts of discourse. There is however similarities between Bernstein's and Foucault's concepts, even though the latter defines discourse more broadly (see Foucault,

education, Bernstein conceptualizes the relationships between the particular content – the discourse or discourses in question – and the agents in the field through the notion of the *pedagogic discourse*.

> Pedagogic discourse is a principle for appropriating other discourses and bringing them into a special relation with each other for the purposes of their selective transmission and acquisition. Pedagogic discourse, then, is a principle which removes (delocates) a discourse from its substantive practice and context, and relocates that discourse according to its own principle of selective reordering and focusing. (Bernstein, 1990, pp. 183-184).

Other scholars and theoretical traditions seem to justify Bernstein's claim that there are important differences between the versions of a single subject (discourse), not the least the overall body of thought within the tradition of continental didactics, in which theorizing the process of selecting educational content plays a fundamental part. Frede V. Nielsen (1998) distinguishes between the teaching subject of music and the basic subject of music, the latter comprising the dimensions (or 'substantive practices', see the quote above) of science, craft and 'everyday culture', and art (p. 110). A number of studies illustrate as well how the subject of school music takes various forms by emphasizing different overall aims, content areas and rationales (Dyndahl, 2002; Hanken & Johansen, 1998; Krüger, 1998; Nielsen, 1998). In his study of Danish music teacher education, Finn Holst (2013) finds different versions of the teacher education subject of music in different teacher education programmes. Bernstein's particular contributions are first to identify the *social* mechanisms of these processes, and second to describe the rules according to which a discourse is relocated in pedagogic practice[20]. Central to his claim is the understanding of the pedagogic discourse as first and foremost *a principle*:

> I want to sharpen the concept of the principle which constitutes pedagogic discourse, by suggesting, formally, that *pedagogic discourse*

1972). Bernstein says on this matter: 'The work of Foucault has had an influence upon our approach but we should emphasize that our focus is very different. Indeed, we would consider that the articulation of the specific grammar of the pedagogic device is fundamental to much of Foucault's work.' (Bernstein, 1990, p. 165).

[20] Bernstein's concept of pedagogic practice is a broad concept. It concerns the relationships between teachers and students in schools, but apply as well to 'the relationships between doctor and patient, the relationships between psychiatrist and the so-called mentally ill, the relationships between architects and planners' (Bernstein, 2000, p. 3).

> *is a recontextualising principle.* Pedagogic discourse is constructed by
> a recontextualising principle which selectively appropriates,
> relocates, refocuses and relates other discourses to constitute its own
> order. In this sense, pedagogic discourse can never be identified with
> any of the discourses it has recontextualised. (Bernstein, 2000, p. 33,
> italics in original)

The intrinsic grammar of the pedagogic discourse (through the notion of the *pedagogic device*) comprises three interrelated rules: *distributive rules*, *recontextualizing rules* and *evaluative rules* (Bernstein, 2000, p. 28).[21] The distributive rules distinguish between two different classes of knowledge that according to Bernstein are necessarily available in all society: the thinkable and the unthinkable. What is thinkable and what is unthinkable is according to Bernstein relative, and varies historically and culturally (Bernstein, 2000, p. 29). The function of the distributive rules is according to Bernstein to regulate the relationships between power, social groups, forms of consciousness and practice. The evaluative rules 'regulate pedagogic practice at the classroom level, for they define the standards which must be reached' (Bernstein, 2000, p. 115). The recontextualizing rules regulate the formation of specific pedagogic discourses. Recontextualizing rules are conceptualized as a principle that characterizes the relations between discourse and field, as it creates recontextualizing fields (Bernstein, 1990, pp. 180-218).

> [I]t creates agents with recontextualising functions. The
> recontextualising functions then become the means whereby a
> specific pedagogic discourse is created. Formally, we move from a
> recontextualising principle to a recontextualising field with agents
> with practicing ideologies. (Bernstein, 2000, p. 33).

The field of teacher education, then, is an arena of conflict and struggle for dominance, in line with Bourdieu's contributions, but it is also characterized by an irreducible relation to its function and responsibility: the recontextualizing of discourses, by selective ordering and focusing of pedagogic discourses – by selecting and creating specialized pedagogic subjects through its contexts and contents. This understanding is fundamental to the present study, a primary task of which will be to investigate the specialized pedagogic subject of GTE music – the

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[21] See Wright and Froelich (2012) on Bernstein, the pedagogic device and music in the American context.

recontextualized version of music as a subject in GTE – the agents responsible for creating this specialized version, and their 'practicing ideologies'. The process of recontextualizing is, according to Bernstein, to be understood as an ideological process: 'Every time a discourse moves, there is space for ideology to play.' (Bernstein, 2000, p. 9).

Bernstein distinguishes further between the pedagogic recontextualizing field (PRF) and the official recontextualizing field (ORF) (Bernstein, 2000, p. 33). The pedagogic recontextualizing field consists of 'pedagogues in schools and colleges, and departments of education, specialized journals, private research foundations' (Bernstein, 2000, p. 33). The study of Afdal (2012c), which is based on Bernstein's theoretical framework, concluded that Norwegian generalist teacher education is defined and regulated to a great extent by the official recontextualizing field (national authorities and agencies), at the level of national curriculum documents; the present study will focus on the ways in which the teacher education subject of music is recontextualized by the pedagogic recontextualizing agents in teacher education institutions.

3.3.   The recontextualizing field and forms of discourses

In order to demonstrate the interaction between a particular content and the way the *game* is being played in a particular field, Bernstein analyses the relations between the internal knowledge structures of a particular discourse (sociology) and the field in which the discourse operates. The point being argued by Bernstein is that what goes on in the field of sociology, in terms of expansion, development, status of different 'languages', dominance and dominated forms, 'are sociological representations *made possible by the internal structuring of the specialized knowledge form: horizontal knowledge structure, collection code, weak realization grammar*' (Bernstein, 1996, p. 176, emphasis in original). Thus, by drawing on the theories of Bernstein, I define my study of GTE music not merely as a relational field analysis, but as an investigation of the relationships between the agents, structures and discourse involved.

In his final essay, Bernstein (1999) presents a systematic analysis of forms of discourses that is of interest in the present context. He first distinguishes between two fundamental forms of discourses, defined by 'forms of knowledge' criteria – implicit in the numerous versions of distinguishing and denoting (oppositional) forms of theory and forms of practice (including Bourdieu's version) – *horizontal discourse* and *vertical discourse.* Horizontal discourse is normally thought of as having to do with everyday or common sense knowledge: it arises from everyday problems and applies to all. This knowledge is 'oral, local, context dependent and specific, tacit, multilayered, and contradictory across but not within contexts' (Bernstein, 1999, p. 159). An important aspect is that this form of knowledge is segmentally organized and differentiated, that is, the forms of knowledge are dependent on the sites of realization. In contrast, a vertical discourse,

> takes the form of a coherent, explicit and systematically principled structure, hierarchically organised as in the sciences, or it takes the form of a series of specialised languages with specialised modes of interrogation and specialised criteria for the production and circulation of texts as in the social sciences and humanities. (Bernstein, 1999, p. 159)

A vertical discourse is not segmental, but systematic and coherent, though to differing degrees. Bernstein distinguishes between two forms of knowledge structures *within* vertical discourses: *hierarchical knowledge structures* and *horizontal knowledge structures*. The former is what typically is found in subjects such as physics, where the knowledge structure is characterized by integration, or based on 'integrating codes' (Bernstein, 2000, p. 161). What counts as development in a vertical knowledge structure is thus a new theory that in a better way, to a greater extent or on a more abstract level than its predecessor is able to integrate the cumulative knowledge of the discourse. This is not what development is like in horizontal knowledge structures, according to Bernstein, which instead are carried out by introducing a new specialized language enabling a new *gaze*, a new perspective:

> A new language offers the possibility of a fresh perspective, a new set of questions, a new set of connections, and an apparently new problematic, and most importantly a new set of speakers. (Bernstein, 2000, p. 172)

Bernstein further differentiates between relative strong (e.g. economics and linguistics) or weak (e.g. sociology and cultural studies) *grammars* of

horizontal knowledge structures, depending on the powers of their conceptual syntax or formal modelling, or the extent to which they are able to restrict or control the phenomena they address (Bernstein, 1999, p. 164). Power relations, and the ways in which power constructs both relations *between* discourses and relations *within* forms of interaction, are expressed in Bernstein's earlier work through the concepts of *classification* and *framing*.

> In the theory, classification strength (Cie) is the means by which power relations are transformed into specialised discourses, and framing (F^{ie}) is the means whereby principles of control are transformed into specialised regulations of interactional discursive practices (pedagogic relations) which attempt to relay a given distribution of power. (Bernstein, 2000, p. xvii)

Classification is used to examine power relations between categories (e.g. agencies, agents, discourses, practices). The aspect of *between* rather than *within* categories is critical. Bernstein argues that

> the crucial space which creates the specialisation of the category—in this case the discourse [e.g. a school subject]—is not internal to that discourse but is the space between that discourse and another. In other words, A can only be A if it can effectively insulate itself from B. In this sense, there is no A if there is no relationship between A and something else. [...] In other words, it is silence which carries the message of power; it is the full stop between one category of discourse and another; it is the dislocation in the potential flow of discourse which is crucial to the specialisation of any category. (Bernstein, 2000, p. 6)

If the insulation is broken, or weakened, the category is in danger of losing its identity, and what preserves the insulation is *power*. In the case of strong classification, each category has its unique identity, its unique voice and its own specialized rules of internal relations. In the case of weak classification, we have less specialized discourses, less specialized identities, less specialized voices (Bernstein, 2000, p. 7). Framing refers on the other hand to 'the controls of communication in local, interactional pedagogic relations: between parents/children, teacher/pupil, social worker/client, etc.', (Bernstein, 2000, p. 5).

The way Bernstein conceptualizes his theories by using words such as 'weak' and 'strong' may indicate underlying values, for example that hierarchical knowledge structures are valued higher than horizontal, since the former are described as strong and the latter as weak. I will underline

that no such values are accorded to these concepts in the present study. The concepts are instead used as analytical tools to discuss the discourse of music and its different forms of knowledge, which are characterized by different features.

3.4. Complementary perspectives on forms of knowledge

One criticism of Bernstein's work is the claim that his theoretical framework and concepts are too ambitious or too abstract for empirical research, or that they offer theoretically dichotomous ideal-types (Afdal, 2012a, p. 58; Maton, 2009; Sadovnik, 2001), but these are nevertheless used by many scholars as suggestive or inspirational tools and perspectives (Beck, 2007, p. 255; Muller, 2007). As a means of strengthening the analysis of the data, complementary perspectives on forms of knowledge in and for teacher education are included in this study.

The relationship between theory and practice is a reoccurring issue in studies of professions (Abbott, 1988; Molander & Terum, 2008), as well as in research studies into teacher education (see Chapter Two). Profession studies indicate that the relationships between these (vertical and horizontal) forms of knowledge are intricate, and that the knowledge bases of professions are multiple and characterized by practical syntheses rather than by fundamental divisions (Grimen, 2008). The way I choose to broaden Bernstein's framework, while maintaining its main principles, is to apply the conceptual framework of knowledge in and for teacher education offered by Rasmussen, Kruse, and Holm (2007), which is also applied in empirical research on teacher education by Rasmussen and Bayer (2010); and Rasmussen, Laursen, et al. (2010). Rasmussen and Bayer's theoretical framework first introduces four overarching categories of knowledge about education and teaching:

> *Scientific knowledge* about education and teaching (i.e. research-based knowledge produced outside the educational system)
>
> *Scientific practice knowledge* (i.e. philosophy of science and research methods)

> *Professional knowledge* about education and teaching (i.e. knowledge guiding the professional practice and produced within, about and for the educational system)
>
> *Professional practice knowledge* about education and teaching (i.e. knowledge generated by and for practitioners) (Rasmussen & Bayer, 2010, p. 2)

These four categories are consistent with Bernstein's perspectives in two ways. (1) the categories span from the vertical, theoretical, research-based and strongly classified forms of knowledge (scientific knowledge and scientific practice knowledge) to horizontal, practice-based and weakly classified forms of discourse and knowledge structures (professional knowledge and professional practice knowledge). (2) it distinguishes the Bernsteinian field of recontextualizing from the field of production and from the substantive practices of the discourse. Professional knowledge and professional practice knowledge is produced in and for the field of recontextualizing (e.g. in teacher education, schools and by practitioners). Scientific knowledge and scientific practice knowledge is produced, according to both Rasmussen and Bayer (2010) and Bernstein (2000) outside the educational field mainly (e.g. universities, research institutes). However, the most important reason for including this framework is that it suggests multiple theoretical and practical forms of knowledge in and for teacher education.

In addition to the four overarching categories, the analytical framework suggested by Rasmussen and Bayer (2010) distinguishes three main kinds of knowledge relevant to school subjects in teacher education programmes, that is, subjects in teacher education that are also subjects in primary and lower secondary schools (such as music):

> *Subject knowledge* (the subject's 'what') is the subject-specific knowledge which student teachers require in order to be able to teach a subject and to diagnose the difficulties pupils might have in learning a particular aspect of the subject.
>
> *Subject didactic knowledge* (the subject's 'why', 'how' and 'whereto') has to do with the knowledge about objectives and curricula (in general and more concretely), planning lessons, communication and teaching methods, and assessment (both internal and external).
>
> *Student knowledge* (the subject's 'who') includes developmental psychology (what can be expected at various age levels), learning theory (knowledge about human learning), and knowledge about social and cultural diversity (student diversity) (Rasmussen & Bayer, 2010, p. 3)

These three categories of knowledge are considered relevant to study the *empirical* field of teacher education, in which a common model is the division of these content areas, in some way or other. As described in Chapter One, this is suggested by Norwegian authorities, and it is outlined in the national regulations and guidelines. The three categories of subject-specific knowledge may therefore turn out to be empirically valuable. However, there are problems underlying the division between the three categories, since they exclude considerations of the subject matter of music from the domain of didactics, which hardly can be justified theoretically after closer investigation.

3.5. Representations of school music teaching practice in GTE

The last theoretical perspective provides additional concepts and understandings concerning the ways in which GTE music is recontextualized, and the outcome of this recontextualization, by investigating the inclusion of some aspects of school music teaching practice drawing on notions of representations, decomposition and approximations of practice (Grossman, Compton, et al., 2009; Grossman, Hammerness, et al., 2009). Based on the literature review I suggest that important elements of teacher preparation in generalist teacher education may exist in and be transmitted through both subject matter courses and subject didactics courses. Thus, theoretical insulation between subject matter and subject didactics, between subject matter and pedagogy, between theory and practice, is contested, and I claim instead an interrelationship, a unity rather than duality, between these content areas and domains of teacher preparation responsibility. Furthermore, this understanding suggests a double process of recontextualizing in GTE, inasmuch as teacher education is directed towards two distinct, but fundamentally intertwined, teaching practices: the GTE context and the school context. This means that the GTE music discourse is seen as a recontextualized discourse in which school music and school music teaching practice are made visible through the body of representations and approximations of teaching practice.

The empirical and theoretical contributions of Lee Shulman (1986, 1987), and later research in line with his thinking, argue in favour of such an

understanding. In this research, the reciprocity of subject matter perspectives and pedagogical aspects is argued (Grossman, Compton, et al., 2009, p. 2062). It is especially evident in Shulman's framing of the concept of pedagogical content knowledge, in which the concept of representations is central:

> Within the category of pedagogical content knowledge I include, for the most regularly taught topics in one's subject area, the most useful *forms of representation of those ideas*, the most powerful *analogies*, *illustrations*, *examples*, *explanations*, *and demonstrations*—in a word, the ways of *representing and formulating* the subject that make it comprehensible to others. Since there are no single most powerful *forms of representation*, the teacher must have at hand a veritable *armamentarium*[22] of alternative forms of representation, some of which derive from research whereas others originate in the wisdom of practice. Pedagogical content knowledge also includes an understanding of what makes the learning of specific topics easy or difficult: the conceptions and preconceptions that students of different ages and backgrounds bring with them to the learning of those most frequently taught topics and lessons. (Shulman, 1986, pp. 9, italics added)

In other words, pedagogical content knowledge is related to the selection of central subject matter content, to the ways this content is represented, mediated and made accessible for students, and to an understanding of the students and their learning.[23]

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[22] A collection of resources available or utilized for an undertaking or field of activity; especially: the equipment, methods, and pharmaceuticals used in medicine (Merriam-Webster online)

[23] Both Gudmundsdottir et al. (2000) and Holgersen and Holst (2013) discuss the clear parallel to the body of continental didactics, not the least Klafki's distinction between *Bildungsinhalt* (content) and *Bildungsgehalt* (educational substance) (Klafki, 2000). In Klafki's classic text, the relationship between content and educational substance is seen as the core of the preparation of instruction and teaching, and the search for method is seen as the 'crowning element' (p. 143). Shulman's forms of knowledge and Klafki's notions of educational matter and meaning relate to the relationship between subject matter knowledge and pedagogical knowledge (Holgersen & Holst, 2013, p. 54): the non-exclusiveness of the what and how of teaching and learning. Neither sets of concepts are concentrating merely on subject matter knowledge, since an intrinsic part of the development of pedagogical content knowledge or educational meaning is the very question of how the content is to be taught – in Klafki's case though as a crowning element – and why and to whom.

Later work by Shulman and a number of succeeding researchers marks a slight shift of perspective, by researching how professional education programmes are *helping* student teachers in the process of acquiring knowledge for the teaching profession, by conceptualizing representations of *practice* and not subject matter exclusively, and by adding the concepts of decomposition and approximations of practice. These concepts emanate from a comparative, multi-methods US case study of two teacher education programmes, three clergy seminaries and three clinical psychology programmes (Grossman, Compton, et al., 2009) aimed at understanding the pedagogies of practice in professional education.

Representations of practice conceptualize 'the different ways that practice is represented in professional education and what these various representations make visible to novices' (Grossman, Compton, et al., 2009, p. 2058). Grossman, Compton, et al. argue (with reference to Donald Schön) that including representations of practice – video observations, student work, lesson plans, teaching methods and core activities and topics – in teacher education on-campus courses enables student teachers to 'developing ways of seeing and understanding professional practice' in 'low-risk settings for novice learning'. Representing certain facets of practice means at the same time that other aspects of professional practice remain invisible.

Decomposition of practice involves identifying 'components that are integral to practice and that can be improved by targeted instruction', 'breaking down complex practice into its constituent parts for the purpose of teaching and learning' (Grossman, Compton, et al., 2009, p. 2069). Student teachers can thus 'both "see" and enact elements of practice more effectively', for instance by focusing on the elements of teaching planning, they argue. The study revealed some challenges in this respect. The ability to decompose practice requires, on the one hand, a language and structure for describing practice – 'a grammar of practice' (Grossman, Compton, et al., 2009, p. 2075). The study found a particularly well-developed language in clinical psychology, but a less well-developed one in teaching. Other challenges are the danger of rendering professional practice too linear and sequential, and the danger of reducing the complexity and contextuality of practice.

Approximations of practice refer to opportunities to engage in practices that are more or less proximal (but not entirely authentic) to the practices of a

profession, within low-risk, on-campus settings characterized by experimentation, simulation, support and feedback, and by the freedom to falter, regroup and reflect (Grossman, Compton, et al., 2009, p. 2076). An example is to make use of role-play. Approximations of practice allow student teachers to 'engage in "deliberate practice"', with reference to Ericsson, 'of particular challenging components of practice' and 'allow for the errors that novices inevitably make when enacting complex practice' (Grossman, Compton, et al., 2009, p. 2077). In this sense, the inauthenticity of approximations becomes an advantage, the authors claim. The study found certain limitations in the empirical episodes of approximations of practice. The cases tended to represent a too-narrow view of what the work entailed, and to limit the difficulty of the task. The success of the selected cases also seemed to depend greatly on the instructors, who were 'deeply immersed in authentic practice and [had] a wealth of experience from which to draw' (Grossman, Compton, et al., 2009, pp. 2090–2091).

Grossman, Compton, et al. argue in conclusion that the three concepts 'clearly overlap and underscore each other' (Grossman, Compton, et al., 2009, p. 2091). Every approximation, they claim, visualizes elements of practice and thus becomes a representation of practice for others. Further, approximations of practice imply decomposing practice in the sense of selecting some component of practice on which to focus.

This conceptual framework is discussed further in Grossman, Hammerness, et al. (2009), where the need is asserted for teacher education programmes to attend to clinical practice organized around not just any teaching practices, but a set of *core practices* in order to help novice teachers to develop knowledge, skills and professional identity. They define core practices as:

> Practices that occur with high frequency in teaching;
>
> Practices that novices can enact in classrooms across different curricula or instructional approaches;
>
> Practices that novices can actually begin to master;
>
> Practices that allow novices to learn more about students and about teaching;
>
> Practices that preserve the integrity and complexity of teaching; and
>
> Practices that are research-based and have the potential to improve student achievement (Grossman, Hammerness, et al., 2009, p. 277)

To accomplish the rethinking of teacher education, the authors claim, teacher education has to close the division between foundation courses and methods courses, and add pedagogies of enactment to the pedagogies of reflection and investigation. Norwegian teacher education has as well been researched from this particular perspective. In her study of different Norwegian models of teacher education, Hammerness (2012) claim that Norwegian teacher education focuses to too limited an extent on including practice-oriented work in on-campus courses.[24]

3.5.1. Operationalizing representations of school music teaching practice

The theoretical perspectives presented in 3.5 have led to the choice of including all of the different kinds of on-campus teacher educators of music as participants of the study, by understanding parts of the content of their classes and parts of their teaching practice as elements of the ways in which GTE programmes are representing school music teaching practice and approximating such practice. Therefore, several questions normally associated with the domain of music didactics are asked of all music teacher educators. These questions aim to identify the *armamentarium* of representations GTE music teacher educators make use of to visualize the *what* and *how* of teaching music in schools: school music represented and visualized in the recontextualized discourse of GTE by the recontextualizing agents, in Bernstein's terms.

The concepts proposed by Grossman, Compton, et al. (2009) still need to be operationalized for the analytical purposes of this study. The quantitative approaches employed in the study call for some elaboration of the concepts or 'constructs' (Kleven, 2002), emanating from the choice of investigating the concepts via a number of closed questions and fixed categories. I have chosen to focus on the concept of representations of practice in the closed questions of the survey study, and to include the perspectives of representations and approximations of practice in the qualitative interviews

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[24] In addition, the Oslo University research project 'CATE' investigates university-based teacher education in mathematics and language arts from similar theoretical perspectives.

and the qualitative parts of the survey. Decomposition of practice is not addressed empirically, but addressed in the present section as a theory-driven decomposition of music teaching practice for analytical purposes. The following theoretical discussion is hence my way of operationalizing the concept of representations of practice for the purpose of developing valid survey questions (construct validity and content validity) (Kleven, 2002; Ringdal, 2007).

As a theoretical point of departure, the generic framework of teaching presented by Robin Alexander suggests that 'teaching, in any setting, is the act of using method *x* to enable pupils to learn *y*' (Alexander, 2001, p. 323). Alexander's definition supports Grossman, Compton et al. (2009) in identifying the very important role of the teaching method perspective in teaching, as well as the close connection between methods and content. Alexander continues by contextualizing or situating teaching, and by including the purpose and objectives of teaching and learning: 'Teaching has structure and form; it is situated in, and governed by, space, time and patterns of pupil organization; and it is undertaken for a purpose'. (Alexander, 2001, p. 324). Jank and Meyer (2009, p. 94) propose a resembling structural model of teaching, in which the same pedagogic categories (objectives, content, method) operate interdependently, and in which central methodological perspectives are defined as identifying the formulation of the lesson task, explicating the structure of the lesson's content and activity, and planning the social structure of the lesson.

In both models, teaching methods are given a central role, together with the selection of content and objectives. In order to establish method as an analytical category, Alexander suggests that 'a teaching method [...] combines *tasks*, *activities*, *interactions* and *judgements*' (2001, p. 323). The distinction between the task and the learning activity is fundamental to Alexander, and is also present in Jank and Meyer's distinction between formulating the task (*Aufgabenstellung*) and the structure of activity or action (*Handlungsstruktur*) (2009, p. 82ff). Alexander describes the categories as aspects of the learning encounter:

> The learning task is its conceptual component; the learning activity is the task's practical counterpart, or the means through which the teacher intends the child to make the required conceptual advance from what was learned previously to what must be learned now. (2001, p. 351)

The displayed examples of learning activities demonstrate typical methodical strategies: collaboration, construction, painting, listening, talking, reading, writing and apparatus. Jank and Meyer (2009) describe in a similar way the learning task (*Aufgabe*) as a concept of integration, in which the defined objectives and theme are materialized, and often as well the structure of action (p. 73).

In the case of music teaching, learning activities may have an additional significance. Hanken and Johansen (1998, p. 67ff) argue that learning activities in music education should not be regarded solely as methods. Learning activities are often in themselves the actual content (or objective) of teaching and learning processes in music education. In other words, the learning activities may respond to both the 'what' and 'how' questions of music teaching and learning (Hanken & Johansen, 1998, p. 67ff), or, using Alexander's definition of teaching, the learning activities may at the same time be both *x* and *y*. Moreover, the choice of method, represented by the choice of learning tasks and learning activities, may in fact be done *prior* to close considerations around objectives and content, or at any stage of the process of planning for teaching and learning.[25] This point adds to the importance of scrutinizing the representations of teaching practice, in particular in light of the empirical research suggesting that generalist student music teachers to such a great extent depend on the lesson ideas and activities suggested by the teacher education programmes and courses (Green et al., 1998).

Moreover, there are different levels of methodical approaches, some of which are general and some of which are specific music teaching approaches (Abel-Struth, 1985; Jank, 2005; Maas, 1995, p. 64). Maas suggests that general teaching methods are applicable to music teaching only to a certain extent. In the field of music education, there are a number of specific and *grand* music teaching approaches or models (*Gesamtentwürfe des Unterrichtsverlaufs*), such as those of Orff, Jaques-Dalcroze, or Kodaly (Choksy, Abrahamson, Gillespie, & Woods, 2001; Juntunen & Westerlund, 2011). There are also a range of 'less grand' approaches, conceptualized by

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[25] The important, and in some cases autonomous role of the learning task in primary music education was an important finding in the research presented in Sætre (2011).

Jank (2005) as music teaching 'conceptions' (*Didaktische Konzepte*), which would embrace only certain aspects or areas of music teaching and learning. The main point of both grand models and less grand 'Konzepte' is to denote methodical traditions and teaching approaches at a certain level of explication and reflection, which embrace the whole or parts of music education and which are likely to be identified in music teacher education practice.

Related to the methods aspect of music teaching is also the question of musical work forms, or perhaps musical mediation. Musical mediation concerns ways of approaching and engaging with music and musical material, for example aurally, through traditional music notation, by the interplay between music and movement, digitally, or by using verbal concepts. These forms of mediation and ways of approaching music are closely tied to music and music teaching practices and traditions (Ehrenforth, 2005; Schippers, 2010), throughout the history of music education in Norwegian generalist teacher education (Mork, 2000; Årva, 1987), and to contemporary changes and progresses related to music in society and technology (Partti & Karlsen, 2010).

The above considerations form the theoretical basis upon which the concept of representations of practice in the present study is operationalized within the specific area of music teaching. In order to identify the amount and kinds of representations of teaching practice the survey includes questions covering selected aspects of content and methods in school music teaching (1) exemplars of songs, musical works and dance, (2) learning tasks and teaching and learning activities, (3) musical work forms and (4) music teaching methods and approaches. More concretely:

(1) The first aspect addresses the content perspective mainly, but is limited to investigating what exemplars of songs, musical works and dance are transmitted as representations of appropriate school music teaching in the area of musical performance (including dance). In other words, the aspect tries to capture what specific musical content is visualized in GTE music by the teacher educators.

(2) The second aspect concerns both the content and method perspectives, since learning tasks and teaching and learning activities in music are established both as categories of methods (Alexander, 2008) and as indications of actual content (Hanken & Johansen, 1998; Jank, 2005; Jank &

Meyer, 2009). Hence, to ask what kinds of learning tasks and teaching and learning activities are represented and visualized in GTE music is thought to obtain information about what is transmitted by the teacher educators as appropriate content and appropriate methods in school music teaching practice. The answer labels are thought to cover a wide range of music teaching practices within the main areas of performing, composing, listening, which is a choice grounded both in theory (Nielsen, 1998) and in the curriculum in force for primary and lower secondary school (Ministry of Education and Research, 2006).

(3) The third aspect concerns the method perspective mainly, by investigating what kinds of musical work forms are visualized in GTE music, or what forms of musical mediation are emphasized. The answer labels cover what I find to be main and overarching approaches: aural work forms, notation-based work forms, the bodily approach, the technological approach (ICT) and to approach music through verbal concepts. One or more of these musical work forms are central to a range of traditional music teaching approaches (Choksy et al., 2001; Ehrenforth, 2005; Schippers, 2010; Årva, 1987), as well as to contemporary music and music teaching practices (Green, 2008; Partti & Karlsen, 2010).

(4) The fourth perspective concerns the method perspective, by investigating what music teaching methods and approaches are represented and hence visualized in GTE music. The answer labels cover a range of 'grand music teaching methods', such as the Orff approach, the Paynter approach and the Kodály approach, and less 'grand' music teaching approaches such as band methods (pop and rock bands), bodily approaches (*Rytmisk musikkpedagogikk*), formal and associative listening, Soundpainting, and Write an Opera. Two more general methodical approaches are included: methods for learning an instrument and project methods, each of which are unspecified. The selection of answer labels is guided by information obtained from the qualitative interviews and by personal experience and knowledge about the field.

3.6. Research questions

Based on the overall aim, perspectives from the reviewed literature and the included theoretical framework, three specific research questions have been formulated.

> 1. Who are the teachers of the on-campus music courses in GTE and what do they perceive as the main challenges facing their teaching of music in the field of GTE?

> 2. How is the subject of music recontextualized as a pedagogic discourse in GTE in terms of course structure, course content and forms of knowledge?

> 3. To what degree are representations and approximations of school music teaching practice included in GTE music, and what kinds of representations are chosen?

The first of these questions addresses the teacher educators of GTE music, who are seen as pedagogic recontextualizing agents in the social field of higher education. The theories of both Bourdieu and Bernstein (and others, as discussed in Chapter Two) indicate that, in order to understand the characteristics of GTE music, information about the recontextualizing agents is of great interest. With reference to Bourdieu, this study seeks to answer the question by collecting information about some elements of dispositions (e.g. educational background, work experience and professional role identities) and positions (symbolic capital represented by their academic titles, research competence and research time). As these agents operate within a field of relations between positions and structures, the question also invites investigation of the main challenges and conflicts affecting the work of the teacher educators. With reference to Bernstein, the question is approached also by investigating what forms of discourse teacher educators refer to when reflecting on their own teaching.

The second research question addresses the course structure, course content and forms of knowledge of and in GTE music at a general level. With reference to Bernstein, pedagogic discourses such as GTE music are recontextualised (dislocated and relocated) in educational contexts by both official and pedagogic recontextualizing agents, and may differ substantially from discourses outside the educational system. The question is therefore to be answered by investigating in what kind of course components the subject

consists, and by discussing what kind of pedagogic discourse and structure these elements form. Further, the question is answered by investigating what forms of knowledge are prominent in GTE music, by collecting examples of affiliated literature and set texts, inspired by the research of Rasmussen and colleagues (Rasmussen & Bayer, 2010) and their categories of forms of knowledge in teacher education.

The third question addresses the parts of GTE music directed in particular towards representing and approximating practice, and investigates what kind of core practices are prominent in GTE music. To answer this question, a series of survey variables are elaborated (see section 3.5.1) to collect systematic information from all survey respondents. In addition, interview data is thought to provide in-depth information about these same perspectives.

Drawn together, these research questions are thought to provide a thorough description and understanding of GTE music, to explore the ways in which it contributes to the preparation of prospective generalist teachers of music, and the main challenges facing this endeavour.

4.   Research methods and analyses

4.1.   Philosophical foundations

This study is methodologically related to the mixed methods approach (Creswell & Plano Clark, 2011), in its use of qualitative and quantitative methods and analyses normally associated with opposed research traditions or paradigms. Greene and Caracelli (1997, p. 5) present three primary stances in mixing paradigms in research studies. Proponents of the *purist* stance argue

> that different inquiry frameworks or paradigms embody fundamentally different and incompatible assumptions about human nature, the world, the nature of knowledge claims, and what it is possible to know [...] (Greene & Caracelli, 1997, p. 5)

According to Greene and Caracelli, purists claim that paradigms form an interconnected entity that cannot be divided. The *pragmatic* stance claims that philosophical assumptions are independent and therefore mixable. Paradigms are viewed as research procedures and descriptions, not prescriptions. Finally, the *dialectical* position argues that the differences between paradigms not only exist, but are important and valuable. Greene

and Caracelli propose to transcend the paradigm debate, and instead focus on 'critical features of the knowledge claims generated by different paradigmatic traditions'. (p. 13). As an example, they include a list comprising features from interpretivism and postpositivism:

> Particularity and generality
>
> Closeness and distance
>
> Meaning and causality
>
> The unusual and the representative
>
> The diversity within the range and the central tendency of the mean
>
> Social constructions and physical traces
>
> Micro- and macrolenses, or setting and structure perspectives
>
> Integrative synthesis and componential analysis
>
> Insider and outsider viewpoints [...]
>
> *Phronesis* and *episteme*, or practical wisdom and expert knowledge [...]
>
> The contextualized understanding of local meanings and the distancing analysis of regularities (Greene & Caracelli, p. 13)

This list presents an analytical guide for coping with different research approaches and aims. And, perhaps more important, it visualizes in a very concrete form the philosophical issues that are thought to be contradictory. I will argue that the perceived contradictions are based on unresolved issues regarding ontology and epistemology, issues that might find their solutions after closer investigation. The mixed methods debate may then turn out to be a mere question of research policy, rather than necessarily one of philosophical impossibilities.

The philosophical foundations of this study's research approach can be described in a few words as the particular combination of ontological realism and epistemological relativism, most notably found in Roy Bhaskar's notions of *transcendental realism* and *critical naturalism* (Bhaskar, 1998, 2008, 2010). The crucial point is the differentiation between ontology and epistemology. On the one hand, the existence of a 'real world' is acknowledged. The human understanding of this reality, and the knowledge produced by scientific procedures, on the other hand, is limited, temporal and construed (Bhaskar, 2011; Fairclough, 2003, p. 8).

Bhaskar discusses the challenges within the philosophy of natural sciences after Popper, Feyerabend, Kuhn, Toulmin, Harré and others – theorists representing either the anti-monistic or the anti-deductive movement of natural science (Bhaskar, 2008). Bhaskar asserts the need for a transcendental realism, a realism that rearranges the relationships between ontology and epistemology. Bhaskar accepts the principle of *epistemic relativity* (i), 'which states that all beliefs are socially produced, so that all knowledge is transient, and neither truth-values nor criteria of rationality exist outside historical time'. He rejects the doctrine of *judgemental relativism* (ii), 'which maintains that all beliefs are equally valid, in the sense that there can be no rational grounds for preferring one to another' (Bhaskar, 2011, pp. 23–24). According to Bhaskar, relativists have wrongly inferred (ii) from (i), and anti-relativists have 'wrongly taken the unacceptability of (ii) as a *reductio* of (i)' (Bhaskar, 2011, pp. 23–24). The central claim in Bhaskar's philosophy of science from this first phase of critical realism is the non-identity of the intransitive dimension of the real (ontology) and the transitive dimension of human knowledge (epistemology), and the error of previous philosophy in confusing reality with human experience (of the actual), hence basing the philosophy of science on explicit or implicit empiricist ontology. A basic consequence of Bhaskar's view is that human beings are both part of reality as natural beings and part of the (real) society and scientific apparatus in which knowledge of reality can occur. The view is fundamentally different from social constructionism in stating, by differentiating ontological claims from epistemological ones, that society and agents are real, and that agents both reproduce and transform society (Bhaskar, 1998; 2011, pp. 66-88). The situation within social and human sciences is thus epistemologically *different* from the natural sciences, first and foremost by the fact that social sciences are part of their own field of inquiry. Further, the situation in social sciences is in many ways ontologically *similar* by the fact that phenomena of research interest are real, but are not reducible to human experience of the actual (e.g. there may be underlying and real social structures or mechanisms that are *not* causing actual events).

In a methodological sense, transcendental realism and critical naturalism tone down the opposition between subject and object – the struggle between subjectivism and objectivism – and find support also in the theoretical framework of this study, since Bourdieu, in line with Bhaskar,

acknowledges the interrelatedness of agency and structure in his overall theory of practice. Bhaskar conceives accordingly the ontological structure of human activity as consisting 'in the transformation by efficient (intentional) agency of pre-given material (natural and social) causes', and further, 'social structure and human agency are seen as existentially interdependent but essentially distinct' (Bhaskar, 2011, p. 92).

The research approach of the present study is therefore not necessarily *mixed*, in the sense of building on contradictory paradigms or implying contrasting knowledge claims. To exemplify, (1) the research approach presupposes that quantitative analysis provides valuable information about persons and structures within generalist teacher education, but that it is not twinned by the epistemological logic of verifying or falsifying hypothetico-deductive claims, nor is it reduced to indentifying the invariant conjunctions of events in closed systems; (2) it also presupposes that there is not *one sole* truth, freed from temporality and contextuality, to be found on the issue of generalist music teacher education, and that interviews are highly valuable means of visualizing multiple truths; (3) this does not mean that there is *no* truth, or no temporal understanding, to be found, due to the claim that (4) social fields consist of both real human agents and real social structures, materials, mechanisms and discourses, about which it is possible to gain knowledge, and which may be seen as a network of relations relating both to individual agents and to the field as a whole.

4.2. Research design

These ontological and epistemological considerations enable a combination of quantitative and qualitative methods and analyses. The more specific rationale for including qualitative interviews as a methodological approach in the project is twofold. First, the purpose of the interview phase is to provide textual data contributing to answer, through qualitative and textual analyses, the research questions. Qualitative interviews allow the examination of particularities and contextuality, and make it possible for the respondents' own voices and explanations to be articulated in depth (Kvale & Brinkmann, 2009). Hence, the interviews are thought to provide information of a descriptive and explanatory character, strengthening the data's ability to give justice to the presumed complexity of generalist music

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teacher education as a field of practice. Second, the interviews are seen as a valuable means to inform the construction of relevant and reliable survey questions and answer labels. The rationale for including survey methods in the project is grounded in the project's overall aim and scope. The aim is to collect information from the larger recontextualizing field of generalist music teacher education, providing empirical data enabling descriptions of contemporary practices. A survey is seen as a suitable data collection approach to obtain such information. It is important to note that the survey includes both closed and open questions, and is thus obtaining both quantitative and qualitative data.

Of the range of mixed methods designs presented by Creswell and Plano Clark (2011, p. 68) the present study is closest to the exploratory sequential design. Qualitative interview data is collected first, and followed up by the collection of qualitative and quantitative survey data. The aim of making use of quantitative data is not to test initial findings in terms of explanatory statistics, but to pursue exploration of the research problems. Approximately equal weight is therefore put on the different types of data. According to T. Lund (2011), one of the truly important contributions made by the mixed methods 'schools' is the possibility of *not* putting equal weight on different methods or types of data, compared to the more traditional notion of methodological triangulation. My choice to pursue the more traditional equal weighting therefore is not due to methodological or theoretical necessity. Instead, it reflects my consideration of the two types of data as complementary. Both are required to examine, interpret and understand the key features of this particular research problem, not the least because of the presumed interplay between the field, the discourse and the individual agents. In the following, the methods of data collection and analyses of different types of data will be outlined in more detail.

4.3. Participating teacher educators and institutions

The selection of participants has been based on three criteria of inclusion. First, the participants of the study are limited to staff members of higher education institutions offering one or more undergraduate generalist teacher education programmes (the 2003 programme and the two 2010

programmes). Institutions offering specialist programmes only (e.g. the Norwegian Academy of Music) or offering other kinds of teacher education programmes only (e.g. University of Oslo) are therefore excluded. Second, the participants are limited to the members of the academic staff who were actually teaching generalist student teachers (one or more) during the academic year of 2012–2013 or the two previous academic years. The first part of this second limitation was necessary because several of the institutions in question offer a range of programmes at both the undergraduate and postgraduate levels, many of which may include music studies. The second part of the limitation was imposed in order to ensure that the respondents represent teaching practices currently taking place, but also in order to avoid problems of recollection. Third, participation in the study was limited to academic staff members of the on-campus music courses. This means that other kinds of teacher educators (e.g. school tutors and mentors) and other relevant course elements, such as the 20-week teaching practice component (practicum), are not included in particular, despite their documented importance (Wilson et al., 2002). This choice was a result of my main research interest, to focus on what student teachers encounter in on-campus courses, and it was also a result of the need to limit the scope of the study.

The empirical data of the present study were collected between May 2012 (first interview) and February 2013 (survey). At this time, both the 2003 and 2010 programmes were operating (see Chapter 1.2.2). In 2012–2013 the remaining 2003 student teachers were in their fourth and final year, and at some institutions they would study music as part of their teacher education programme. In February 2013 there were GLU student teachers in their first, second and third year. The total number of first and second year student teachers enrolled in both GLU programmes during the academic year of 2011–2012 was 4,958 (Følgegruppen for lærerutdanningsreformen, 2012, p. 30). In August 2012 another 2,846 first-year student teachers started their studies (Følgegruppen for lærerutdanningsreformen, 2013, p. 23). At this time, 20 institutions offered one or both GLU programmes:[26]

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[26] http://ffl.uis.no/category.php?categoryID=6425 (accessed 12 April 2012)

- Bergen University College
- Buskerud University College
- Finnmark University College
- Hedmark University College
- Nesna University College
- Nord-Trøndelag University College
- Oslo og Akershus University College
- Sogn og Fjordane University College
- Stord/Haugesund University College
- Sør-Trøndelag University College
- Telemark University College
- Vestfold University College
- Volda University College
- Østfold University College
- NLA University College
- Sami University College
- University of Agder
- University of Nordland
- University of Stavanger
- University of Tromsø

Institutions 17–20 are universities, while 1–16 are university colleges (*høgskoler*) – higher education institutions not accorded full university status.[27] Teacher education is an important part of the university colleges, along with other professional and vocational programmes. The Universities of Agder, Nordland and Stavanger were university colleges until recently, but were granted university status by national authorities by application.

It is not a requirement that all GLU institutions must offer all school subjects as elective subjects. The study focuses on the ones that do, or that did in the period from August 2010 to February 2013, by selecting teacher educators that in this period actually teach music to student teachers of the GLU or ALU programmes. From this list, only the Sami University College was eventually left out of the study.

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[27] The oldest Norwegian universities – the University of Oslo, the Norwegian University of Science and Technology (Trondheim) and the University of Bergen – do not offer GLU programmes.

4.3.1. Interview participants (interviewees)

The participants subjected to individual, qualitative interviews (henceforth 'interviewees'; while the survey participants are called 'survey respondents') were chosen according to the above criteria, but also to represent a variety of selected characteristics that represents the variation I expected to find regarding gender, age, educational background and professional responsibilities in GTE music. I expected the teacher educators to comprise both men and women, to be of varying age and to work at both university colleges and universities. Moreover, I expected the teacher educators to represent varied educational and professional backgrounds, and to be teaching several or the whole range of music courses in GTE, or teaching a single course due to some degree of specialization within GTE institutions. The main reason for seeking this variety was the supposed correspondence between these variables and the interviewees' views on GTE music, its content and forms of knowledge. Finally, I decided to interview teacher educators from a number of institutions, but also ensure that at least one institution was represented by two or more teacher educators, in order to strengthen the reliability of institutional descriptions in at least one case. To meet these criteria, the participants were chosen by the procedure of stratified purposeful sampling (Miles & Huberman, 1994, p. 28).

The interviews were conducted from May to December 2012, and I interviewed ten teacher educators: three women and seven men. One of the interviewees, 'Eric', revealed in the interview that he is not currently involved in the GTE music programme, and information from this interview is therefore several times omitted in the presentation of the results. I will return to some important issues regarding anonymity and ethics at the end of this chapter. Additional information about the interviewees is presented in Chapter Five.

4.3.2. Survey participants (survey respondents)

The survey population is defined by the overall criteria above: academic staff members at GTE institutions teaching music to one or more generalist student teachers in the period between August 2010 and February 2013. But unlike the interviewees, the survey population is defined as *all* such

teacher educators. The survey is therefore not a sample survey as such, even though the process of describing and accessing the population (P) is far from clear cut.

To find the teacher educators meeting the criteria of inclusion, a number of strategies were employed. First, I visited the web pages of every GLU institution and collected email addresses of teacher educators of music from department pages, contact lists and web pages displaying research activities and publications. The quality of the available information (e.g. which staff members were teaching which programmes or students), and even the dates of last revision, made it clear that additional steps were required. I therefore sent an email to department heads, with a preliminary list for that particular institution, asking whether the list was accurate, and making it clear that the list was meant to include instrument teachers (who frequently are teachers from other departments) and part-time lecturers. I received answers to most of these emails, and this contributed to the accuracy of the list. Still, in the case of a few institutions, notably the ones with large music departments (e.g. conservatory programmes), I chose to include all staff members. The rationale for this choice was to find music staff members that are not necessarily thought of as teacher educators (e.g. instrument teachers and staff members teaching small courses). In order to comply with the criteria of inclusion, I therefore decided to start the survey with two screening questions, the answers to which would include or exclude the survey respondents. In the end, the list included 204 music staff members from 19 GLU institutions, all of whom received an email with an invitation to participate in the survey (see Appendix 7 and 8). The list of staff members is probably not entirely complete, as I may have overlooked staff members retiring during the period of interest, or staff members currently working elsewhere, and also instrument teachers and part-time teachers who had been teaching in the period of August 2010 to June 2012, but were not active during the academic year of 2012–2013. Still, I consider the list to be fairly exhaustive. I will return to response rates in 4.4.2.6 and to descriptions of the survey respondents in Chapter Five, when I address the first research question.

4.4. Qualitative research interviews

The interviews were conducted as individual, in-depth interviews following two semi-structured interview guides (Kvale & Brinkmann, 2009; Miles & Huberman, 1994, pp. 34-37). The guide used in the first six interviews (Albert, Bella, David, Daniel, Erik and Frida) consisted of several main themes formulated as questions, and additional key words to facilitate follow-up questions (Appendix 3 and 4). This interview guide was deliberately developed to cover the main perspectives of interest described in 3.6. The first of these, the teacher educator perspective, was approached by questions concerning the teacher educator herself or himself (e.g. educational and musical background, professional background and work experience, academic title, GTE music teaching responsibilities). In addition, several questions addressed the field, the structure and forms of knowledge in GTE music at the particular institution, by asking about GTE music disciplines and current discussions, debates and challenges in the field and in the music departments. The course content perspective was further approached by asking questions concerning the specific content of the interviewee's teaching.

The first interviews were above all explorative, addressing a range of perspectives. These interviews were influenced by the theories of Bourdieu and by my particular interest in describing and understanding the course content of GTE music, in particular the practice-oriented content. The explorative character was the reason I did not choose to conduct a pilot interview, but considered it more important to start collecting information from the field. During the first five interviews, three important aspects became increasingly evident. The first was that the field of teacher education seemed to be characterized largely by conflict between forms of knowledge and between the agents representing these different forms, and this supported the relevance of the Bourdieuian perspective. The second aspect was the discovery of two main challenges experienced by all the interviewees (see Chapter Five). The third was the need for limiting the scope of the interview guide, in order to provide room for more detailed descriptions of what the interviewees actually include and work with in their classes.

The last five interviews therefore followed an interview guide focusing more particularly on the course content (presented in Appendix 5 and 6),

although some of the perspectives above were still included as complementary and contextual perspectives. Interview six (Frida) was carried out following both interview guides. The questions of the second interview guide evolve around the what, how and why of teaching, and were formulated in this ways in order to get detailed information of the actual content of their classes. The interviewees were happy to share their thoughts about what they do in teacher education, and were articulate and knowledgeable. This resulted several times in answers of considerable length, addressing many of the issues on my interview guide, and additional issues were addressed in several. I therefore often chose to let the interview follow its own dynamic, and to ask questions emanating from the logic of the conversation as well as from the interview guide. Towards the later stages of the interview series, I also seized the opportunity to relate to prior interviews, and to pose questions based on a preliminary understanding of empirical data alongside following the flexible, semi-structured interview guide.

4.5. Survey questionnaire

4.5.1. Questionnaire development and testing

The survey was designed and conducted as a cross-sectional survey (Fowler, 2009) and was administrated online by using the web-based *Enalyzer Survey Solution* service. The development of the survey questionnaire was informed by several bodies of literature and by the series of qualitative interviews. A preliminary version of the survey questionnaire was eventually subjected to pre-survey evaluation and testing.

4.5.2. Pre-survey evaluation and pre-testing methods

According to Presser and colleagues there are several approaches to and methods for testing preliminary questionnaires, but there is often little emphasis on documenting and discussing this part of research (Presser et al., 2004). Rothgeb, Willis, and Forsyth (2007) and Presser and Blair (1994)

conclude that different pre-testing methods reveal different problems. Presser et al. (2004) reflect on the reasons for the low consistency among different pre-test methods. It is possible, they claim, that some of the methods are unreliable, but two other possibilities are that the 'lack of consistency may occur because the methods are suited for identifying different problem types [...] inconsistencies may reflect a lack of consensus among researchers, cognitive interviewers, or coders about what is regarded as a problem' (p. 124). To cope with these challenges, the survey questionnaire was tested by employing different approaches of pre-survey evaluation and testing.

The questionnaire was first subjected to an *informal*, *individually based expert review*, that is, a review by an expert on survey methodology. Olson (2010) conducted a study of questionnaire evaluation by six expert reviewers, and concluded that the study 'indicates that not only do expert reviews identify question problems, but that these problems are related to meaningful data quality issues'. In my case, the review of the preliminary questionnaire revealed problems concerning data quality, very much in line with Olson's findings. The central challenge was to formulate questions that would obtain valid and reliable data concerning the variables. The main problems were the absence of a time or reference period (e.g. last lesson, last week, term, academic year, etc.), multidimensional questions, dense and theory-thick formulations of questions, and problems regarding answer categories and labels. The expert review also raised an important discussion on whether the survey was asking questions about behaviour or attitudes, and whether or not these questions could be regarded as threatening (Bradburn, Sudman, & Wansink, 2004).

The questionnaire formulation was then subjected to procedures resembling the *critical systematic review*, on the basis of several contributions and principles from literature on survey methodology (Bradburn et al., 2004; Fowler, 2009, pp. 87-113; Graesser, Cai, Louwerse, & Daniel, 2006; Tourangeau, Rips, & Rasinski, 2000). The most important reviewing principles were the following, all aiming at strengthening the data quality:

- Avoid unfamiliar terms and grammatical complexity; avoid unnecessary words
- Avoid multidimensional questions

- Avoid vague or ambiguous relative terms and noun phrases
- Avoid mismatch between question category and answer options
- Avoid misleading or incorrect presupposition, in which the truth-value of a presupposed proposition is false or inapplicable
- Include necessary information in the formulation of the question
- Define a reference period
- Organize questions, in the survey as a whole and in sections, so that general questions come before specialized questions.

These principles remained influential all the way to the final version of the questionnaire.

4.5.3. Cognitive test interviews

Lastly, I conducted four *cognitive test interviews* (Dillman & Redline, 2004; Sundvoll, 2006). During a cognitive test interview, the test person completes the questionnaire (in this case online) while reading and discussing aloud every element of the question and answer process.[28] The interviewer observes and tapes the interview, asks follow-up questions and encourages the interviewee to continue thinking aloud (Sundvoll, 2006). In this way, information is obtained about how the questions are understood, whether or not the instructions are clear, whether the answer categories are exhaustive, how answer labels are understood and used, the length and burden of answering the questionnaire, whether the test person has access to information requested in the survey, and to what degree the questionnaire succeeds to motivate the test person.

According to Sundvoll (2006, p. 31) the number of test interviews needed depends on the number of subgroups (variance) created by the themes found in the questionnaire. In my case, I ask questions about the content of music courses in teacher education, and many of the questions concern areas normally associated with, but not exclusive to, music didactics. This

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[28] There are other ways and methods available if the interview is conducted in an earlier stage of the development of the questionnaire (Sundvoll, 2006, pp. 27-35).

creates an important variance in the population according to what type of music disciplines different teacher educators teach. I therefore defined the need to conduct test interviews with teacher educators mainly teaching music didactics, teacher educators teaching musicology or performance-related classes and teacher educators teaching courses in both of these main areas. Four such persons were selected to represent this variance:

>Test 1: male, teaching mainly music didactics (at the moment)

>Test 2: female, teaching mainly music didactics

>Test 3: male, teaching a variety of music classes

>Test 4: male, teaching mainly performance and musicology classes

A fifth person (female) was asked, but declined to be interviewed due to personal reasons. The four test interviews gave very important information, but the number of test interviews may still be regarded as low. Sundvoll (2006) recommends two to three test interviews within each subgroup.

Two interviews were conducted in the office of the test person, the other took place at the test persons' homes. All interviews were audiotaped, and notes were taken during the interviews as well. The interviews were not transcribed, but information was summoned and compared – concerning both the particular questions and general methodological issues – and documented in a written report. At a general level, several problems were discovered. First, the interviewees had problems understanding or relating to the reference period (see Bradburn et al., 2004, p. 64), indicating that the reference period should be better defined and communicated in the simplest way possible. The interviews also revealed a tension between intentions and actual practice, highlighting the need to clarify whether the questions are really about attitudes or about behaviour. Test 2 felt the urge to report a higher frequency of certain issues that in her opinion were covered poorly by her institution, and she also admitted to including content that she knew one of her colleagues emphasizes in his classes, though she does not. Test 4 (the performance and musicology teacher educator) experienced during the questionnaire having to report 'to a quite small extent' or 'to a very small extent' in many questions, and he admitted that this became troublesome. This indicated the need to (1) include answer categories relevant to all or most teacher educators, and (2) formulate the

questions and answer categories more in line with behaviour (e.g. include, give examples of, work with) and not with value (e.g. emphasize). Further, the questionnaire was found to be too long by all test interviewees, indicating that every question not explicitly relevant and strictly necessary should be omitted. Test 1 recommended moving some of the demographic, 'easy' questions to the beginning of the questionnaire. *Enalyzer Survey Solution* has a status bar on top of the questionnaire page, and this interviewee was finding the slow progress demoralizing. His recommendation would be a help in this regard, and in the end his suggestion was followed.

A few questions were *cut* due to problems concerning data quality, while other questions were *altered* due to data quality problems discovered. A notable example is the question asking what music courses the respondent teaches. This was initially designed as a closed question with a list of nominal categories (main instrument, music history, dance, choir, etc.). The test interviews revealed severe problems. First, to produce an exhaustive list of music course labels turned out to be extremely difficult. Second, the interviewees were confused about the meaning of the answer categories: whether they consisted of course labels or mere content themes (and hence were course-independent). Third, music courses (both names and content) can be overlapping, interdisciplinary and multidimensional. All of this demanded another solution, and what eventually was chosen was to design it as an open question.

A part of the cognitive test interviews was also to check the *usability of computer-assisted data collection* (Couper, 2000). None of the four test interviews revealed any problems with this. However, the final version of the programmed online questionnaire contained an unfortunate error. In the question asking whether the respondent has a PhD degree – a dichotomous yes or no question – the no-answer was mistakenly set to be a free text format; i.e. if the respondents were answering no, they had also to write a textual comment (an answer was required). This was particularly unfortunate since the question of whether or not one has a PhD may be perceived as a matter of academic value or worth. The question format, which could be interpreted as to signal that those without such a degree were required to explain or justify why this was the case, may thus have been unintentionally judgemental. Some respondents, however, realized

that there might be a technical reason behind this, stating 'Here you have a flaw in your questionnaire'.

4.5.4. Final version of survey questionnaire

The final version of the survey questionnaire is included in Appendix 9 (Norwegian) and 10 (English translation). The appendices are Word format versions of the questionnaire, exported from *Enalyzer Survey Solution*, and not the online web version. Compared with the series of qualitative interviews, the survey focuses mainly on the teacher educators (at the beginning and end of the questionnaire) and the music course content. The latter is further divided in general course content and representations of school music teaching practice, following the distinction made by research question two and three. The survey questionnaire opens with the two screening questions in order to determine whether the survey respondent is part of the defined population.

As a general approach to levels of measurement (Yang, 2010), I decided to choose the highest possible level of measurement throughout the questionnaire. For instance, the questions asking for age and research and development percentage both make use of metric scales (years of age; percentage) and not categories (e.g. 20 to 25 years; 10 to 20%). The data obtained would thus be suited for continuous correlation analyses (Eikemo & Clausen, 2007; Field, 2005), while admittedly losing some of its graphic power of showing frequencies of categorial distribution.

Each question regarding work experience (last part of the questionnaire) is formulated to avoid multiple dimensions. First, a dichotomous question is posed (yes/no), then a second question asks 'for how many years', if the respondent answers yes. Another benefit is that respondents without a particular type of work experience will automatically jump to the next relevant question (these jumps were programmed electronically) (Nøtnes, 2007).

For the questions about course content, the respondents are asked to answer according to the classes they are actually teaching in this particular academic year (or the latest year if not teaching this year) – that is, the reference period. Again, the use of dichotomous questions enables respondents (automatically) to skip irrelevant follow-up questions, and

renders questions single-dimensional. Some of the five point scale questions are also programmed accordingly, with an automatic jump between the 'to a very small extent' answer and the next main question, skipping subsequent follow-up questions of the former. The section addressing the course content includes carefully combinations of closed and open questions. The general idea is to obtain information about the amount and distribution of specific content areas and also about the quality of what is distributed. Two questions are open questions only. The first concerns the music courses taught by the respondent (discussed in 3.4.2.3). The second asks the respondent to describe his or her particular contributions to teacher preparation. After several attempts, I abandoned the search for adequate and reliable answer categories. Any closed alternative, in my opinion, would prove either to presuppose misleading propositions or to be commonly conceived as desirable, abating the ability of the data to distinguish empirical dimensions and strategies of teacher preparation.

The five point scale – inspired by the Likert format (Ringdal, 2007, p. 179) – is used for a number of questions. There are two sets of answer labels (see Appendix 9 for the original Norwegian versions), the first asking for occurrence or frequency, the second asking for the extent to which something is carried out (Table 4.1).

Table 4.1 Two sets of five point scale answer labels

Seldom–often scale	Small extent–large extent scale
5 Very often	5 To a very large extent
4 Quite often	4 To a quite large extent
3 Neither seldom nor often	3 To a neither small nor large extent
2 Quite seldom	2 To a quite small extent
1 Very seldom	1 (Never or) To a very small extent

Both sets are five point scales, giving the respondents the option of reporting that the issue in question occurs neither seldom nor often, or is neither emphasized nor neglected. Further, the sets are different in several ways. The seldom–often scale is applied in the questions asking how often the teacher educator asks the student teacher to study set literature, how often music is sung or played in class, and how often specific genre areas are

sung or played in class. The seldom–often scale is used because I considered the frequency of these occurrences to be of interest, suggesting overall content profiles of the music courses. In comparison, the small extent–large extent scale, with questions formulated as 'to what extent do you …', is less concerned with frequencies. In these questions, the frequency of occurrences is substituted by a measure of how important this part of content is considered to be, or by the balance between this content and other types of content (which might be a matter of dedicated time, number of incidents, statements of emphasis, what is assessed through assignments or exams and so forth). In other words, the 'providing knowledge about or training in' is not operationalized by asking for numbers of occurrences, but by the more inclusive (and hence more ambiguous) alternative of the small extent–large extent scale. Still, these measures are far from accurate, as research on respondents' estimation of behaviour suggests more generally (Schwarz, 2007, p. 282). The measures should therefore be regarded as tentative and relative, in so far as they do not specify what exactly is meant by seldom or often (e.g. every lesson, once a week, etc.) or what is meant by small extent or large extent, they report from courses of different sizes and lengths, and they relate to music courses the very nature of which would imply different balances between content areas at the very outset.

4.5.5. Visual layout and design

When the questionnaire development had reached its final stages, the questionnaire was programmed and designed in the online database of *Enalyzer Survey Solution*.[29] The visual and graphic layout was designed in accordance with principles from the literature (Dillman, 2000; Nøtnes, 2007), however within the limitations of the online applications. The aim, stated in the literature, is to make the visual layout contribute towards the questions being interpreted by the respondents in the most uniform way possible.

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[29] Both the test interview version and the final version of the questionnaire were programmed using *Enalyzer Survey Solution*. All this (programming, launching and collecting data) was done by me alone, and none of the Enalyzer staff were ever allowed access to any part of the survey material.

The questions were consecutively numbered, avoiding any use of decimals. As a rule, only one question appeared on each web page. This decision was informed by Dillman's law of proximity, allowing the respondents to consider one question at the time only. Information and instruction concerning answering a question were for the same reason included on the very same page, and if possible as a part of the question. *Enalyzer Survey Solution* limits the length of a question to a specific number of characters. Therefore, to be able to include instructions in the formulation of the question, the length of the question had in one or two cases to be shortened, compared to the final Word version (the questionnaire presented in Appendix 9 is the one sent to the participants). The answer categories were listed vertically, as a rule, and similar categories (e.g. yes or no, text boxes, lists of nominal categories) were always located and designed in the same way (according to Dillman's laws of Prägnanz and similarity). The categories were aligned to the left, allowing the check boxes to be located as close to the category text as possible. In 5 pt scale questions the answer categories were listed horizontally, with equal space between alternatives (Nøtnes, 2007, p. 24).

Questions were typed in Arial 14 bold type and all other types of texts in Arial 13 normal font (informed by Dillman's *law of contrast*). The page background was set to light gray, and question and answer categories framed by a slightly darker grey background. To link as firmly as possible the category text to its check box, the category over which the mouse is placed was highlighted with the colour blue, and a ticked category was shown in grey. To tick an answer category, the respondent could also just click on the category text.

The design applications of *Enalyzer Survey Solution* had some limitations. First, it was not possible to align numerical answer category boxes (e.g. responding to age) to the left. The width of the box was further set (as default and not open to adjustment) to the whole length of the question frame. Therefore, these questions could not be treated in the same way as the questions with nominal categories. Moreover, the text boxes applied to open questions were also limited to the default format of whole frame width, and a maximum of 4,000 words. In some questions I would have preferred to signal the expected length of the answer by setting the maximum of words much lower (e.g. in the question concerning main instrument).

Finally, the respondents were allowed to go backwards by using the *previous* button, to go forward with the *next* button, and they were allowed to *pause* the online questionnaire.

4.5.6. Survey responses and response rates

The survey was conducted in February 2013 and was sent to 204 university and university college music staff members (P^2). The total number of included responses is 151. Of these there are 108 complete online responses, 19 incomplete yet included responses, and 24 responses from university staff members sending a separate email indicating that they are not in the population of the survey (and hence defined as answering no to the screening questions). Forty-seven did not respond in any of these ways, and six surveys were returned totally blank: no answers had been made. These six are excluded from the survey. Another three incomplete responses had answered no to both screening questions, but had not completed the electronic form by clicking 'Finish'. These responses are included in the survey, as teacher educators not in the population. The remaining 16 incomplete forms had answered yes to one of the screening questions (meaning they have been teaching GTE music after August 2010), and they are therefore included in the survey. Some of them are almost complete, while others have closed the web form at different stages. Therefore, N is declining throughout the survey. N is given in all analyses.

The initial response rate is 74% (151 responses from a total of 204). However, as an effect of the incomplete responses, the response rate declines to 65% at the end of the survey (132 responses). Still, these numbers are not representations of the most interesting response rate, which is the number of responses (N) from the defined population (P^1). P^1 is defined as university staff members having taught music or music related courses in GTE programmes between August 2010 and February 2013.

Of the 151 respondents, 90 are within P^1 and 61 are not. In other words, N=90. Seventy-four of these were teaching music or music-related courses to GTE student teachers at the time the survey was conducted (screening question 1), and 16 others had been doing so in the previous year or the year before that (screening question 2). In other words, the 90 teacher educators had all been teaching music in GTE in the period between August

2010 and February 2013. Assuming all of the 47 *no reply*'s are also part of P^1, the response rate is 62.9%, (90x100)/(204–61). Assuming none of the *no reply*'s are part of P^1, the response rate calculates to 93.7%.

Sixteen responses within N are incomplete, and this calls for comment. There are some indications as to why respondents did not complete the questionnaire, and thereby sent an incomplete response. The questionnaire is rather long, and respondents may have closed the questionnaire because of this. Some responses to the open questions support this supposition, by saying for instance 'I do not have the time to write any more'. There is also a particular group of teacher educators who apparently are troubled by the increasing focus on issues normally associated with music didactics. These teacher educators may have found the questionnaire inappropriate, irrelevant or even offensive, by not giving enough room for their main contributions (e.g. other kinds of subject matter questions), and they may therefore have exited the web form at some point for this reason. The incomplete responses are included nevertheless, since a main interest of the study is the answers to the particular questions, and not mainly bivariate correlations, regression analyses or other forms of statistical explanation.

Eighteen institutions are represented, leaving one of the 19 GTE institutions out of the study. This institution is a small one, currently without music as a part of GTE. Sixty-seven teacher educators report from university colleges, 23 from universities. The number of respondents from each institution range from 1 to 10. Seven institutions are represented by 8, 9 or 10 respondents. The other 11 institutions are represented by 1, 2, 3 or 4 teacher educators. These numbers seem to correspond to a certain degree with the size of the music department, but seem also to be influenced by whether the institutions offered music as part of the GLU programmes at the time the survey was conducted.

4.6. Analysis of data and presentation of results

The analyses of qualitative and quantitative data aim at describing and understanding a substantial *empirical space*, by analysing survey and interview data from a considerable number of teacher educators. On the

other hand, the analyses aim to provide *interpretive depth* (Alvesson & Sköldberg, 2007) by relating survey data to the more qualitative, contextual understandings provided by the analysis of interview data. In this endeavour, the researcher's interpretation and the included theoretical *gaze* play central roles. I found the best way of embracing the triple perspectives of empirical data, theory and interpretation to be to present the results thematically, in accordance with the research themes formed by the research questions, thus constantly comparing and relating the different types of data (Creswell & Plano Clark, 2011).

4.6.1. Analysis of qualitative data

The recorded interviews were transcribed (in Norwegian) using the computer program *HyperTranscribe*. The interviewees speak a range of Norwegian dialects, but I transcribed the texts close to standard 'bokmål' (one of several official Norwegian written languages). I included the most important pauses (...), moments of laughter and hesitations (e.g. [laughs]) and modes of voicing (e.g. irony). In the beginning, I translated the interviews as precisely as I could, but I shifted eventually to a more grammatically correct mode of language, to do the interviewees and their spoken language justice in a written form. I strove not to alter the meanings of the statements. The transcripts were then imported to *HyperResearch* for analysis, and I imported as well the original audio files to be able to both read the text and listen to the original sound files during analysis. The textual survey data was extracted from the raw data file and imported to *HyperResearch* or saved as Word files, in its original written form.

The analysis of textual data consists of several approaches. The audiotaped interviews were listened through several times (during both early and later stages of the research process), and coded on the grounds of close listening and by the influence of the theoretical framework and language of description presented in Chapter Three. The coding strategy is not entirely theory driven, as I tried to be open to new perspectives emerging from the empirical material (Miles & Huberman, 1994, pp. 55-66). The list of interview codes contained in the end the following codes:

Background codes

- Institution (university college, university)
- Gender (female, male)
- Age
- Teaching subjects
- Identity and history (including musical background, educational background and work experience in and outside GTE)

Content codes

- Course structure
- Course literature (set texts)
- Musical genres
- Toolbox and exemplars
- Music teaching methods and approaches

Forms of discourse codes

- Views on didactics
- Discursive conflicts
- Knowledge structures
- Research versus teaching
- Musician versus teacher

Structure codes

- Challenges
- Time and resources

Student teacher codes

- Description of student teachers
- Generalist teachers of today

Versions of teaching

- Teacher educator's teaching strategies
- Facilitation

Of these, the codes 'time and resources', 'facilitation', and the student teacher codes emerged during the process of conducting the interviews and analysing the data.

The textual survey data from the open questions was analysed first to investigate the distribution of the different categories they represented (course labels, types of set texts, musical exemplars, learning activities, etc.) and then to scrutinize the qualitative features of the items within these categories. Hence, the textual survey data is analysed both quantitatively and qualitatively.

The interview data was in some cases subjected to further textual analysis. Analysis of semantic relations between sentences and clauses (Fairclough, 2003, pp. 87-104) was used to investigate the descriptions of central challenges in GTE music. Daniel's statement below is an illustration, where a decline of resources is formulated by the use of temporal and causal (reason and consequence) semantic relations within and between clauses. The semantic relations are written in capitals, and the textual connectors forming the relations are underlined (Fairclough, 2003, p. 89):

> Daniel: [...] TEMPORAL an important part is these cuts that <u>are coming</u>. All the time this 'cheese cutting'. Now it is more than that. Now it is more like 'axing', CONSEQUENCE <u>leading to</u> a severe reduction of teaching hours in didactics. CONCEQUENCE <u>And then </u>there is something having to disappear, and we notice that we perhaps have reached a point where the student teachers start reporting that they are not being prepared any longer. ADDITIVE <u>And</u> that is very alarming. ELABORATION <u>And</u> we have for that matter cried wolf [sic] for many, many years. CONTRASTIVE <u>But</u> it goes on and on. ADDITION <u>And</u> we are not alone on this. CONSESSIVE <u>Perhaps</u> we have been less stricken, <u>but</u> it is really a puzzle [tankekors]. CONSEQUENCE The scope of the course, in teaching hours, <u>has been</u> halved TEMPORAL only since the mid nineties. TEMPORAL And if we look further back, to <u>the eighties and before</u>, CONSEQUENCE <u>then</u> we are now down to perhaps 25 per cent.

This analytical approach enabled the investigation of other, more complex relations between interrelated yet distinct sets of empirical categories. An example is the ways in which the teacher educators describe different types of student teachers holding different kinds of musical competences. In addition to identifying the semantic relations and the textual connectors, as

in the passage above, I inserted *ST+* and *ST−* representing the degree (high–low) of student teachers knowledge, followed in some cases by the competence area or form of knowledge in question. To illustrate:

> Benny: We have a good many student teachers playing their instruments really well, for instance playing the guitar tremendously well [ST+, performance], CONTRASTIVE <u>but</u> who are hardly capable of reading chord symbols [ST−, music theory]. Drummers who can play thirteen-over-twelve […], who are extremely advanced [ST+, performance], CONTRASTIVE <u>but</u> do not really know what they are doing [ST−].

> Benny: My experience is that many of our student teachers are very competent [ST+, horizontal discourse] CONTRASTIVE <u>without</u> having a great deal of formal competence [ST−, vertical discourse]. That is, they do not know notation and stuff [ST−, music theory], CONTRASTIVE <u>but</u> they have spent tremendous amounts of time working with music [ST+]. They know lots about repertoire and about performing [ST+]. I had some heavy metal guys last year who were playing such complicated rhythms; really worth an analysis [ST+, performance, rhythm] CONTRASTIVE <u>but </u>who didn't have a clue about what they did [ST−]. CONTRASTIVE <u>But </u>they are playing virtuously and rapidly [ST+].

Every analysis has been done using the Norwegian transcriptions combined with listening to the audio files. Only the statements used in the dissertation text have been translated into English (my translation). The interview data in this text has therefore been subjected to two processes of interpretation: first the transcription into written text and subsequently the translation to English. The included textual survey data has experienced the latter only. I have tried my best to maintain the meaning of the statements and to translate as accurately and literally as possible. In many cases, though, literal translations are far from accurate or even impossible. This is particularly the case in statements using special words and terms, metaphors, sayings and idioms, of which there are quite a few. In these cases, I have searched for similar English idioms or rephrased the statements to capture their meaning.

When reporting the qualitative data, I have chosen to use two main approaches. Particularly important or illustrating statements are sometimes included as complete quotations. Other times I have chosen to present a body of textual statements more effectively (and less 'space-consuming') by using a combination of indirect paraphrasing and short direct quotes of sentence parts or particular words. Both approaches aim to strengthen the trustworthiness of the analytical craftsmanship by displaying what the interviewees said or wrote, while coping with the challenge of condensing a large body of textual data. My own questions are included in some cases, to show the questions to which the statements were answers. In other cases, my questions are not shown since the quotations are from long passages addressing several issues.

4.6.2. Analysis of quantitative data

The numerical survey data has been analysed by several statistical methods, all of which are largely descriptive. Prior to any analysis, the data file was exported from *Enalyzer Survey Solution* to *SPSS 20*. The data file was checked for duplicates and by the procedure of 'Select cases' the respondents defined as members of the population (answering yes to one of the screening questions) were extracted and saved as a new file. Variable names, variable labels and levels of measurements were set according to SPSS standards (K.-A. Christophersen, 2012).

The data was first subjected to a series of univariate, descriptive statistics (Ringdal, 2007; Yang, 2010). Since the study is not a sample study, the use of inferential statistics was of less relevance. Nominal and categorial data was analysed through frequency counts, skewness and kurtosis, displayed as frequency tables or charts, represented as counts or percent. Ordinal and interval data was analysed through the mean ($\bar{X}$), median (Med) and standard deviation (SD), and is represented in these ways. Whether the mean or the median is the most accurate representation of the middle value is discussed in some cases. Occasionally, interval data was subjected to Boxplot analysis, searching for possible outliers (e.g. in the case of work experience variables).

The data was also subjected to between-group analysis of variance (ANOVA), to further investigate and differentiate the results. I presupposed

that what teacher educators report including in their teaching is related to the kinds of music course disciplines they teach. The open question asking for the name of the class or classes the respondent teaches was therefore of additional importance, for the sake of statistical differentiation. On the basis of a qualitative categorization of this open question, the respondents were categorized into three main empirical groups of teacher educators. I looked for different ways of categorizing the data, and the solution I eventually chose corresponded in other words with my preliminary understanding (see 4.5.3), and, more importantly, it corresponded with the distribution found in the data: (a) *teacher educators teaching educational (or didactics) classes only* (Only Ed; *OE*), (b) *teacher educators teaching no educational classes, instead teaching musicology or performance classes* (No Ed; *NE*), and (c) *teacher educators teaching a combination of educational and non-educational classes* (Combination; *C*).[30] There is a very important qualification to be added here: this is not to say that some classes or topics are fundamentally educational and others are not – I believe rather the contrary (as discussed earlier, e.g. 3.5). The idea was to facilitate a first differentiation between teacher educator categories, and most importantly to investigate the amount and distribution of different types of content between categories of GTE disciplines.

These teacher educator categories are still quite broad, but I decided that to differentiate further would lead to categories with too few respondents, and would not provide information of the required strength. I inserted a new categorial variable containing these three categories of respondents, thus enabling a series of between-group analyses of variance: one-way ANOVA (Ringdal, 2007; Yang, 2010). The most important information from the ANOVA analyses is the mean values and the *p*-values. The *p*-values must be understood as a measure of the certainty of whether there are systematic differences between the means. The *p*-values indicate the strength of the ANOVA *F*-value: 'The larger the *F*, the more the between group differences outweigh the within group differences, offering stronger evidence for the effect of group memberships, so the p-values will be smaller' (Yang, 2010, p. 88). The strength of these differences is not subjected to further statistical tests (but instead indicated only by the descriptive mean values of the three

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[30] That is, at the time of the reference period.

groups), since common methods such as *T-tests* and *post hoc* tests normally concern the relationships between a sample and the population, and build on statistical mathematics concerning these relationships. In this study, the ANOVA results are interesting mainly because of their descriptive ability of differentiating between teacher educators profiles (with regard to what disciplines they teach) and hence are strengthening the precision of the analytical interpretation of the survey results. The results do not serve the purpose of facilitating explanatory, statistical modelling looking for more or less causal relations between groups of teacher educators and what they emphasize in their teaching. For the same reason, no regression analyses have been included. I consider the problem field to be too complex, and to consist of too many intertwined variables (between which the direction of correlation is too uncertain) (Yang, 2010; Yin, 2009), and I find therefore the logic of regression analysis to be of minor interest in this particular study. Some bivariate correlation analyses have been conducted, however.

The quantitative survey results are displayed in thematic, comprehensive tables.

4.7. Reliability and validity

The design of this study is a mixed-methods design including both qualitative and quantitative methods and analyses. The quantitative and the qualitative research traditions, and the philosophical theories underpinning these tradition and paradigms, define and approach reliability, validity and generalization in several and partly different ways (Alvesson & Sköldberg, 2007; Creswell & Plano Clark, 2011; Kleven, 2002; Kvale & Brinkmann, 2009; Miles & Huberman, 1994). In qualitative social science alternative concepts are as well proposed, such as trustworthiness, credibility, dependability, confirmability and transferability (Kvale & Brinkmann, 2009; Miles & Huberman, 1994). Despite the many differences, main questions often turn out to be: Is the research reliable and trustworthy? Does the research investigate what it purports to investigate? Can the findings of the study be generalized to the whole population or is the obtained knowledge of local interest? In addition, there are the specific meanings of reliability and validity within quantitative research associated with measurement and construct validity (Kleven, 2002; Ringdal, 2007; Yang, 2010). The quality

and strength of the research study and its findings is further commonly argued as a question of the consistency of and the quality of craftsmanship during the entire research process: thematizing the research object, theorizing, designing research methods, analyzing and reporting data, and drawing conclusions (Kvale & Brinkmann, 2009; Miles & Huberman, 1994). In this sense, the main questions mentioned above cannot be answered in a separate section. They relate to the quality, transparency and clarity of the entire text.

The issue of reliability in this study concerns both quantitative measurement and qualitative consistency and trustworthiness. Several strategies have been used to strengthen the reliability of quantitative measurement, notably survey development and testing (expert review, critical systematic review and cognitive test interviews, see 4.5.2), aiming for an increase of reliability and data quality. The cognitive test interviews were particularly useful, as they resulted in important ways of improving question formulation, answer categories and labels. The number of test interviews was still quite small, and there is reason to believe that both a larger number of test interviews and also test interviews of the final, revised questionnaire could have obtained important insights on the matters of reliability and data quality (Dillman & Redline, 2004; Presser et al., 2004; Sundvoll, 2006). Further, the pre-survey test methods also contributed to increase the reliability of the qualitative survey data, as well the overall survey reliability, by developing a careful combination of closed and open questions. This combination was largely influenced by the pre-survey test methods and findings. One particular issue from the qualitative parts of the survey requires discussion: the decision to ask for qualitative *examples* of set texts, music and dance exemplars, and teaching and learning activities and methods. First, information from these questions provides lists of examples rather than exhaustive information about the variables in question. The value of this type of data could be considered from two perspectives. On the one hand, important information may be missing, since the respondents answers may be affected by problems of recollection (Bradburn et al., 2004). In the case of set texts or course literature, one of the test interviews revealed that the interviewee reported mostly whole books, and not many articles. This might mean that information about articles could be missing systematically. On the other hand, the example data could be considered as information about what the respondents

considered the most important and frequently used examples. Another test interview stated that this was the case. The interviewee said that what he reported were the most important examples of set texts, the examples that he makes much use of in class. This type of information may be less evident in complete lists of set texts found in course descriptions, for example. This way of understanding the question was emphasized by the formulation of the question, 'how seldom or often do you ask your student teachers to study set texts?' and 'give some examples of texts you ask your student teachers to study'.

Reliability and trustworthiness in qualitative interview studies are challenging issues. The consistency of the qualitative study is a matter of the relationships between the research questions, theory, method, analysis and reporting of data (Miles & Huberman, 1994). Several of these issues are accounted for elsewhere, but one issue still remains particularly challenging: the trustworthiness of the qualitative analyses and the development of findings resting on these analyses. A central approach has been to aim for transparency in the sense of reporting the full range of textual data within coded categories, presented either as full quotations or as indirect paraphrasing including short direct quotations. Still, full transparency of the analytic process of interpreting, coding and reporting qualitative data is hard to accomplish, and difficult to account for.

Finally, the study is valid only to the extent of describing what the participants of the study report to do in their GTE music teaching. The study lacks the descriptive, empirical powers of observational studies, and there may thus be differences between what Argyris and Schön (1974) conceptualize as 'espoused theory' and 'theory-in-use': between intentions and actual practice, for which the present study is not capable of accounting. However, the choice to focus on the concretes of the content of GTE music (e.g. discipline labels, musical exemplars, genre areas, set texts, teaching activities) within a specific period of actual practice was made deliberately to address this problem. It is therefore possible to argue that the study investigates the actual practice of the respondents more than it does their intentions and espoused theory.

I will return to some specific issues of reliability and validity, as well as representation and generalization, when discussing the results and findings of the study (Chapter Eight).

4.8. Ethical remarks

The study is approved by The Norwegian Social Science Data Services (NSD), see Appendix 11. All participants were given information about the project in writing. The interviewees gave their consent by signing the letter of consent (see Appendix 1 and 2). The survey respondents gave their consent by choosing to fill in the questionnaire. In both the application to NSD and the letters of consent the participants of the study were promised full anonymity. In addition, some of the interviewees asked me explicitly to protect his or her anonymity when reporting the data, because the interview touched on sensitive incidents in which there were substantial conflicts between colleagues.

The ethical choice of anonymizing data has however led to some challenges. Since the field of GTE music is not a very large one, I have not been able to describe the interviewees as thoroughly as I could have wanted. Information about the interviewees' educational (undergraduate, masters and PhD level), their musical background and their work experience is not presented comprehensively on an individual level. In some special cases, I have omitted the synonym when reporting sensitive information about conflicts, in order to rule out any connection between the reported incident and the interviewees. In addition, the conflicts are described without great exactness in order to make a general point instead of giving contextual information breaking with the idea of anonymity. An unforeseen disadvantage of the anonymity approach is that members of the field of GTE music could identify a described conflict or discussion as one of their own, when it is actually not. To my knowledge, there are several institutions experiencing such conflicts and discussions, and the described incidents should therefore not be regarded as unique and neither relied upon as evidence identifying the interviewees of the study.

Further, I consider transcription and reporting qualitative data ethical issues, as well as methodological ones. The interview data is transcribed fairly accurate, but when reporting the data I have chosen to present statements more in line with the style of written language by reducing the characteristics of the typical oral discourse of the interview setting (Kvale & Brinkmann, 2009), e.g. incomplete sentences, stuttering and grammatical errors. There are four main reasons behind this choice. The first is the acceptance of transcription as an interpretive process regardless of the

transcription form and style (Kvale & Brinkmann, 2009, pp. 177-187). The second is the wish to render the interviewees as the professional they are, which could be counteracted by emphasizing the incoherent and confused style of oral speech (Kvale & Brinkmann, 2009, p. 187). The third is that the analysis of textual data is in most cases not directed towards detailed linguistic analysis depending on verbatim transcription, and the fourth is the fact that translating interview data to another language makes verbatim transcription difficult and perhaps even more inaccurate than the chosen approach. That said, both transcription in Norwegian and the translated data presented in the dissertation text are as close to the original statements as possible, and analysis was in addition done by constantly comparing transcriptions and the recorded audio files.

A final aspect of ethics concerns the balance between critique and explanation. During the process of reporting and discussing the empirical data and the findings emanating from it, I have been drawn between the temptation to criticize what is found to be the characteristics of GTE music and the search for explanatory conditions regulating or justifying these characteristics. This constant double perspective has been strengthened by the theoretical framework, which steers the gaze towards both the agent and structure perspectives of the field. More concretely, I have searched for ways of interpreting and explaining what goes on in GTE music on the individual level of personal agency and on the structural level. This feeling of a need for thorough scrutiny – or the fear of jumping to conclusions – is, I suggest, a result of the fact that I am myself a teacher educator of music and a member of the field of investigation.

5. The teacher educators and their field of practice

5.1. The teacher educators of GTE music

The research question to be addressed in this chapter is: 'Who are the on-campus teachers of the music courses in GTE and what do they perceive as the main challenges facing their teaching of music in the field of GTE?' The data provides information about several aspects of this question, and I start with a general description of the survey respondents and the interviewees.

5.1.1. Survey respondents

Analysis of the survey data revealed that the respondents may be divided into three broad groups of teacher educators: (1) respondents teaching educational disciplines (mainly music didactics) *only* (*OE*,); (2) respondents *not* teaching educational disciplines, but instead teaching performance and musicology (*NE*); and respondents teaching a *combination* of educational, musicology and performance disciplines (*C*):

(1) *Only Educational Disciplines (OE)*	13 teacher educators	(14.8%)
(2) *No Educational Disciplines (NE)*	36 teacher educators	(40.9%)
(3) *Combination of Disciplines (C)*	39 teacher educators	(44.3%)

Between-groups analyses (crosstab and ANOVA) thus provide differentiated information about these categories of teacher educators, all of whom are agents responsible for the recontextualizing of GTE music (Bernstein, 2000). N declined during the survey study, and of the 74 respondents completing the whole questionnaire there were 11 *OE* respondents, 33 *NE* respondents and 30 *C* respondents.

The survey data gives information about the teacher educators' gender and age (Table 5.1, survey question (SQ) six and seven). The teacher educators of GTE music share in this respect common characteristics with the general population of higher education academic staff in Norway. The answers to SQ6 give a female quota of 41.1%, slightly lower than the overall female quota of 45.9%.[31] The female quota is much lower, however, within the group of respondents not teaching educational subjects (*NE*), and much higher within the group teaching educational subjects only (*OE*). Further, the mean ($\bar{X}$) age of the teacher educators is 48.5 years, slightly higher than the mean age of higher education academic staff (46.2 years). The youngest teacher educator in the present study is 25 years old. Five respondents are 35 or younger, while 16 respondents are 60 years of age or older.

Almost all the *OE* teachers, and the majority of those teaching a combination of disciplines, (*C*) are full-time academic staff (SQ5). In the case of the *NE* teachers there are significantly more part-time positions, but the data generally indicates that teaching higher education music studies (at the time of the survey) is the main occupation of most survey respondents. They therefore seem to belong to the field of teacher education as members of 'full value'. The respondents have been in the field for a mean length of 13.5 years (SQ27), though the variance (SD) is considerable.

Teaching GTE music at undergraduate level is a rather small part of the *OE* teachers' responsibilities (SQ13). In comparison, the other two groups of

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[31] Database for Statistics on Higher Education, DHB: http://dbh.nsd.uib.no/statistikk/kategori_ansatte.action.

teacher educators spend a significantly larger proportion of their institutional time in GTE music classrooms, and an accordingly smaller proportion on other duties than their *OE* colleagues.

Table 5.1: Teacher educator survey variables (number, per cent, mean, median (Med), standard deviation, OE=Teacher educators teaching educational classes only, NE=Teacher educators not teaching educational classes, C=Teacher educators teaching a combination of educational and 'non'-educational classes, ANOVA p-values)

SQ	Variable	N	%	$\bar{X}$	Med	SD	OE	NE	C	p
6	Sex (%)	90								
	Women		41.1				76.9	19.4	48.7	.000
	Men		58.9				23.1	80.6	51.3	
7	Teacher educators' ages	90		48.5	50	10.33	47.7	47.1	50.0	.479
13	GTE music teaching (% of full position)	86		35.9	30	26.1	17.2	33.4	44.2	.005
5	Position percentage	90		81.8	100	29.3	96.9	68.5	89.3	.001
8	Undergr. education and PPU (%)	90								
	GTE from University College		32.2				38.0	19.0	38.0	.168
	Conservatory studies		41.1				46.0	50.0	30.0	.225
	Music academy studies		15.5				0.0	19.0	18.0	.239
	University studies		40.0				46.0	38.0	41.0	.904
	PPU (Postgraduate TE)		16.7				23.0	14.0	18.0	.744
	Other University College education		10.0				15.0	6.0	13.0	.477
9	Masters degree (%)	90								
	Yes		84.4				100	80.6	84.6	.242
	No		15.6				0.0	19.4	15.4	
28	Principle instruments (open)	74								
	Piano	21								
	Voice	17								
	Guitar	14								
	Flutes	6								
	Brass instruments	5								
	Woodwind instruments	3								
	Bass	3								
	Drums	2								
	Strings	2								
	Technology	1								
	Conducting	1								

Table 5.1 continued

SQ	Variable	N	%	$\bar{X}$	Med	SD	OE	NE	C	p
	Work experience (years)									
27	Teacher education	76		13.5	12.5	10.7	12.7	13.0	14.5	.827
29	Music education outside schools [1]	74	81.1	13.7	11.0	9.9				
	Overall mean			11.0	8.0		6.6	10.3	13.5	.148
31	As professional musician etc. [1]	72	67.6	14.4	13.5	9.4				
	Overall mean			9.5	7.0		4.0	12.7	8.4	.036
33	As a music teacher in schools [1]	74	56.8	6.1	4.0	5.8				
	Overall mean			3.5	1.0		4.9	2.0	4.6	.091
10	PhD degree	90								
	Yes		12.2				23.1	13.9	7.7	.338
	No		87.8				76.9	86.1	92.3	
4	Academic title (in TE institution)	90								
	Part-time teacher		4.4							
	University college teacher		4.4							
	University teacher		3.3							
	University college assistant professor		33.3							
	University assistant professor		10.0							
	Associate professor (not req. a PhD)		20.0							
	Associate professor (requiring a PhD)		12.2							
	Professor		5.6							
	Dosent		2.2							
	PhD research fellow		3.3							
	Faculty leader		1.1							
11	Research and development (% of full-time position)	88		20.3	15	20.5	31.1	15.7	20.9	.066

[1] *The values in the '%' column indicate the per cent reporting to have the work experience in question. The other values regarding work experience are number of years.*

Table 5.2 Interviewees and their institutions

Name	Title	Education (Undergraduate, Masters)	Teaching subjects
Albert (1)	Førstelektor	Conservatory Masters (musicology)	Combination
Bella (2)	Høgskolelektor	Conservatory Masters (performance)	Combination
Benny (9)	Førstelektor	University Masters (musicology)	Combination
Daniel (4)	Førsteamanuensis	GTE Masters (music education)	Combination
David (3)	Høgskolelektor	GTE Masters (music education)	Combination
Didrik (7)	Førstelektor	Conservatory Masters (performance)	No educational
Dina (8)	Førsteamanuensis	GTE Masters (music education)	Only educational
Erik (5)	Førstelektor	GTE Masters (musicology)	Combination
Frida (6)	Førstelektor	Conservatory Masters (music education)	Only education
Georg (10)	Professor	University Masters (musicology)	No educational

5.1.2. Interviewees

I turn now to the qualitative interviews. The interviewees are working at five different university colleges and one university.[32] To clarify the institutional affiliation, I have assigned a letter to each institution and given the respondents pseudonyms according to the institution letter. The participants and their affiliation are displayed in Table 5.2. The numbers in brackets show the order in which the interviews were conducted.

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[32] The university gained this status somewhat recently, though, and is a former university college.

As the table 5.2 shows, there are four institutions represented with one teacher educator, one institution with two, and one with four.[33]

Two of the interviewees (Bella and David) have the academic title University College Assistant Professor (*Høgskolelektor)* and five have the academic title 'Førstelektor' (Associate Professor); these titles do not require a PhD degree. Daniel and Dina have the title 'Førsteamanuensis' (Associate Professor), a title today requiring a PhD degree, while Georg is a Professor. Their undergraduate education is conservatory, university or generalist teacher education. The interviewees represent the three broad categories of teacher educators identified in the survey data, the *OE*, *NE* and *C* respondents. Seven of the teacher educators teach more than one music discipline: Albert, Bella, Benny, David, Daniel, Didrik and Erik. All of these, except Didrik, teach a combination of disciplines (*C*). In contrast, none of Didrik's classes are didactics classes (*NE*). The remaining three were teaching a single discipline at the time: Dina (music didactics, *OE*), Frida (music didactics, *OE*) and Georg (music history, *NE*). As a group, they teach the whole range of musicology, performance and music didactics disciplines expected to be found in NGTE programmes.

5.2.   Educational and professional background and professional role identities

Studies by Bourdieu (1984a, 1984b; Prieur & Sestoft, 2006), Bernstein (2000) and others (Bouij, 1998; Nerland, 2004) suggest that agents of the field are positioned and position themselves partly according to their dispositions, which are formed by a complex web of personal experience. The survey data gives systematic insight into some elements of experience, notably educational background and professional work experience.

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[33] The institutions remain anonymous, but I would like to reveal that university college D is not Oslo and Akershus University College, which has been my site of work since 1998.

5.2.1. Survey results

The survey data (Table 5.1) points to three dominant categories of educational backgrounds at the first cycle of higher education,[34] that is, undergraduate education (SQ8). The most reported categories of undergraduate education are conservatory education (41.1%) and university education (40%), followed by teacher education from university colleges (32.2%). Music studies from music academies, for example the Norwegian Academy of Music, and postgraduate teacher training (PPU) are less frequent. One of ten teacher educators reports a university college education other than teacher education. Teacher education from a university college is most frequent among *OE* and *C* teachers, and less common within the group of *NE* teachers, among whom conservatory education is reported the most. Finally, none of the *OE* teachers reports an educational background from music academies, and postgraduate teacher training is reported by all three categories of respondents.

The majority of survey respondents report having a masters degree, but 15% have no degree from the second cycle of higher education. The questionnaire did not ask about the particular kinds of masters degrees, which could be from a range of theoretical and performance-oriented masters or diploma programmes.

One explicit element of musical background is included in the survey, the question of musical instrument (SQ28, open question). All respondents (N=74) report playing a principle instrument, which indicates that all survey respondents are – or at least have been – musicians to some extent.[35] Piano (21), voice (17) and guitar (14) are the most common instruments. Other instruments (e.g. flutes, brass and bass) are reported by between one and six teacher educators each. Only one respondent states that he or she does not play much anymore. Sixteen of the teacher educators name more than one instrument. Of these, one group is six guitar players who also

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[34] http://ec.europa.eu/eqf/home_en.htm.

[35] This survey question has weaknesses, admittedly. It is two-dimensional by presupposing that all respondents do play an instrument, and jumps to asking what this instrument is. This flaw is most probably a result of a researcher not being able to think the unthinkable: the possible existence of music teacher educators not being musical performers. The answers should be interpreted accordingly.

report playing bass, percussion or electric guitar or singing. A second group is different combinations of piano, organ, voice and conducting (6 respondents). The third and last group are four respondents who report playing other, more unusual combinations of main instruments.

The survey respondents have variable experience as a) music educators in outside-school settings, b) professional musicians, composers or studio producers and c) primary and lower secondary school music teachers (SQ29–34). Of these three categories, the first is reported the most and the last reported the least. Eighty-one per cent (of N=74) have experience as music educators in outside-school settings at a mean length of nearly 14 years. The overall mean is 11 years full-time or part-time experience.[36] This category is thereby the most dominant, in terms of both the percentage reporting the category and the overall mean length of full-time or part-time experience. The second most dominant category is experience as a professional musician, composer or studio producer. Two-thirds of the respondents report having such experience at a mean length of about 14 years. The overall mean is nine and a half years. The least reported category is experience as a primary and lower secondary school music teacher. Nearly half the respondents have no such experience at all, and among those who do, the mean length is lower than the previous categories. The overall mean length of experience calculates to three and a half years, while the median is one year.[37]

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[36] The initial questions regarding work experience are dichotomous (yes–no). The 'no' answers have been re-coded into zero years of work experience in analysis of all three follow up questions, enabling the calculation of an overall mean and making it possible to conduct comparative analyses of means between the teacher educator categories.

[37] A Boxplot analysis of this variable reveals four respondents reporting between 14 and 20 years of experience as music teachers, and one possible outlier reporting 25 years (in the Combination category). These five respondents are obviously affecting the mean, which possibly should be regarded as too high, while the median could be regarded a more precise measure of the middle value of this variable (Yang, 2010, p. 57).

5.2.2. Interview results

I turn now to the interview data, which provides a further empirical basis upon which the questions of who the teacher educators are and how they describe their main challenges can be pursued and elaborated. Several interviews contain a series of statements indicating that personal background is influencing the ways in which teacher educators talk about and understand GTE music, and how they make decisions as recontextualizing agents. A notable example is found in the interview with Albert (conservatory education, combination teacher educator). He is a university college associate professor of music, and his GTE music teaching includes a range of performance, musicology and didactics disciplines. During the interview with Albert, professional role identity and even more broad issues of personal background (habitus) form a main theme. Albert stresses several times his identity and background as a musician. For example, he has always emphasized the importance of teaching children in schools to play an instrument, 'it has to do with my background as a musician; I find it absolutely essential'. Other interview themes are accompanied by statements such as 'our own background is the conservatory tradition, you know', 'it is because I think musicians' thoughts', and 'I am an orchestra musician – a *tutti* musician – used to doing what the conductor or the concertmaster wants'. When describing the music examples from his music history classes, he adds: 'you know, I have played all these pieces myself'. In many of his classes, consequently, musicians, soloists and conductors are given much attention.

The professional role identity of the musician is prominent also in the cases of Didrik and Bella. Didrik (conservatory, combination) has broad personal experience both as a musician and as a teacher educator, but considers himself 'more a musician than a teacher'. Importantly, he immediately adds that he really does not see the big difference between the two, since 'musicians have always been teaching'. One of his GTE subjects is music history. His extensive experience as a musician is the reason why he takes such an interest in this subject, despite the fact that he has no academic degree in music history. Didrik explicitly contrasts what musicians and academics know about music: '[…] One thing is to read about it [music], one thing is to listen to it, but the insight you get from playing it is something else, right?' His main areas are accordingly the musical eras whose music is 'under his skin'.

Bella (conservatory, combination) expands the categories of role identities, and exemplifies possible shifts as well, when I ask her to reflect on her professional identity: 'There have happened things along the way, I think. From being a musician to realizing more and more that I have migrated to the educational side; also because I have become a conductor. She thinks of herself mainly as a 'musical leader' rather than a 'pure teacher', and notices that conducting the student choir is one of the activities 'closest to her heart'. Interestingly, she has chosen to focus on Soundpainting as an exemplar of school music teaching approaches, which seems to relate logically to her identity of the musical leader.

Albert, Didrik and Bella have in common having studied music in conservatories; and their studies seem to be related to their identities and positions as musicians and the musical leader. Frida (conservatory, only educational disciplines) has the same educational background, but also has 10 years of work experience in school settings. When describing her work she refers more to the field of compulsory schooling than to the field of musical performance, and she seems to identify more closely with the identity of the teacher.

Even more closely identified to a teaching identity are Daniel (GTE, combination), David (GTE, combination) and Dina (GTE, only educational), whose educational background is GTE from university colleges, and Benny (university, combination). All four refer frequently to the situation in schools when describing their work and the rationale for their decisions. David, as an example, is one of the most senior of the interviewees. He talks about his rather broad musical background, which includes teaching music in schools, and he reports to be very open-minded towards music: 'But I have always thought that we should consider the needs of the schools, and not keep on with completely unrealistic lines of thoughts [at the GTE institution] – things that cannot be carried through in schools.' For a long time his idea has been to focus more on developing competence in teaching popular music, which has been demanded in schools since the 1970s. Dina has also been a teacher in school, and her decision-making in her didactics classes seems to be very much related to this experience:

> Dina: Well, I want to give them something they can make use of in their future classrooms. And the kinds of activities [I choose] are perhaps based on my own experience from the classroom.

What could be an adequate way of working with pulse in fifth grade, for example? What kinds of problems are likely to occur in third grade when doing the same activity? So, I do present activities, but I also discuss the possibilities and constraints embedded in those activities.

Benny has both undergraduate and postgraduate university degrees in musicology, but he refers quite consistently to the discourse of general schooling when describing his teaching practice. After his university education he worked for several years as a music teacher in lower secondary school before taking on his present job as a teacher educator. The transition between the university and the school turned out to have an important impact:

Benny: When I had completed my Masters degree at the University, I set out to teach. I thought I [...] knew everything about music. I got to the school and realized I had never learned how a lower secondary school music lesson works. I came there and got almost speechless. What was I to do? And I don't feel like doing that to my own student teachers, after having been teaching so many years in school.

The story of Georg revolves around similar issues: the differences between university and teacher education institutions and discourses. He is the interviewee who identifies most clearly with the professional role identity of the academic scholar – the musicologist – as a result of university musicology studies, substantial scholarship and research experience. He states these facts at the very beginning of the interview. Entering GTE, he came to 'an old-established site for teacher education' – to a place 'with the smell of pedagogy in its corridors'. 'All subjects', he continues, 'are forged into pedagogic shapes':

Georg: This was, and still is, a challenge, since I cannot ... I do not feel I can be just the traditional musicologist, even though I have never actually been the traditional musicologist. So I have been given insight into other professional discourses, to put it like that, which has been a rewarding experience.

One of the teacher educators[38] has recent experience from two GTE institutions, and reflects on how this person's professional role altered as a result of the different institutional discourses in question, the first representing a theory-based and the second a practice-oriented approach to the discipline of music didactics:

> It is funny ... I have adopted two roles. At my previous institution I was the practical one; the practitioner trying to include more elements of practice into the subject of didactics. [...] At my present institution, I find myself working the other way around, because I would like to have more subject didactics, more theory, into the teaching methods part. So it is comic: 'Wow, have I taken that role now?'

Notwithstanding their differences, the ten interviewees have in common a deep concern about the student teachers' needs as prospective teachers. Their answers to how these needs should be met differ, though, in part due to their professional identities and personal experiences. These differences seem to be related not only to individual matters, but as well to overarching issues in the field of GTE, notably the questions of the balance and worth of artistic and educational dimensions, of theoretical and practical forms of knowledge, and not the least the question of the role and scope of research in the field of GTE. The next section elaborates on these issues.

5.3. Positions and positioning in the field

In the tradition of Bourdieu, a field is 'a network of objective relations between positions, and is characterized by one or more conflicts' (Sestoft, 2006). This section aims to describe and understand who the GTE music teacher educators are from the perspective of the positions they hold in the field of teacher education, both literally and metaphorically. The survey provides information about positions in terms of academic titles and research profiles, two dominant forms of symbolic capital in the field of higher education (Bourdieu, 1984b), which have the potential to construct an arena of conflict and struggle for dominance (Bernstein, 2000, p. 62). The

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[38] The pseudonym is omitted due to anonymity.

interview data complements the analysis and identifies various ways in which the teacher educators position themselves in the field – how they take part in the game and accept or reject the *doxa* of the game.

5.3.1. Survey results

Apart from *Professor II*,[39] all common Norwegian academic titles are represented among the respondents (Table 5.1, SQ4), but the distribution reveals seemingly important tendencies. Over 50% of the respondents (55.4%) hold lower-level academic positions such as university or university college teacher and assistant professor.[40] Of these, the single most reported title is assistant professor[41] (43.3%), which requires educational background at the masters level. An additional 20% have the Norwegian academic title *Førstelektor* (associate professor not having a PhD), a title at the next level of the academic hierarchy, and 12.2% have the title *Førsteamanuensis* (associate professor having a PhD[42]). Finally, the respondents of the study include five professors, two with the title *Dosent*,[43] three PhD research fellows and a single faculty leader. In sum, 75% of the respondents have academic titles not requiring a PhD degree. The precise situation is according to SQ10 that 12.2% have a PhD degree.

This picture is complemented by information concerning research and development time, R&D (SQ11). The mean percentage set to R&D in the respondents' positions is 20.3% of a full-time position. The median of the variable is 15%. It is worth noticing that 25.6% have no R&D time included at all, while 64.4% have 20% or less. Seventeen per cent have 40% or more, of which 3.3% are the PhD research fellows. There are also differences

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[39] Professor II is a part-time (20%) full professor, i.e. with full professor merit.

[40] *Timelærer, Høgskolelærer/Universitetslærer* and *Høgskolelektor/Universitetslektor*.

[41] *Høgskolelektor/Universitetslektor*.

[42] The PhD is a rather recent requirement, and there may be respondents having this title but not a PhD.

[43] *Dosent* is an academic title at the same level as the Professor, but according to national authorities directed towards developmental and practice-based scholarship (http://www.regjeringen.no/nb/dep/kd/dok/regpubl/prop/2013-2014/prop-1-s-20132014-/8.html?id=740100).

between the three groups of teacher educators (note: *p*=.066). The *OE* teachers have considerably more R&D time than the *NE* teachers, with the *C* group in the middle. There is just a slight positive correlation (Pearsons *r*=.165) between age and R&D percentage, with *p*-values of .124 (two-tailed) and .062 (one-tailed). There is however an anticipated significant positive correlation between R&D time and the hierarchy of positions represented by the order of the academic titles (Spearman's *rho*=.600, *p*=.000).

5.3.2. Interview results

The interview data suggests that the issue of research is troublesome, but is approached differently by the interviewees. Several of them mention that the field of GTE, in line with the broader field of higher education, is preoccupied with the emphasis on research. Nevertheless, one of the three musician-oriented respondents reveals a profound interest in theoretical issues and another is planning a major research project. Two of the teacher-oriented respondents are also deeply involved in research activities. These cases suggest an *illusio* for the game, a sense of playing along and accepting and investing in the game. Bella, on the other hand, describes her music department's relationship with research as close to a non-relationship: 'The research part is practically speaking absent at this place'. Daniel and Didrik represent the more active antagonists toward what they call 'the academization of teacher education'.

> Daniel: I think it has gone too far, the academization. What I have in mind is that many of my colleagues didn't get R&D time because their application wasn't written in an adequate academic language, even though the project was very relevant and important for their teaching practice. […] People experience that writing a textbook isn't interesting any longer. Because you don't get the publishing points, right? And I think it has to be made right, some way or other. […] I acknowledge the pressure, though, it is an international trend. You have to be a part of the race.

One of the interviewees[44] has 'demonstrated [his or her] resistance by not applying for R&D time'. There are others strongly marking their opposition to their institutions pursuing and applying for university status. 'Research is all that counts', one says, and as another puts it: 'The teaching staff is reduced to a B-team, and good teaching is left without any meritorious potential'. A third says,

> I didn't dare to go public and oppose the university plans, but I signalled quite clearly that we have to concentrate more on teaching. We are a vocational school; that is what we are. If we had used all that money on good teaching, could you imagine? [...] But to say so is beyond the pale, so I have never spoken as plainly as I do to you now.

The interview data also identifies disagreement and conflicts between music colleagues, some of which are rather serious. An example, found in one of the institutions, concerns the relationship between artistic and educational positions and discourses. In the words of one of the teacher educators,

> [t]he music course is based on the understanding of music as an artistic, practical and pedagogical subject. But at some point in time there came into existence a strong barrier between the pedagogic and the artistic. There have been evident fronts for a long time. I don't think it is as bad anymore, but I think it is fair to say that major parts of the departments' operations are based on that division.

According to interview statements, the conflict manifested itself in discussions concerning the overall aim of the music department and the role and importance of specific course elements, and peaked in discussions concerning the required competence and professional orientation of future staff.

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[44] The pseudonyms are in this and the next statements left out deliberately. Some of them concern apparently heated debates and even conflicts between colleagues, and I was in a few cases asked explicitly to secure full anonymity when reporting the data.

5.4. The constraints of time and resources

Section 5.4 and 5.5 present interview results only.

As a means to identify dominant structural factors and challenges in the field (Bourdieu, 1984b), the interview respondents were asked to elaborate on the main challenges facing GTE music. Some interviewees address the challenge of getting student teachers to elect music at their institution and hence maintaining the very existence of GTE music (Albert, Benny, Daniel, Eric and Frida). David is concerned about recruiting academic staff who have knowledge about compulsory schooling and children, and not just academic degrees. In addition, the analysis has identified two particularly important challenges facing GTE music and its teacher educators: the decline in resources and the characteristics of current student teachers.

The responses to the challenge question, and statements from other parts of the interviews, form perhaps one of the most strikingly unequivocal findings from the interviews: the interviewees find the loss of economic resources – resulting in a reduced number of teaching hours – a major challenge constraining their professional work. Albert, Daniel and Bella answer the question without a moment's hesitation, and Bella even laughs, as if she is discouraged about the whole issue. The interviews strongly suggest that GTE music has experienced a continuous loss of resources over a long period. In Daniel's statement below the decline of resources is seen in the context of several decades.

> Daniel: […] an important part is these cuts that are coming – all the time this 'cheese cutting'. Now it is more than that. Now it is more like 'axing' – leading to a severe reduction of teaching hours in didactics. And then something has to disappear, and we notice that we perhaps have reached a point where the student teachers start reporting that they are not being prepared any longer. And that is very alarming. And we have for that matter cried wolf [sic] for many, many years. But it goes on and on. And we are not alone in this. Perhaps we have been less stricken, but it is really a puzzle. The scope of the course, in teaching hours, has been halved only since the mid

nineties. And if we look further back, to the eighties and before, then we are now down to perhaps 25%.

The loss is according to Daniel quite substantial over the last 30 or 40 years, and is a common problem in many other countries about which Daniel has knowledge. Daniel seems to think that the development has reached or even crossed the professional pain threshold. The excerpt indicates that the issue of resources in GTE music is above all a matter of available teaching time – the possible number of weekly lessons. Another consequence, according to Didrik, is that the number of students in each group or class has increased as a result of the cutback.

Instrument lessons seem to be particularly vulnerable. According to Albert, the music department at his institution 'cannot afford to give [the student teachers] instrument lessons' and they have to organize instrumental training as interpretation classes instead. Benny's institution has chosen to reduce both the number and the length of the instrument lessons: 'It has got to become a discussion, the way it has been lately', he says. 'When I started some 20 years ago we had lessons in buckets, and one hour principle instrument lessons and one hour second instrument. Today we have sort of 12 minutes six times a year.'

Albert thinks the resources are going to be further cut the following year and believes 'there are strong forces in operation to accomplish this', i.e. faculty leaders. He admits to being a conspiracist when claiming 'it is obvious that there are people around wishing misfortune on us' (another example of struggle and conflict in the field of GTE). The struggle for time and resources is directed not solely towards external parties, 'us' against 'them', but also towards the balance between music course disciplines. Georg is asked to describe his music history class, and he starts by stating that there is far too little time. His problem is that he shares the class with other teachers who have the responsibility for other music history topics. 'They are equally important, but there is a struggle for time'. David claims that the didactics classes has had to put up with more cuts than other musical disciplines, which have been protected on account of personnel policy reasons.

Georg, Didrik and Benny teach music history. They report that the lack of time leaves them with few other choices than to make extensive use of lectures. Didrik remembers the situation some years ago, when music

history class included several other work forms, such as students making their own concerts with repertoire from selected musical epochs ranging from renaissance to popular music. 'So it's a real pity. [Music history] is a kind of subject that might also be carried out practically, but is now a mere theoretical subject. And I think that is a real shame.' In Georg's case, the use of lectures is more a result of his personal choice, along with the feeling of having to arrange the student teacher's sense of chronology in the vast field of the history of popular music. Georg does not rule out the possibility of making his music history class more practical or 'didactified', as he puts it, but then he will have to ask his department leader for more lessons. Benny also notes the historical development of the significance of the history of popular music at his institution. Twenty years ago popular music (jazz, pop, rock music) was interesting to his colleagues only from a sociological point of view, he states with irony, and he was allowed to devote only 90 minutes to the topic from a whole academic year. Now this has changed, he continues, and despite the severe reduction of teaching hours, the proportions of classical and popular music are almost equal. Nevertheless, Benny adds that the history of classical music is much longer and should obviously be given more time than popular music.

The interview data indicates further that the teacher educators are concerned about the professional level of the music courses, which they claim is lowered as a result of the reduction of teaching hours. Several statements suggest that the problem of insufficient time is dealt with by maintaining the breadth of GTE music while sacrificing academic depth.

> Frida: All the time we think that we aren't able to teach them enough. It is so huge, the subject of music. We find it being so insufficient. They *do* need some music history. They *do* need some aural training. They need to learn how to form chords. There is the craft, the historical, the sociological, the [emotional]. It is so broad, while at the same time given so little time.

Dina thinks of the situation in a similar way. In music didactics classes she and her colleagues work with singing, dancing, composing, listening and performing on instruments, 'and teaching hours plummet while we are doing the best we can. And perhaps you don't get anything else done than give some good examples, that is, you don't get the chance to delve deeply.'

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According to David, it is like a rapid race against the clock – on the surface of musical knowledge. He finds music history to be a good example. It used to be 120 hours, then 80 and now 50, 'and still you start with Gregorian chant, no matter what. It's bound to be scampering through. One hour on Grieg, one and a half on Mozart.' David finds it to be about time to start thinking differently: 'What are the demands facing the student teachers in schools? What do they need to know?'

As David's statement indicates, the problems of time, resources, professional level and educational content are related to the characteristics of the GTE student teachers of today and how these students' background and competences are conceived and assessed by the teacher educators. Daniel concludes by drawing these elements together.

> Daniel: I do think that [the main challenge] has to do with few teaching hours. Little time combined with the fact that we aren't allowed to select student teachers according to their musical background. If we could be certain the student teachers have a solid background […] We can't start teaching them their ABC at the same time as qualifying them for [teaching music] with the time we have at our disposal. More and more people talk about admission tests.

The teacher educators' descriptions and assessments of the student teachers are elaborated in the next section.

5.5. Descriptions of the student teachers of GTE music

The second major challenge emanating from the interview data concerns the current student teachers of GTE. The importance of this category became more and more evident during the series of interviews, since all of the interviewees included comments and descriptions of the student teachers of contemporary GTE music when describing both the challenges of GTE and the interviewees' own teaching practices. The first interviewees were not asked directly to describe their students, but in the later interviews I included questions addressing this issue more directly.

5.5.1. A new kind of student teacher

In some statements, the student teachers of today are compared with the ones in former times. The most notable examples are from David (interview number 3), who has worked in GTE music for nearly 40 years. He claims that there is now, naturally, a quite different kind of student teachers than before, a type of student teachers reflecting the current times. Many of them cannot hear 'the difference between a cello and a violin, and they have no idea of what an oboe is'. 'So there is partly a deficiency of general knowledge', he claims. Another difference is the current great number of 'rockers', and of those who have little more musical experience than playing some guitar. According to David, these student teachers do not 'have the same professional knowledge as we [the teacher educators] have' and this fact is causing problems in some disciplines, such as aural training and singing. 'Many students are not capable of learning a new song' (from notation). At the same time there are student teachers playing an instrument at a high level, and the 'rockers' are according to David coping 'damned well' in schools. So it is not all negative, he states. He remembers his own teacher education from the 1960s, when he had to apply to play the guitar at the final exam – classical guitar even. One of his teachers argued, '[y]ou cannot play inversions of the chords on the guitar, you know'. David elaborates on the types of student teachers and the forms of knowledge:

> David: There are many good student teachers. I have for instance guitarists holding a level I myself was never even near. So there are not only poor students, and by poor I mean knowing little. Because they have a different kind of knowledge – which shouldn't be frowned upon. Notation is not music. Or theory is not music in that way. So they know a great deal. And the ones making an effort are also getting that part going, and are at the same time really good musicians. So everything wasn't 'much better in the old times', but it was different.

David's statement allows for more nuanced differentiation of the qualifications and competences of the student teachers. Further, the statement relates these elements to the discussion of content and forms of knowledge in GTE music, which will later in this section be seen in the light of the notions of horizontal and vertical discourses (Bernstein, 1999).

Before commencing this differentiation, I will present a body of interview statements concentrating almost exclusively on the deficits of the current student teachers.

5.5.2. Statements of deficiency

In many statements, the student teachers' qualifications are described negatively, that is, characterized by the absence of special features. This is done either by stating differences between groups of people (Fairclough, 2003, p. 100), in this case between GTE student teachers and other kinds of higher education students, or by formulations of deficiency or shortcomings. The deficits are formulated either generally or by referring to specific content areas or to special characteristics.

Some statements make use of the division between generalists and specialists, and focus on the differences between these groups of students. Eric is describing the GTE music course at his institution, which consists of some of the same areas as their specialist teacher programme, for example, composing and arranging, ensemble, principle and secondary instrument: 'But […] it is on a lower level [than the specialist programmes], because there are no admission tests here'. According to Eric the generalists are therefore a very heterogeneous group and the courses need to be facilitated and adjusted to a great extent, 'while you can run a much more homogenous course within the specialist programme, and almost decide in advance what you are going to do'. Albert makes a similar division, a more implicit one, describing the ones electing their one-year specialist course (formerly being part of GTE) as 'people singing and playing well', 'having an artist inside them' or 'already being rooted in local cultural work in some way or other'. Georg has experienced differences between GTE students and another group. He used to teach at a university institute of musicology before applying for his present position. He remembers his initial plan of presenting the 'best of the best' from his institute of musicology lectures to his new student teachers:

> Georg: It didn't work, because they were students coming more or less directly from upper secondary school. And they have – how shall I put it – they lack … well, as a music teacher you can't take anything for granted when teaching such a

group. It is very challenging, and I have found it to be a very instructive experience.

Several statements concern deficits in the areas of music history and music theory. Albert tries to show the complexity of the music of Orlando di Lasso and Carlo Gesualdo, and Didrik emphasizes using and exemplifying several musical terms, such as those related to baroque music: dance forms, basso continuo, ostinato and modulation. They both report facing difficulties, since 'from the outset [the student teachers] have very little knowledge about these things' (Albert) and 'not all of the students know musical notation' (Didrik). The consequence, according to Didrik, is a course consisting mostly of overview or surface knowledge. Georg seems to agree with this, but his example is from the area of popular music. He pictures an ideal situation where all 30 student teachers 'nod in recognition when a tune modulates. "And it does so via a secondary dominant, the one on the second degree; we all agree on that, don't we?" But we are not there.' According to Georg, there are some 'basic gaps' in their music theory knowledge that are not being filled, even after completing the entire music programme. Moreover, Georg encounters quite a few student teachers who are preoccupied with a specific musical style as a result of 'the "dice game" of chance'. He titles them the 'monists'. He – it is usually a 'he', according to Georg – has a very limited musical sphere of interest, perhaps emanating from mum and dad's record collection, and the rest is left in the dark. In these cases, Georg thinks, it is important to illuminate some of the areas of darkness, both historically earlier and later ones.

Other statements concentrate on areas of didactics and teaching practice. According to Eric, the GTE student teachers are preoccupied with teaching methods. They are more concerned with *how* to teach, Eric states, than with what to teach and why to teach music, with reference to didactic theory. A similar point is made by Frida. She has recently been visiting two groups of student teachers during one of their practicum periods, where she heard them comment: 'We very much need to have musical skills, that is, performance skills. And we very much need a repertoire.' Frida claims that the student teachers are pretty bad at finding repertoire; they may choose something that is very easily accomplished. She elaborates on what she means by repertoire:

Frida: I mean, when I observe student teachers having planned to work with rounds and they are singing *Jeg gikk en tur på stien* and *Frère Jacques*, then I think we haven't given them a decent repertoire. Because I find – to look for – to be willing to sit down, download things from the Internet, make some simple arrangements, to rehearse something on their own, be a bit creative, and not just take the very closest things – I think that is perhaps the greatest challenge. To give them something which they find meaningful to work with, and that has some criteria of quality to go by.

Frida seems to think that the tendency to choose the obvious is related to a more general problem. She suggests that some student teachers tend to conceive the subject of music as 'something cosy' (or snug), and seem to assume a 'light approach' to studying music, as if it 'comes of itself without them having to work hard'. A main challenge is to make her student teachers understand that studying music demands an effort, she says, and to make them move beyond the simplistic 'like–dislike' approach to music.

A deficit highlighted by Dina concerns classroom management: not general classroom management, necessarily, but the more specific ability to lead or instruct musical activities such as singing and playing instruments. It is remarkable, Dina claims, how limited student teachers' knowledge may be in this field, and she gives examples of students failing to give a starting tone or counting the wrong time.

Benny also comments on the student teachers, but starts out his description from a very different point of view. He has lately come across several student teachers being scared away from electing music at his institution. To Benny, it is important to counteract this tendency, and he describes his 'mantra' as 'trying to create a friendly atmosphere' in such a way that everyone is included, whether they have ample previous knowledge and have worked with music for lots of years or they have limited experience and just feel like learning a little because they are really interested in music. In both cases, an ambience of fear is hardly the recipe for learning, he states.

5.5.3. Contrastive forms of knowledge

In addition to the statements of difference and deficiency there are statements addressing the student teachers' knowledge in either positive or multidimensional ways. As shown above, in 5.5, David claims the student teachers embody a different kind of knowledge, leading him to state that notation is not music. Frida, notwithstanding having some concerns, adds that her 'student teachers are really very reflective'. She continues: 'This year I have a group of GTE student teachers that in amazing ways discuss the meaning of music, how we experience music, and include different perspectives in their discussions.' Just recently some school supervisors told her that these student teachers were the best they had encountered for a long time.

Some interview statements are of special interest since they address or reveal contrastive forms of knowledge, or rather present different forms of knowledge whose relationships are characterized by contrastive semantic relations. Some of these statements are from the interview with Benny. I have inserted $ST+$ and $ST-$ representing the degree (high–low) of student teachers knowledge (textual markers of contrast are underlined):

> Benny: We have a good many student teachers playing their instruments really well, for instance playing the guitar tremendously well [ST+], but who are hardly capable of reading chord symbols [ST−]. Drummers who can play thirteen-over-twelve [...], who are extremely advanced [ST+], but do not really know what they are doing [ST−].

> Benny: My experience is that many of our student teachers are very competent [ST+] without having a great deal of formal competence [ST−]. That is, they do not know notation and stuff [ST−], but they have spent tremendous amounts of time working with music [ST+]. They know lots about repertoire and about performing [ST+]. I had some heavy metal guys last year who were playing such complicated rhythms, really worth an analysis [ST+] but who didn't have a clue about what they did [ST−]. But they are playing virtuosically and rapidly [ST+].

These excerpts render the student teachers' knowledge both positively and negatively. Their ability to perform music is described positively, as are

sometimes their knowledge about their genres of interest and the specific features of this music. The positive descriptions are quite consequently contrasted by descriptions of shortage in the areas of music theory, verbal articulation and so-called formal knowledge. At this point of the interview with Benny, I asked whether these student teachers are left 'helpless in some of the GTE music courses because they are based on notation'. Benny replies:

> Benny: Quite simply. That is what I am trying to say, right? And that is kind of a bit wrong; how are they going to … they feel … lost in these classes, because the really don't get that thing. […] And at midterm we demand them to sit for an examination. In three months they are to master the entire field of music theory: know all the intervals, all the chords, the inversions. […] So the question is how much of this we should … Shall we open up a bit for the aural-based competence?

There is also an instance where Benny comments on the ones already mastering parts of this discourse. When teaching arranging in the field of popular music, and arranging directed towards school music activities, he reports that some student teachers are too much preoccupied with rules deriving from tonal, Western harmony (e.g. avoiding parallel fifths, parallel motions, doubling of the third, etc.). In these cases, he tries to persuade the student teachers to 'put aside' the 'strict rules' for a moment, since there may be pedagogic or musical arguments for arranging scores in other ways.

Both Daniel and Georg seem to agree on the main points asserted by Benny. Daniel first states that the GTE student teachers form a very diverse group of students: 'really diverse'. 'We have still plenty of good students with decent knowledge, but then again many without anything – or at least little.' And he continues:

> Daniel: Then you have the ones representing the oral tradition, the rockers and the like, who do not know notation or anything [ST−], <u>but</u> who are good aurally, perhaps, and creative [ST+]. And you have the marching band people who are good at notation [ST+], and possibly a bit constrained by it [ST−]. All this we have to combine – what they need.

Georg comments on the musical diversity continuously having evolved from the start of his career. In line with Daniel, he describes the typical group of

student teachers consisting, for instance, of the expert on blues (but knowing little else – a *monist*, perhaps), the marching band musicians assuming a rather different relationship with his or her instrument, and the ones with more of an intuitive, digital approach having their 'noses in their Mac computers'. Georg argues the importance of 'seeing through this diversity' and initiating all of these kinds of student teachers into the categories – or even the orderliness – of the musical language, which is relevant across all of the different genres ranging from 'modal pop music to *Garage Band* compositions'. To do otherwise would be 'to do them a disservice', he claims.

5.6. Summary description of main results

Several answers have been provided to the research question addressed in this chapter: 'Who are the teachers of the on-campus music courses in GTE music and what do they perceive as the main challenges facing their teaching in the field of GTE?'

The teacher educators of GTE music are both men and women, with a mean age of 48 years (SD 10.33). The most reported undergraduate educational backgrounds are conservatory and university education, followed by GTE education. Not all teacher educators have a masters degree and only a few have completed a PhD degree. They report a variety of experience from other professional settings, but have generally sparse experience from teaching music in compulsory schools. All report playing a principle instrument, of which piano, guitar and voice are clearly dominant.

Three broad groups of teacher educators are identified in the data, and their educational background corresponds to some degree with this division of labour, inasmuch as GTE and postgraduate teacher education is reported the least by the *NE* respondents. However, the *p* values (ANOVA) reveal that the between-group differences of means are not particularly strong. Differences between the three groups are also indentified on the issue of work experience. The *C* teachers are the most experienced outside-school music educators, while the *NE* report significantly higher on the professional musician variable. On the other hand, the *NE* have the least experience as music teachers in schools. The variables have rather much

variation, indicating that the length of work experience differs considerably within the groups.

Further, the analysis of interview data has revealed a range of professional sub-identities available for teacher educators of music, adding to the understanding presented by other studies (Bouij, 1998; Swennen et al., 2010). The role identities of the teacher, the musician, the musical leader and the scholar have all been identified in the interviews. In other words, the teacher educators consider themselves to be teachers, musicians, musical leaders or scholars, identities embedded in their present role as teacher educators. These identities and the dispositions they embody seem further to correspond to a certain degree to their educational background and professional work experience. The corresponding relationships are evident in interviews in two main ways: interviewees either refer explicitly to their own professional role identities – the musician, teacher or scholar– or they base their argumentative logic as recontextualizing agents on one or more specific discursive fields and forms of knowledge, notably the fields of musical performance, compulsory schooling and academia.

Drawn together, there seem to be some possible patterns of correspondence between GTE teacher educator profiles and practices (*OE*, *NE* and *C*), educational background and professional work experience. These patterns are evident in the ways different teacher educators emphasize different forms of knowledge (professional, artistic, scientific) and refer to different discursive fields (the fields of compulsory schooling, music and academia) when reflecting on and making decisions for GTE music as recontextualizing agents. On the other hand, neither survey nor interview data suggest corollary or causal relations between dispositions and teaching practice. The relationships should therefore probably be seen as indications of existing professional fields and professional role identities between which agents are drawn (Nerland, 2004).

The teacher educators are for the most part full members of the recontextualizing field of GTE, measured by both the length of work experience and the position's percentage. As a group, the respondents hold positions in the field characterized by low amounts of symbolic capital measured by academic titles, R&D time and traditional research competence represented by a PhD degree. The role of research in GTE, and more broadly the choice of forms of knowledge in teacher education, is an issue of conflict,

which is found several times in the interviews. The interview data suggests accordingly that many teacher educators, in particular the teacher-oriented ones, refer to horizontal discourses and knowledge structures by basing their arguments and descriptions on teaching and teachers' practices formulated in an everyday language, in line with the findings of Afdal (2012b). Moreover, some interviewees oppose explicitly the academization of GTE institutions' programmes and activities, while other interviewees are more likely to play along, and thus exemplify an adjustment to the emphasis on research in higher education – an *illusio* for the game (Bourdieu, 1990). Still, the agents responsible for undergraduate GTE music studies should probably be seen first and foremost as recontextualizing agents, and not agents of the field of production (Bernstein, 2000), in terms of producing academic or scientific knowledge about music, or about teaching music, for the field to build upon. A counterpoint in this matter is the rather extensive experience held by many respondents as professional musicians, composers or studio producers, indicating the existence of alternative, high-value positions as professional musicians and indicating an alternative form of knowledge: artistic knowledge.

Further, the interviews have identified two particularly dominant challenges influencing the teaching practice and decision-making of the respondents. The first is the loss of resources resulting in severe cutbacks of available teaching hours. The interviews suggest that the problem is dealt with by trying to maintain the full breadth of GTE music while letting go of academic and professional depth. The second challenge concerns the student teachers of GTE music, described by many respondents by the use of deficit characteristics. However, a closer investigation of interview statements (5.5.3) revealed also a conflict or collision between two forms of knowledge – a horizontal and a vertical discourse, in line with Bernstein's understanding (1999, 2000) – a vertical discourse of musicology (in the case of music theory, a hierarchical knowledge structure, most likely) and a horizontal 'new' form of musical knowledge embodied by many current student teachers. The horizontal, which according to Benny, Daniel, David and Georg is characteristic for many of these student teachers, is described by Bernstein generally as most likely oral, local, context-dependent, tacit and segmental, while the vertical is a coherent, explicit and systematically principled structure, and based either on integrating or collection codes (Bernstein, 2000, pp. 157, 161-162). The vertical and seemingly strongly

classified knowledge structure of music theory seems to be combined with what could be described in Bernstein's terminology as a rather strong internal framing ($_+$F^i). And this restricted pedagogic discourse within the field of musicology may be seen as the reason why some student teachers are feeling 'lost'.

Throughout this chapter, there are many traces of an important issue not yet brought to the foreground of the discussion. It manifests itself when the teacher educators are divided into broad groups and when they talk about their practice and about what they do; it sometimes manifests itself by marking the limits of what is possible in GTE music, and steers the discussions concerning forms of knowledge, overall orientation and the question of what student teachers need. The issue is the disciplines of GTE music: the course components of which GTE music consists. An understanding of what GTE music is, or can be, seems to depend on understanding the structure of this pedagogic discourse. This is a major theme in the next chapter.

6. Course structure, course content and forms of knowledge

6.1. Introduction

The research question to be addressed in this chapter concerns the course content of GTE music at a general level: 'How is the subject of music recontextualized as a pedagogic discourse in GTE in terms of course structure, course content and forms of knowledge?' The chapter presents analyses of both survey and interview data and focuses in particular on empirical data concerning the discipline labels in GTE music, the music of GTE music, the set texts (course literature) and the ways in which the participants of the study find themselves contributing to the preparation of prospective teachers – that is, how they operate as recontextualizing agents within the pedagogic discourse of GTE music (with reference to Bernstein, 2000). The chapter thus contributes to putting forth an understanding of what the recontextualized discourse of GTE music consists of and builds on.

6.2. The disciplines of GTE music

6.2.1. Survey results

Survey question 12 provides information about what kinds of disciplines are included in GTE music, by anticipating that GTE music is not just 'music'. An initial categorization of the answers suggests a division of the data into five broad discipline categories (Table 6.1): performance classes, musicology classes, didactics classes, research and supervision, and a fifth category comprising other labels.

Table 6.1: The disciplines of GTE music (N is the number of times the label or category occurs in the data)

GTE music discipline categories	N
Performance disciplines:	99
Instrument classes	*52*
Ensemble, conducting, audience-related classes	*47*
Musicology disciplines:	72
Music history	*27*
Music theory and aural training	*21*
Arranging and composing	*18*
Music technology	*6*
Didactics classes	53
Research and supervision	13
Other labels	18

The 90 survey respondents entered a total of 256 discipline names or labels. In the following description, the 256 entries are called items. Of these, 99 are categorized as *performance labels*. Fifty-two of the performance items refer to an instrument name only – mostly guitar, piano and voice (40 items) – or to the notions of principal and second instrument without specifying the actual instruments. The distinction between a principle instrument and a second instrument is found in 28 items. The second instrument is titled in different ways: second instrument, chord instrument,[45] accompanying or

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[45] *Besifring* or *besifringsinstrument*.

accompaniment instrument, or the Norwegian term *bruksinstrument*.[46] Sometimes it is made clear that instrument lessons are held individually, through one-to-one tuition. The next 47 of the performance items are *ensemble classes*[47] (playing or singing together in ensembles, choirs and rock or pop bands), *conducting and instruction classes*[48] (conducting and instructing choirs, ensembles and bands) and classes addressing in different ways the *production of concerts and presentation of music to an audience*.[49] Of the 99 performance items, five may indicate by their labels alone an explicit focus on general schooling: *singing in schools*, *classroom singing* (2), and two items using the term 'musisering'; a term used in the national curriculum, roughly meaning the act of performing music.

Seventy-two items are *musicology classes*, and these are quite easily grouped into four subcategories. Music history (27 items) is also frequently called 'music orientation', and in a few cases listening or just a genre label, for instance 'pop and rock' or 'folk music'. The second category (21 items) consists of *music theory*[50] and *aural training*,[51] either separately or as a pair. A third category is *arranging* and *composing classes* (18), again used either separately or as a pair. Improvisation is included twice, and ICT once, in combination with these labels. The last category consists of labels focusing exclusively on music technology (6), and is in two single cases labelled digital competence and studio class.[52]

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[46] The Norwegian term *bruksinstrument* is hard to translate. The concept indicates that the purpose of learning an instrument of this (secondary) kind is to apply it – to use it or make use of it – and the concept cannot really be fully understood in isolation from its implied, historical counterpart, the main, principle and 'real' instrument, the purpose of which would possibly be to create or perform 'art'.

[47] *Samspill, ensemble, kor, musisering, bandsamspill, samspill i bandinstrumenter, hovedinstrument i ensemble.*

[48] *Ensembleledelse, bandinstruksjon, instruksjon og ledelse, kor- og ensembleledelse, kordireksjon, samspill* and *ensembleledelse.*

[49] *Musikkformidling, konsertproduksjon, skolekonsert, musikkspill/konsert.*

[50] *Musikkteori, musikklære.*

[51] *Hørelære, gehør.*

[52] *Studiofag.*

Didactics classes make up the third category, with 53 items, of which 49 use the concepts *teaching methods*,[53] *didactics* or *pedagogy*. The dominant label is *didactics* (36), occasionally following the words *subject*, *music* or *culture* (*cultural*). Teaching methods is mentioned eight times, of which two are in combination with didactics. Music pedagogy is used four times, and pedagogy alone appears once. Finally, there are four items concerning the practicum periods of GTE.

So far, the dominating course structure emanating from the data, at the level of discipline labels, is a pedagogic structure much in accordance with the traditional conservatory model of music education, to which the domain of didactics is added. There is however a smaller number of discipline labels pointing in other recontextualising directions than the traditional conservatory model.

Thirteen items concern *research and supervision*, the fourth category of discipline labels. Some of these concern the bachelor assignment explicitly, and some concern supervision of student teachers at different levels, in academic writing and the philosophy and theory of science.

A final group of 18 items directs the attention either to other programme components, to specific theoretical perspectives or to specific educational settings or projects: Music as part of the subject Pedagogy and Pupil-related Skills; Music as part of an interdisciplinary project; Music and youth culture; Music and meaning; Music in society; Cultural theory and aesthetics; Community Arts; Music and playing; Working creatively with music (2); Music education for children and adolescents; Music in early years; Music in the classroom; Hall and Stage;[54] The cultural rucksack;[55] and simply Music (3). These cases signal other ways of recontextualizing the discourse of GTE music than the traditional conservatory model. The number of these items is still rather small compared to the other categories.

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[53] *Metodikk.*

[54] A new elective subject in lower secondary schools [*Sal og scene*].

[55] A 'national programme for art and culture provided by professionals in Norwegian schools' (http://kulturradet.no/english/the-cultural-rucksack; accessed 17 February 2014).

6.2.2. Interview results

Turning again to the interviews, the qualitative data provides information about how the respondents and their departments relate to and administer the structure of GTE music as recontextualizing agents.

> Daniel: In my opinion, the music programme is, and always has been, very conservative. In the sense that very little new has taken place. When I look at the curricula from the 1950s, I really see the same disciplines, the same structures.

David expresses the same opinion. 'We emphasize very much the same things', he says, compared to former times. 'We have tried, alongside the cutbacks taking place, to maintain the teaching hours and professional level of what concerns individual skills, i.e. developing instrumental skills'. Daniel adds to this another perspective of structural *doxa*, which according to him 'should not have been relevant, but is so all the same':

> Daniel: Namely the fact that we are – I have been head of department and acknowledge the dilemma – a place of employment. People have jobs, and I am supposed to distribute tasks and assignments in such a way that they can do something they are good at – that is, within their areas of competence.

The interview data suggests at the same time that music departments frequently discuss course structure, occasioned and necessitated by the decrease of time and other resources, as found in the case of Benny. I ask him, partly based on previous interviews, whether there are discussions in his department about what are important disciplines in GTE, given the premise of limited time. 'Yes', Benny answers, 'we have such discussions in our department, just the things you mention […], ferocious discussions, to be honest'. When I ask him to elaborate on these discussions, he continues:

> Benny: Yes, I can try to comment on them in general terms. We are for instance using a lot of lessons on music theory.
>
> Jon Helge: On notation?
>
> Benny: Yes, notation. And rather advanced music theory, I would say. […] Of course it is important, if you have the time and … But there are two issues here. First, it scares student

teachers away. Secondly, given all the information available on YouTube and so on, you can nowadays learn almost every song there is without knowing how to read music. I am not pro taking notation out, but the question is how much time to spend on it. And aural training and those disciplines, in which you have so many helpful tools that you didn't have 30 years ago. That is a discussion.

Bella seems to agree about this dilemma, but has not yet 'dared to raise the question'. According to her, the important question is not whether notation should be omitted, but rather to what degree notation should be included, and for what purpose.

In the statement above, Benny refers to the technological developments in the field of music, as Daniel does by talking about YouTube and new media. Georg does the same. He refers as well to alternative ways of approaching music: 'A major discussion concerns the fact that many student teachers of today have more intuitive ways of making music, via new technology and so on, ways in which the classical ballast of music theory quite simply can be avoided, if you like.'

At institution F, the music department is 'in fact discussing these matters frequently', according to Frida. The balance between performance, musicology and didactics is at the core of the discussions: 'The question is whether to work on their performing skills' or to work on aural training, Frida says. 'Should we focus on them becoming able to play and sing and initiate activities? Is that the main priority, or is it the more purely didactic; in other words the theories of learning and so on? These things are constantly discussed, in fact.' She adds that the one thing they discuss invariably is aural training; but despite the discussions, aural training 'is still a separate discipline, and is still titled aural training [hørelære]'. Another issue constantly under debate at institution F is music history, according to Frida. Central questions are what themes to concentrate on, how to organize the course, and classical music versus popular music. A main challenge is the selection of content, and the rationale behind the selection, according to Frida, and she sums up some of the perspectives in the following way:

Frida: Should we say that student teachers aren't allowed unless they already know notation? Should there be admission tests for GTE music? [...] How many formal requirements

should we demand? And there is constantly the debate concerning – speaking about aural training: how important is it to know how to notate music? Should they be able to reproduce rhythms? How strict demands should we make with regard to performance? In other words: What is the essence of being a music teacher?

6.3.   The musical genres of GTE music

6.3.1. Survey results

Survey questions 17 and 18 provide information about the degree to which music is included in GTE music classes and information about what kinds of genre areas are included (Table 6.2).

Table 6.2: The use of music in GTE music (number, mean, median (Med), standard deviation, OE (mean)=Teacher educators teaching educational classes only, NE (mean)=Teacher educators not teaching educational classes, C (mean)=Teacher educators teaching a combination of educational and 'non'-educational classes, ANOVA p-values)

SQ	Variable name	N	$\bar{X}$	Med	SD	OE	NE	C	p
17	Frequency of live and recorded music in class (5 pt scale)	82	4.73	5	0.57	4.38	4.85	4.74	.038
18	Musical genre areas included in class (frequency, 5 pt scale)	82							
	Jazz, pop, rock		4.16	4	0.90	3.46	4.32	4.26	.009
	Children's songs and ballads		3.73	4	1.24	3.92	3.53	3.86	.465
	Folk music		3.37	4	1.10	3.31	3.24	3.51	.571
	Classical music		3.17	3	1.17	2.62	2.91	3.63	.006

Music – live or recorded, sung or played by the teacher or the student teachers – is included very often in GTE music classes (SQ17). The mean score is near the top of the scale and the SD is only 0.57. In more detail, 78% include music very often and 18.3% quite often. None report including music very seldom, and only three respondents report playing music quite

seldom or neither seldom nor often. It is worth noticing that the *OE* teachers also report a high frequency of music in their classes, although less than their colleagues.

There are interesting differences between the four genre areas (SQ18). Eighty-three per cent of the teacher educators report that *jazz, pop and rock music*[56] is being played quite often or very often in their classes, making this genre area the most frequent in GTE music ($\bar{X}$=4.16; SD .90); in fact 41.5% report very often. The second most dominant genre area in the data is *children's songs and ballads*,[57] played or sung quite often or very often in the classes of 72% of the respondents (very often 30.5%). *Folk music* comes next with 54.9% quite often or very often (very often 12.2%), and finally *classical music* with 47.5% quite often or very often (very often 8.5%).

With regard to *children's songs* and *folk music*, there are minor differences between the means of the groups of teacher educators. In other words, despite the fact that these teacher educators are teaching different classes, they report approximately the same relative amount of children's songs and folk music in their classes.

However, there are significant differences (ANOVA, $p < 0.05$) between the means of groups in the variables of classical music and jazz, pop and rock. First, the *Only Educational* group reports a significantly lower frequency of *jazz, pop and rock* than the *No Educational* and *Combination* groups. Secondly, the *C* respondents report a significantly higher frequency of classical music than the other groups. It would be natural to see this in relation to whether or not the respondents teach music history. A recoding was therefore done, dividing the respondents into two groups of teacher educators: the ones teaching music history and the ones who are not. No significant mean differences were found between these groups and the occurrence of the four genre areas (Table 6.3).

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[56] *Rytmisk musikk som jazz, pop og rock.*

[57] *Barnesanger og viser.*

Table 6.3: Genre areas and music history teachers

Genre areas					
Music History		Children's songs and ballads	Folk music	Classical	Jazz, pop, rock
No	Mean	3.87	3.27	3.13	4.20
	N	55	55	55	55
	SD	1.12	1.10	1.17	.91
Yes	Mean	3.36	3.52	3.20	4.04
	N	25	25	25	25
	SD	1.47	1.12	1.23	.94

In the case of classical music, the mean difference is 0.07 5 pt scale points and in the case of jazz, pop and rock the mean difference is 0.16. In other words, the frequency of jazz, pop and rock seems to be the higher – and the frequency of classical music the lower – both within the three categories of teacher educators and among the ones teaching and not teaching music history. The only exception is found in the *C* group, where folk music is the least reported genre area (0.12 points lower than classical music, see Table 6.2).

6.3.2. Survey comments

The respondents added several comments on the matter of genres in teacher education in the commentary field (SQ18). Some feel a need to state that the selection of music is done according to the class subject matter. In other words, it is a matter of course structure and not one of personal agency:

> Survey respondent: This [the occurrence of different genre areas] is related to the areas I teach, not to my personal judgement on what kind of music is important in music teacher education.

Several comments refer to colleagues being responsible for other genres, a kind of specialization apparently causing a more skewed response than many teacher educators seem to feel comfortable with. A second category of comments are the ones advocating the need for a wide range of musical

styles and genres in teacher education, and stressing the importance of getting the students to gain and show respect for musical diversity. One comment is of particular interest, as it illustrates in great detail the many ways in which music may be included and used in GTE music classes and is loaded with professional terms from the (strongly classified) discourse of musicology:

> Survey respondent: The music history course is (naturally) filled with examples from 'classical' music, most often recorded music. But I also make use of vocal pieces that I have the students sing, for instance to illustrate what an *organum* is, or an *inverted retrograde canon*. I also sing and play examples on the piano, for example to demonstrate a *recitative*, or to illustrate what *Fortspinnung*[58] or a *fugue* is about (I play some part from *The Well-Tempered Clavier* by Bach), or *antecedent phrases* and *consequent phrases* (playing something by Mozart), or to illustrate the significance of figures in the [*musical-rhetorical*] *figure theory*, e.g. descending chromatic passages in renaissance and baroque works (playing the bass introduction of *When I am laid in earth*), or the difference between *homophony* and *polyphony* (playing some illustrating piece on the piano). Usually I play this by heart, or improvise. Other times I have brought sheet music from my office. [...] In music theory and aural training, choir and ensemble leadership, classroom singing, and the vocal course for all the students at the university college, I use equally much (or in most cases) popular music, or folk music, children's songs and ballads. I regularly accept suggestions from the student teachers [...], e.g. in choir and ensemble leadership classes, vocal and piano lessons (which are individual), and in classroom singing classes.

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[58] *Fortspinnung* is a stylistic feature of baroque music, meaning the 'spinning-forth' or development of motifs and themes, e.g. by the use of repetition and sequencing [*Viderespinningsteknikk*].

6.4.   Set texts and material in GTE music

To further scrutinize the content of GTE music and its forms of knowledge, the survey included two questions concerning set texts, inspired by the study of Rasmussen, Bayer, et al. (2010). As we have seen, GTE music consists of a variety of disciplines and topics. This diversity was anticipated, and the questions about the use of set texts or set material (*pensum*) were formulated accordingly.[59] The teacher educators were first asked how seldom or often they ask their student teachers to study set texts in their classes (SQ15) and secondly asked to give examples of such texts (SQ16).

6.4.1. Survey results

The overall results are displayed in Table 6.4. The *OE* teachers most frequently ask their student teachers to study set texts, probably due to the nature of their classes (note: p=.13). However, SQ16 reveals a very broad comprehension of the term *pensum*, and SQ15 is therefore a measure of something more than just texts. The mean score of the variable is 3.85 (SD 1.09), but adjusted by the elaboration below, the most accurate interpretation of the value is probably that student teachers are neither often nor seldom asked to study set texts.

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[59] In Norway, the word *pensum* (or *pensumlitteratur*) normally refers to a list of set texts. Such a list is normally included in the course description. However, it is frequently argued that such a list should not be set, but should instead list recommended texts. Moreover, the word *pensum* in itself, particularly the way it is used in GTE, does not exclude other material than written texts. This fact was also found in the cognitive test interviews. The question was therefore formulated to avoid stressing the 'set' dimension and to avoid the word literature (as in *pensumlitteratur*). As a consequence, 'set texts' may therefore be seen as a quite inaccurate translation of *pensum*. As a curiosity, it can be added that the word pensum is found also in Anglophone contexts (Chamber's Twentieth Century Dictionary), but here referring to 'an extra task given a scholar in punishment'.

Table 6.4: The use and kinds of set texts (number, mean, median (M), standard deviation, OE=Teacher educators teaching educational classes only, NE=Teacher educators not teaching educational classes, C=Teacher educators teaching a combination of educational and 'non'-educational classes, ANOVA p-values)

SQ	Variable name	N	$\bar{X}$	M	SD	OE	NE	C	p
15	The use of set texts and material (5 pt scale)	86	3.85	4	1.09	4.15	3.57	4.00	.134
16	Set text exemplars (open) *Scientific knowledge* *Scientific practice knowledge* *Professional and professional practice knowledge*	7 4 174							

The survey comments from SQ16 reveal that the respondents report including and using a variety of set literature: books (whole books and excerpts), articles, documents, curricula, student textbooks,[60] texts, lecture notes or résumés, course guidelines and PowerPoint presentations. The material is described as either set or complementary. Some teacher educators report having produced their own material: compendia, course material or articles. The respondents include a number of other kinds of set material, however, and use the following words: set lists of musical works,[61] audio tracks, films, movies, YouTube, musical repertoire and musical parts. Finally, some responses are simply categories of set texts, for example, set texts in music theory and music history. These are not included in the following analysis, and the list of examples, even if it is substantial, must not be regarded as exhaustive. There are important methodological issues concerning the reliability and validity of this section (and the other variables asking for examples), which was discussed in section 4.7. I underline that the data consists of the examples respondents chose to include, and that the data may be considered either particularly valuable (consisting of texts they actually make use of) or limited (by listing only parts of the literature in use).

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[60] *Læreverk*.

[61] *Lyttepensum*.

6.4.2. Scientific knowledge

First, a theoretical, analytic line is drawn (see Chapter Three) between knowledge produced outside the educational system and knowledge produced inside it (Rasmussen & Bayer, 2010), or between the fields of production and recontextualizing (Bernstein, 1996, 2000). Applying the distinction between scientific and professional knowledge of various kinds (Rasmussen & Bayer, 2010), eight titles of the first kind are identified in the data (11 occurrences). Three titles concern scientific practice knowledge, and five titles are research-based knowledge texts.

> (1) Thurén, Torsten (2009). *Vitenskapsteori for nybegynnere* [Philosophy of science for beginners].

> (2) Bell, Judith (2010). Doing your research project: A guide for first-time researchers in education, health and social science.

> (1) Denscombe, Martyn (2007). The good research guide: for small-scale social research projects.

> (3) Ruud, Even (1997). *Musikk og identitet* [Music and identity].

> (1) Ruud, Even (1996). *Musikk og verdier* [Music and values].

> (1) Ruud, Even (2005). *Lydlandskap: om bruk og misbruk av musikk* [Soundscape: on use and misuse of music].

> (1) Nordic Research in Music Education, Yearbook.

> (1) Kjørup, Søren (2000). *Kunstens filosofi: en indføring i æstetik* [The philosophy of the arts: an introduction to aesthetics].

The remaining titles (174 items) described below are, with a few exceptions, produced within, for and about the educational system – that is, they are devoted to professional knowledge and professional practice knowledge (Rasmussen & Bayer, 2010).

6.4.3. Subject knowledge

A large body of responses is categorized as *subject knowledge* (71 items), that is, knowledge 'student teachers require in order to be able to teach a

subject' (Rasmussen & Bayer, 2010, p. 3). This category comprises both performance and musicology content. Many of these do not mention text's titles. There are responses describing core content and aims (31), and not texts or material as such. There are other responses describing building a musical repertoire (13) in instrument, ensemble or music history classes. In other words, what seems to be set in these courses is just as much music itself.

In the performance area, the actual text titles concern choral leadership and learning an instrument:

> (1) Caplin, Thomas (2005). *Fra teknikk til musikk: korledelse* [From technique to music: choral leadership].

> (3) Sulsbruck, Birger, percussion.

> (1) Sandbakk, Ernst Viggo, drum set.

> (1) Madsen, Øivind, bass guitar.

> (1) Ottem, Bernt Johan, recorder.

> (1) Sadolin, Cathrine. *Komplett sangteknikk* [Complete vocal technique].

> (1) Christensen, Helga. *Sangstemmens brug* [The use of the singing voice].

> (1) Waksvik, Inge. *Stemmebruk til skolebruk* [The speaking voice in schools].

> (1) Magelssen, Marianne. *Pust for livet* [Breathe for life].

In the area of musicology, 16 titles are music history or genre books. The majority of the 16 books are music history surveys presenting musical periods, composers and performers. Many of these books are made for upper secondary schools.

> (4) Blokhus,Yngve & Molde, Audun (1996). *WOW, populærmusikkens historie* [WOW: The history of popular music].

> (3) Nesheim, Elef (2004). *Musikkhistorie* [Music history].

> (1) Benestad, Finn (2004). *Musikkhistorisk oversikt* [Music history, an overview].

(2) Taylor, Timothy (1997). Global Pop: World musics, World Markets.

(1) Opsahl, Carl Petter (2001). *En fortelling om jazz* [A story about jazz].

(1) Ofsdal, Steinar (2001). *Norsk folkemusikk og folkedans* [Norwegian folk music and folk dance].

(1) Brunsvik, Geir et al. (2000). *Ekko 1: Musikkorientering for VK1* [Music history for upper secondary schools 1].

(1) Molde, Audun & Salvesen, Geir (2000). *Ekko 2: Musikkorientering for VK2* [Music history for upper secondary schools 2].

(1) Tronshaug, Hans J. H. & Tørnquist, Svein (2010). *Musikk i perspektiv 1* [Music history for upper secondary schools 1].

(1) Self-made compendium.

In the areas of music theory, aural training, arranging and composing, 12 titles are mentioned. Other responses describe, as in the case of performance classes, the core content of the classes: 'In my case the thing is to teach the basic theory of music, and practise various aural training exercises.' 'Music theory, ear training exercises (e.g. reading rhythms, singing triads and bass lines, scales, and so on.' The text titles are as follows:

(4) Djupdal, Knut. *Musikkteori* [Music theory].

(2) Benestad, Finn. *Musikklære* [Music theory].

(1) Bjelland, Ingebrigt. *Musikklære* [Music theory].

(2) *Kompendium i høyrelære/teori* [Aural training and music theory compendium].

(1) Tveit, Sigvald. *Harmonilære* [The study of harmony].

(2) Johansen, Kai-Lennert (2004). *Komponering, kunnskap og kreativitet* [Composing, knowledge and creativity].

(1) Risa, Øyvind (2007). *Musikkteori og arrangering for lærerstudenter* [Music theory and arranging for student teachers].

(1) Shetelig, Gro. *Hører du? 1* [Do you hear? 1].

(1) Ophus, Tone. *Nyt notene!* [Enjoy the notes!].

(1) Johansen, Niels Eskild. *Med på notene* [Reading music].

(1) Johansen, Niels Eskild: *Rytmelesing* [Reading rhythms].

(1) Self-made compendium.

The texts presented in this section seem to be directed as much towards music as a school subject as towards academic subject knowledge, using the distinction made by Rasmussen and Bayer (2010). Some of them are produced outside the educational system, but they cannot be characterized as scientific. Some are written by university scholars as introductory texts for beginners (e.g. Benestad and Tveit), some for upper secondary school (music history surveys), some are written by musicians for the purpose of learning an instrument (e.g. Sulsbruck and Sadolin), and many are written by higher education staff for their own students.

6.4.4. Subject didactics knowledge

First, there are four titles addressing more general student knowledge topics:

(1) Skaalvik og Skaalvik (2013). *Skolen som læringsarena* [The school as an arena for learning].

(2) Spurkeland, Jan (2012). *Relasjonskompetanse: resultater gjennom samhandling* [Competence in relations: results through communication].

(1) Imsen, Gunn (2005). *Elevens Verden* [The student's world].

(1) Tufte, Kampmann & Juncker (eds) (2001). *Børnekultur – hvilke børn? Og hvis kultur?* [Children's culture – what children? And whose culture?].

The largest category of text titles, however, concern subject didactics knowledge (98 items). These titles are both professional knowledge texts and professional practice knowledge texts. Or, in line with the continental concepts, the list contains pedagogy, didactics and teaching methods texts. There are first 12 titles (61 occurrences) not explicitly focusing on teaching

methods from a practitioners point of view. They concern instead theories and reflections on a philosophical, pedagogical or didactic level. Several of them include perspectives on practice, though, and present teaching and learning activities and ideas (e.g. Sætre & Salvesen; Olsen & Hovdenak; and Bakke):

(23) Hanken, Ingrid Maria & Johansen, Geir (1998). *Musikkundervisningens didaktikk* [The didactics of music education].

(18) Sætre, Jon Helge & Salvesen, Geir (eds) (2010). *Allmenn musikkundervisning* [General music education].

(6) *Kunnskapsløftet LK06* [The national curriculum for primary and lower secondary school].

(3) Olsen, Eiliv & Hovdenak, Sylvi Stenersen (eds) (2007). *Musikk: mulighetenes fag* [Music – the school subject of possibilities].

(2) Varkøy, Øivind (1997). *Hvorfor Musikk?* [Why music?].

(2) Johansen, Kalsnes & Varkøy (2004). *Musikkpedagogiske utfordringer* [Challenges in music education].

(2) Fredens, Kirsten & Kirk, Elsebeth (2001). *Musikalsk læring* [Musical learning].

(1) Kirk, Elsebeth (eds) (2006). *Musik og pædagogik* [Music and pedagogy].

(1) Bakke, Stein (2004). Læraren i skapande aktivitetar i musikk. Nokre strek i eit omriss av ein balansekunstnar [The teacher in creative music education]. In Johansen, Kalsnes & Varkøy (2004). Musikkpedagogiske utfordringer.

(1) Traavik, Hallås & Ørvig. *Grunnleggende ferdigheter i alle fag* [Basic skills in every school subject].

(1) Wennes, Grete (2006). *Kunstledelse: om ledelse av og i kunstneriske virksomheter* [Leadership in artistic businesses].

(1) McNiff, Jean (1993). Teaching as learning: an action research approach.

The other 17 titles (37 occurrences) direct attention explicitly towards what to do in the music classroom, by means of presenting and describing in great detail music teaching and learning ideas, activities, strategies and approaches. Several of them are songbooks.

(9) Hauge, Torunn Bakken & Christophersen, Catharina (2000). *Rytmisk musikkpedagogikk i Grunnskolen* [Rhythmical music education in primary and lower secondary schools].

(5) Espeland, Magne. *Lyttemetodikk* [Music listening methods].

(4) Espeland, Magne. *Komponering i klasserommet* [Composing in the classroom].

(3) Espeland, Magne. *Musikk i bruk* [Doing music, or Applying music].

(3) Bakke, Stein(1995). *Kreativ med musikk* [Creative with music].

(2) Djupdal, Knut (2008). *Musikkaktiviteter* [Musical activities].

(1) Mills, Janet & Paynter, John (eds) (2008). Thinking and making: selections from the writings of John Paynter on music in education.

(1) Sæves, Åse & Gran Kalve, Lise (1987). *Møtet med musikk: Metodikk på begynnertrinnet* [Meeting music: methods for early years education].

(1) Cappelen Forlag. *Musikkisum, og egetprodusert materiale* [The student text book series *Musikkisum*, and self-made material].

(1) Nygaard, Å. S. & Germeten, G. v. (eds) (2009). *Bruk konserten: Samspill, opplevelse og læring* [Make use of the concert: Interaction, experience and learning].

(1) Neby, Thor Bjørn. Verden i samspill [Songbook, The world playing together].

(1) Valberg, Tony & Andersen. Fra min fillefilleonkels hage (sangbok) [Songbook, From my uncle's garden].

(1) Norsk sangbok [Songbook, Norwegian songbook].

(1) *Læreboka til Fargespill* [The text book from the project Fargespill].[62]

(1) *Egetprodusert materiale (bl.a. bandspill i ungdomsskolen)* [My own material; e.g. playing bands in lower secondary schools].

(1) Nettsteder om 'How to write an Opera'-metoden [Web pages on the Write an Opera method].

(1) Various student textbooks.

6.5. The teacher educators as recontextualizing agents

I this last section I turn to describing how the participants of the study consider their contribution to the preparation of prospective school music teachers – how they operate within the pedagogic discourse of GTE music. The section thereby complements the understanding of the course content and forms of knowledge in GTE music, from the perspective of the recontextualizing agents themselves. This is done by analysing interview data and qualitative survey data (SQ14).

6.5.1. Interview results

The ten interviewees tend to describe the overall orientation of their GTE music courses in terms of the balance between theory and practice. According to the interviews, the six GTE institutions seem to emphasize practice-based forms of knowledge in several ways. After some time of consideration, Albert identifies musical skills as the single most important form of knowledge within his musical department. On the basis of Bella and Benny's statements, Institution B is very much oriented towards practice-based forms of knowledge, in particular in terms of professional practice knowledge (Rasmussen & Bayer, 2010). Still, the strong emphasis on

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[62] http://www.fargespill.no/utgivelser/fargespill-boken/ (accessed 20 August 2013).

practice is bringing about considerable discussion among the members of the music department. Institution D represents to some degree a divide between the artistic and didactic, but both sides seem to emphasize the practice dimensions within their domains. Eric's institution is 'generally speaking quite practice-based', even though the colleagues at this institution disagree on several matters. According to Frida, Institution F emphasizes:

> Frida: Teaching methods and practical activities. Of course the didactic as well, with its theories, and to learn crafts like digital tools or playing the guitar and so on. In other words pretty much directed towards practice, because we have all been teaching in schools ourselves.

Georg suggests on his side that there may be too much pedagogy, too much certification, too much making sure that their student teachers are synthesizing knowledge, and too little emphasis on subject specific knowledge. 'At the university no one ever spoke about synthesizing knowledge. You had to figure that out for yourself. In that issue, too, we are in a slightly different discourse, in a way – probably because [my colleagues] are teachers'.

6.5.2. Survey results

Survey question 14 was designed to provide every teacher educator with the opportunity to make a kind of professional statement, inasmuch as it applies to every kind of music teacher educator and every kind of discipline in GTE music:

> An important goal of GTE music is to enhance the student teachers ability to teach music. In what particular ways would you say your teaching is contributing to this?

The categories found in the data (Table 6.5) mirror to a great extent the characteristics of the course structure found above. The next sections describe these categories in more detail.

Table 6.5: Contributions to teacher preparation.

The respondents' contributions to teacher preparation	N
Professional and professional practice statements: *'I orient my teaching towards practice'* *'I develop a repertoire of teaching activities'* *'I emphasize pedagogic reflection'*	56 *25* *19* *12*
Subject matter of music statements: *'I teach student teachers to perform music'* *'I develop student teachers' knowledge about music'*	35 *18* *17*
Research statements: *'I present research-based knowledge or methods'*	 4
Integration statements: *'I integrate theory and practice'*	 6
Non-preparation statements: *'I do not contribute particularly to the preparation of teachers'*	 6

6.5.3. The professional and professional practice dimension

A prominent category (see Table 6.5) is the group of statements emphasizing professional knowledge and professional practice knowledge[63] (Rasmussen, Bayer, et al., 2010). What the analysis also reveals is that both representations and approximations of practice constitute a core element of GTE music. Several of the statements in this section concern precisely the effort of visualizing practice and giving the student teachers opportunities of practising practice within the settings of on-campus coursework. More concretely, the category comprises three types of statements (exemplified by the following ideal-type sentences):[64] 'I orient my teaching towards

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[63] The two forms of knowledge form a joint category since all respondents are part of GTE institutions, and the distinction between scholars and practitioners in this case is of less importance.

[64] A single response may have been categorized into one or more categories, but is never categorized more than once into the same category. To comment on the strength of the dimension, I can mention that subcategory 1 and 2 include the responses of 41 teacher educators. Only three responses, in other words, have been categorized into both of these categories.

practice', 'I develop a repertoire of teaching activities' and 'I emphasize pedagogic reflection'. The concept of practice is however used in many ways. The most common conceptions within the *practice-oriented* subcategory are (a) the student teachers' future teaching or teachers' practice (vocational or professional concept), and (b) practice as something practical and thereby not theoretical or abstract (epistemological concept). These conceptions are often used in interwoven ways, as in the following response, which also is a clear example of representations and approximation of practice:

> Survey respondent: By focusing on practical [*praktiske*] and creative work forms, continuously reflecting on how to guide creative work, and by giving examples of concrete [or specific] methods, activities and repertoire suited for schools.

Other expressions of the same kind are 'directed towards practice', 'hands-on teaching', 'practical and pragmatic approaches to teaching', allow students to 'practise' or 'try out' teaching activities, 'on-the-floor work forms', 'focus on what is useful for the music classroom', 'my teaching takes as the point of departure theories concerning [teaching] practice'. The latter is rather unusual, though, in making theory the starting point rather than practice. The quotation below includes another practice-oriented concept, the practicum. The response also seems to link several of the practice conceptions, inasmuch as the respondent in question focuses on teacher practice, employs practical (but also other) work forms, makes his or her student teachers practise to act as teachers, and visits and supervises the students in their practicum periods:

> Survey respondent: We are working with various 'on-the-floor' [musical] work forms; we give lectures, and have discussions. The scheme can provide the student teachers with examples [ideas] of activities and perspectives, train them to plan and lead activities, and contribute to make concrete […] the meaning of didactic concepts. I have visited [the student teachers] during their practicum periods, and joined in the discussions concerning their classroom management, professional work [*faglige opplegg*] and cooperation with colleagues.

The statements concerning *developing a repertoire of teaching activities* situate in a similar way the respondents' particular contributions in prospective teaching practice, by facilitating development or accumulation of a teaching repertoire. The category is not distinct from the first one, but is rather complementary and elaborative. The statements include formulations such as 'I provide the students with the tools to develop a broad repertoire of music education methods and activities'; 'Ideas of how to teach'; 'Practical examples, we test things practically'; '[The student teachers] are developing a greater repertoire; concerning methods, theories and reflections'; and 'By giving the student teachers a conceptual framework with which they can reflect upon every aspect of teaching and learning, and by giving them practical training with music education learning activities'.

The repertoire of teaching activities is most often presented as practical methods, activities, teaching plans or teaching approaches, but is also presented in combination with reflection, as some of the statements above illustrate. Accordingly, several teacher educators emphasize explicitly the importance of developing or encouraging the student teacher's *pedagogical reflection*, which is subcategory three. The reflection is meant to be directed towards the student teachers' own teaching practice, and to the pedagogical and musical decisions needed to be made in these settings. 'Reflecting on practice' may in fact be seen as representing or mirroring subject didactics theory, or as denoting the value and outcome of studying such theory. Dina, one of the interviewees, is onto this when describing what her institution focuses on in didactics classes. The classes include both theory and practice, Dina says, but then she adds:

> Dina: It isn't quite right to call it theory, I think. Because what we are actually doing is conceptualizing practice. What I just now have been calling theory isn't really very theoretical. It is about putting practice into words.

The following response illustrates the ways in which music didactics theory, work forms and views of student teachers' learning are combined in the class of one particular teacher educator:

> Survey respondent: I have organized my teaching [Music II, didactics] in a way that requires the student teachers to participate with presentations, peer feedback and subsequent discussion. This is the most successful I have done, because

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they seem to take in the material to a greater extent. [...] Some theoretical knowledge may be lost in such an approach, knowledge that I could have 'fed' them, but the enthusiasm it creates makes it worthwhile.

6.5.4. The subject matter of music dimension

Several statements concern the subject matter of music, comprising two empirical subcategories: performing music and knowing music. These subcategories include the responses of 32 teacher educators (3 double codings). Many teacher educators emphasize instrument skills and performing music, and relate this to learning one or more instruments. Almost all responses within this category state that being able to play an instrument, or to sing, is crucial to teaching music. Many teacher educators also describe particular relations between instrumental lessons and teacher preparation:

Survey respondent: My teaching relates mostly to the student teachers' own development. But we are also working with teaching methods and 'pupil material', that is, how the student teachers may apply the material in their own teaching of for instance a group of guitarists in 6th grade.

Survey respondent: When playing an instrument the student teachers must consider many technical and musical challenges, which are subsequently strengthening them as teachers of music.

The second subcategory comprises responses describing in different ways the importance of *knowing music*. This is formulated in many ways: 'a thorough training in, and an understanding of, the subject they are going to teach'; 'fundamental or basic musical insights'; 'knowledge of and experience in music'; 'general and basic knowledge of music'; 'understanding music as a social and cultural phenomenon'. One response specifies some of the elements with which knowing music is concerned: 'By developing instrumentally, student teachers improve artistically, and develop their craftsmanship and musicological knowledge (staff notation, music theory)'. Another response makes use of the notion of a musical language, or rather the language of the *muses*: 'The student teachers are

thoroughly initiated into the musical 'language', which is fundamental to much of what they need to master in classroom settings in school.'

The body of responses within the subject matter category seems to relate mainly to performance lessons, music history, music theory and aural training. Many of the responses regarding music history are concerned, in addition, with introducing the students to a variety of musical genres and styles, and with encouraging openness to this diversity.

6.5.5. The research dimension

Few responses focus explicitly on research. One of these introduces other perspectives as well, such as teacher identity:

> Survey respondent: That the student teachers through my teaching are gaining insight into relevant research-based knowledge, and are given the opportunity to reflect on this knowledge in relation to their own practice, I think are of great value inasmuch as the student teachers develop professional grounds and more conscious attitudes towards their identities as music teachers.

Three excerpts focus on *scientific practice knowledge*, and concern the bachelor assignment. The strategies involved are to provide the student teachers with 'insight into the ways of thinking in the philosophies of science and research methods'; 'to help the student teachers accomplish their own, text-based research project', and 'to enable them to produce their own knowledge by means of research-based methods', thereby making them able to 'produce the content for their own teaching, and develop their own teaching through methodical reflection and testing'.

6.5.6. Statements of non-preparation, of security–insecurity and of integrating theory and practice

The above-described dimensions have distinct qualitative features, but they are not empirically exclusive. As many of the statements above have shown, many respondents embrace multiple dimensions.

Six respondents take a fundamentally opposed viewpoint on the matter of teacher preparation. These teacher educators claim they are *not* contributing particularly to the preparation of teachers, notably due to the particular combination of limited time and the characteristics of the student teachers, in line with the findings of Chapter Five. One respondent describes the conditions of his or her music history class:

> Survey respondent: My experience is that [my teaching] is not contributing particularly, like the question suggests. [...] The class is unfortunately carried out with very large groups of students consisting of both GLU 1–7 and 5–10 students, thereby hindering the possibility of a more practical approach and pedagogical differentiation directed towards specific school grades.

Another teacher educator describes his music courses (coping with playing in bands and with music technology) as relevant for and highly demanded in schools. Strictly speaking, then, the students are being prepared to teach music, but the teacher educator doubts that many student teachers gain the necessary knowledge and develop the necessary confidence in teaching or engaging in these areas. The main reason for his doubts is the very short amount of time dedicated to these areas. A third teacher educator simply states that 'the student teachers gain a relatively small amount of insight into the curriculum areas. They are to a very low degree being prepared to teach music'. Yet another teacher educator formulates the same concern in a slightly more positive way: 'I do the best I can within narrow frames.' Adding to the understanding of these hesitant or pessimistic viewpoints are the many statements embedding a more or less explicit dimension of *security* and *insecurity.* In sum, the statements represent a view of many student teachers as musically insecure and not formally trained (supporting the deficit descriptions found in 5.5.2):

> Survey respondent: Many of the student teachers have limited previous formal knowledge of music, and what they learn in and through the performance and ensemble classes is absolutely necessary to know to be a music teacher.

Several teacher educators make use of the words confidence or security [*trygghet*] in describing the aims of their classes. 'They become more confident about singing to and with others'; 'The student teachers become

more familiar with and confident in using their own voice [...]', 'By working on developing their confidence in playing their own instrument [...]', 'My teaching results in a more secure musical platform [...]'. These statements also seem to relate logically to the fact that some teacher educators describe the content of music theory classes (or the level of outcome from these classes) as basic, general, fundamental or simple (see 6.5.4 and 6.4.3).

A final category of statements is made up by six teacher educators denoting their particular contribution to teacher preparation as *integration of theory and practice*: 'By unifying practical and theoretical knowledge'; 'The student teachers are themselves learning to master various practical and theoretical aspects of music. [...] I am trying to a considerable extent to join theory with practice'. One teacher educator explains the ways in which these connections are being made between classes:

> Survey respondent: I spend time in my didactics class relating to and uniting with the other disciplines of music. Tasks and assignments given in arranging and composing class are made bearing in mind that they also function as examples of tasks for different school grade levels. As a teacher, I must always be conscious to connect what I teach, to the student teachers' development and learning, and giving them appropriate tools to use in their music teaching. The didactics class alone has not enough hours to do so, so every class must be related to didactics.

The next statement also includes enlightening comments on the nature of different music courses, the relationships between the courses, and the semi-flexibility with which the teacher educator's positions himself in the course structure:

> Survey respondent: In second instrument, music theory and aural training it isn't given, explicitly, that the classes are directed towards their future as prospective teachers, but the 'classroom' is at the same time a frequent theme also in these classes. In second instrument, for example, the focus is on being able to accompany a song that can be sung by students in primary and lower secondary schools. In music theory and aural training, they are trained in the basic elements of music theory, something I teach by the use of various methods. Here

too, I direct their attention to how they can apply the theory in teaching, but these classes are the ones in which I am least 'teacher-focused'. Anyway, these subjects are important for prospective teachers since they need a thorough training in and understanding of the subject they are going to teach.

The excerpt shows the dynamic between the course structure and the teacher educator's professional agency. Second instrument, music theory and aural training are comprehended as foremost subject matter of music oriented. Still, the teacher educator integrates, though to a lesser degree than in other courses, the profession practice dimension by choice of content (school songs) or in other ways making the course content relevant to teaching music.

Finally, there are a few statements addressing other perspectives. The fact that the teacher educator has experience from teaching music in schools is mentioned in three responses. Five responses highlight the need of a supportive learning environment, and another emphasizes the particular contribution of focusing on how human beings learn, and how the society and the teacher contribute to human beings' learning.

6.6. Summary description of main results

According to the findings of this study, GTE music seems to be recontextualized and structured as a multi-genre, fragmental pedagogic discourse much in line with the traditional conservatory model of music studies, to which the domain of didactics is added. According to the data, the course structure consists of a great number of performance-related classes (instrument, ensemble, conducting, and concert-related classes) and complementary classes from the traditional domain of musicology (music history, music theory, aural training, arranging and composing) and the more recent area of music technology, in addition to didactics classes. There is, however, a small number of discipline labels pointing in other recontextualizing directions than the traditional conservatory model. These labels may thus be representing the process of academization of GTE, and seem to indicate a discursive move towards a more recent pedagogic

discourse of music education: a research-based model in a more scholarly, university-based or scientific sense.

Interview statements concerning course structure support the claim that there have been few attempts at development regarding course structure – or few processes of recontextualizing – during the recent decades, at least by the pedagogic recontextualizing GTE agents at the level of institutional practices. The study thus indicates that the field of GTE music is characterized by a structural *doxa.* The interview data suggests, however, that the structural *doxa* of music education is frequently discussed by the agents of the field, and causes heated debates in many music departments, often revolving round the issues of music theory and aural training; this probably represents the conflict between the horizontal and vertical forms of possible pedagogic discourses of music (see 5.5.3). These discussions are often occasioned and necessitated by the decrease of time and other resources. Despite these recontextualizing suggestions, the statements from Georg, Bella, Benny and Daniel all indicate that they are still just that, suggestions of alternatives, and that the traditional course structure prevails. In sum, these statements identify the important tension between structure and agency, between institutional *doxa* and recontextualizing agents, between traditional and developing discourses of music, and between weak and strong classifications. The findings of this study still indicate – from the perspective of the structure of GTE music – that tradition and structure are in the lead.

Historically, the conservatory model of music is closely related to the logic and traditions of classical music (Godlovitch, 1998). Yet, although GTE music apparently is leaning heavily on the logic of the conservatory logic of music studies, the findings of the study indicate that GTE music seems to highlight a range of genres and the combined area of jazz, pop and rock music in particular. The findings give in addition an indication of GTE music emphasizing practice, in the sense of including live and recorded music to such a high degree across the full range of GTE music disciplines.

The analysis of set texts reveals further a quite overwhelming dominance of texts produced within the educational system itself, at the expense of texts from other fields of knowledge production (Bernstein, 2000; Rasmussen & Bayer, 2010). The examples of texts are for the most part subject matter and subject didactics texts. Many of the subject matter texts are written for

upper secondary schools, and many of the subject didactics texts are produced by and for practitioners. When external texts are listed, they are often written by musicians. GTE music seems therefore, from the point of view of the set text examples, to be profoundly based on professional knowledge and professional practice knowledge, and the latter perhaps in particular. In contrast, few scientific and scientific practice texts are included and only a handful of titles from outside Norway and Scandinavia. Further, the professional and professional practice texts concern for the most part the teacher and his or her teaching, and to a lesser extent the student and student learning. The four most reported titles are typical examples (Hanken & Johansen, Sætre & Salvesen, Espeland et al., and Hauge & Christophersen). All of these focus on music teaching from the perspective of the teacher. There are few texts focusing on student knowledge in music in particular, in terms of musical learning (Fredens &Kirk, 2001, is an exception), developmental psychology of music, musicality, or even social and cultural diversity and other sociological aspects (Ruud and Tufte, Kampman & Junker are exceptions). There are very few texts included from the domain of philosophy of arts, music and music education (exceptions are Varkøy, 1997, and Kjørup, 2000). Finally, in many cases texts are not included at all because the classes are directed towards other aspects than written texts (e.g. performance-oriented classes and coursework).

The respondents' own textual descriptions of how they contribute to teacher preparation seem on one hand to be framed in accordance with the disciplines of GTE music – related to the nature and orientation of performance classes, musicology classes and pedagogical theory and practice classes. The main approaches or contributions to teacher preparation are also found to be based on professional and professional practice forms of knowledge and subject matter of music knowledge. In both interviews and qualitative survey data, a majority of teacher educators refer to teaching practice or musical practice when describing their own teaching. More concretely, the respondents direct their classes towards representations and approximations of practice in some way or other, by the means of pedagogic reflection and in many cases by developing and working with a repertoire for teaching, in terms of ideas of what and how to teach, lesson plans and activities of various kinds. In the area of performance, the main aim is to teach the students to sing and play an

instrument (mainly guitar and piano) at a decent level, and to try their best to increase the student teachers' confidence in performing activities.

In Bernstein's terms, GTE music may thus be understood as an overall weakly classified, horizontal discourse formulated by the use of everyday language, practical and craft-based forms of knowledge. However, a few teacher educators refer to research-based knowledge and others refer to the elements, the language and the concepts of music, indicating vertical knowledge structures, most evidently found in the interview with Georg (the most academia-oriented interviewee); Didrik (one of the musician-oriented ones); Frida (teacher-oriented), as she occasionally refers to educational theory; and in the qualitative survey statements (SQ14) concerning music theory and aural training.

The main teacher preparation approaches – to focus on practice or to focus on the rudiments of performing and knowing music – combined with the statements of non-preparation, of the student teachers' degree of confidence, and of theory–practice integration, point towards important challenges conditioned by the particular combination of the overall recontextualized structure of GTE music, the student teachers' background and musicality, and available time and resources in GTE music. These conditions and challenges will be elaborated and discussed in Chapter Eight.

7.   Representations of practice

7.1. Introduction

The third research question, which will be addressed in this chapter, concerns a specific aspect of GTE music. The previous two chapters addressed the field, agents and discourse of GTE music at a general level. Throughout these chapters, the data suggested quite strongly that practice-based forms of knowledge, or horizontal discourses and knowledge structures (Bernstein, 1999), constitute the core of GTE music. Chapter 6, section 5 identified already the emphasis in many GTE disciplines on representations and approximations of teaching practice by developing and working with a repertoire of teaching activities. The focus now shifts towards describing the details of this repertoire by asking: 'To what degree are representations and approximations of school music teaching practice included in GTE, and what kinds of representations are chosen?' I may thus be able to identify to some extent how the discourse of school music is recontextualized within GTE music (Bernstein, 2000) and what kind of core practices are made visible for the student teachers (Grossman, Compton, et al., 2009; Grossman, Hammerness, et al., 2009). The analysis includes survey

and interview data concerning exemplars of songs, musical works and dance, learning tasks and teaching and learning activities, ways of working with or approaching music, and music teaching methods or approaches.

The main survey variables and values are presented in Table 7.1.

Table 7.1: Representations of school music teaching practice, survey variables (number, per cent, mean (X), median (M), standard deviation, OE=Teacher educators teaching educational classes only, NE=Teacher educators not teaching educational classes, C=Teacher educators teaching a combination of educational and 'non'-educational classes, ANOVA p-values)

SQ	Variable	N	%	$\bar{X}$	M	SD	OE	NE	C	p
19	Includes song, music or dance exemplars	82				0.34				
	Yes		86.6				92.3	79.4	91.4	.283
	No		13.4				7.7	20.6	8.6	
21	Includes tasks and activities (5 pt scale)	81		4.06	4	1.00	4.31	3.71	4.32	.023
22	Works with specific tasks and activities	80								
	To instruct singing, perform. or dance			3.96	4	1.24	3.85	3.74	4.15	.403
	To present music on own instrument or voice			3.90	4	1.20	2.77	3.97	4.18	.001
	Arrangements with facilitated parts			3.50	4	1.32	3.08	3.38	3.71	.319
	Composition tasks			3.00	3	1.45	3.31	2.44	3.38	.017
	Improvisation tasks			3.08	3	1.35	3.46	2.50	3.44	.007
	Games (music, dance, rhythm)			3.20	3	1.29	3.85	2.62	3.44	.002
	Teaching plans for dance and movement			2.44	2	1.36	2.85	1.94	2.74	.024
	Listening to specific musical works			2.89	3	1.36	2.46	3.12	2.76	.293
	Teaching plans related to specific genres			3.09	3	1.27	2.54	3.09	3.24	.247
	Teaching plans related to articulating musical qualities			3.30	3	1.24	2.92	3.15	3.53	.253
	Teaching plans related to music and society			3.09	3	1.35	3.31	2.82	3.21	.403
24	Musical work forms (5 pt scale)	76								
	Working with music aurally			4.09	4	0.90	3.82	3.97	4.32	.158
	Working with music via notation			3.51	4	0.97	2.55	3.59	3.77	.001
	Working with music via ICT			2.76	3	1.36	1.73	3.24	2.61	.003
	Working with music via movement			3.14	3	1.19	3.36	2.59	3.68	.000
	Working with music via verbal concepts			3.45	4	1.12	3.55	3.44	3.42	.951
25	Includes specific music teaching methods (5 pt scale)	76		3.07	3	1.06	3.36	2.56	3.52	.000
26	Works with the following methods (5 pt scale)	76								
	Methods for learning an instrument			3.14	4	1.47	2.82	2.85	3.57	.114
	Orff inspired methods			2.76	3	1.31	3.18	2.03	3.40	.000
	Band methods (rock, pop)			2.68	3	1.55	1.82	2.52	3.17	.031
	RMP			2.65	3	1.34	3.00	1.97	3.27	.000
	Creative music education (Paynter inspired methods)			2.23	2	1.21	3.00	1.55	2.70	.000
	Associative or formal listening methods			2.78	3	1.29	3.27	2.21	3.23	.002
	Soundpainting			1.74	1	0.94	2.09	1.36	1.97	.013
	The Write an Opera method			1.61	1	1.10	1.64	1.58	1.63	.975
	Kodaly or solfa methods			1.84	2	1.00	1.73	1.61	2.13	.107
	Project methods			2.92	3	1.31	3.09	2.45	3.37	.018

## 7.2. Survey results: degrees of inclusion

Four survey questions address the degree of inclusion generally (SQ19, 21, 24 and 25). The first of these asks whether the respondents happen to teach (or make their students learn) songs, musical works or dances because they find them well suited for primary and lower secondary school. To this dichotomous question, 86.6% of the teacher educators answered yes (N=82). Eleven teacher educators (13.4%) do not include such material or do not include it for that reason, and they are found in all three groups of respondents (seven in the *NE* category, three in the *C* group, and one in the *OE* group). A large majority of teacher educators, in other words, include, to some degree or other, songs, musical works and dances representing what they find to be appropriate school music content of this kind.

Survey question 21 followed up by asking to what degree the respondents work with or give examples of teaching and learning activities that students can use in their own teaching practice in primary and lower secondary school. A large number of the respondents seem to include this kind of content: 42% work with or give examples of such activities to a very high degree, 32.1% to a quite high degree and 17.3% to a neither high nor low degree. The *OE* and *C* teachers are including this kind of content the most. However, the *NE* teachers also report to include this type of content to a considerable extent. The difference between the means is statistically significant (*p*= .023).

An 11-item list provides insight into what kinds of teaching and learning activities are chosen within the main areas of the school curriculum: performing, composing and listening. Figure 7.1 shows the various degrees (mean values) to which the teacher educators include the different types of activities. Although there are differences between items, it is worth noticing that all items have values above 2.23 scale points.

Of the five most reported categories, all but one (musical qualities) are most obviously performance-oriented activities, indicating that musical performance is both a prominent core practice in GTE music (see 6.2) and a core representation of school music practice.

Figure 7.1: Learning tasks and activities (mean 5 pt scale values)
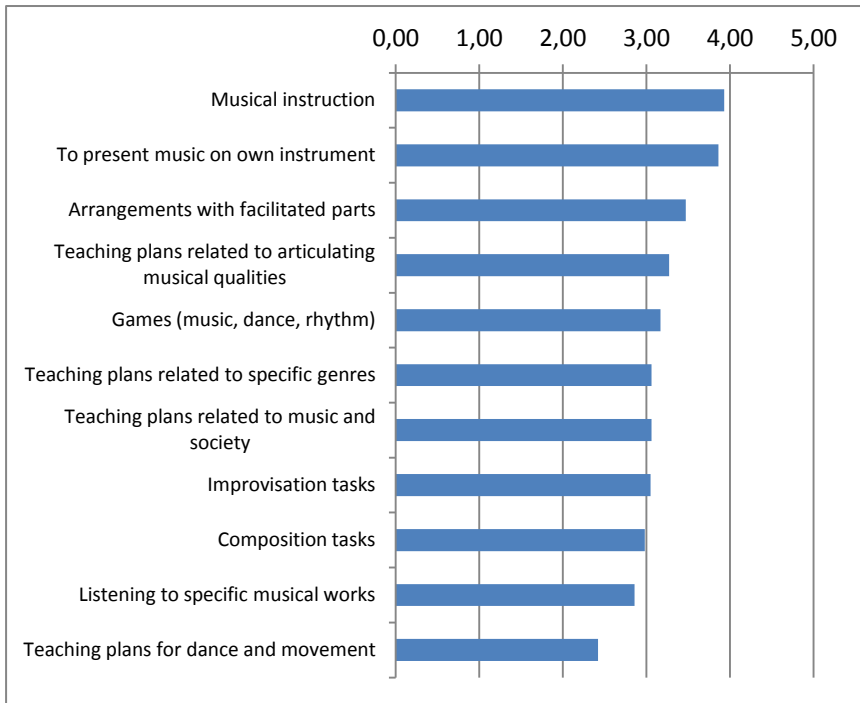
The least reported categories are listening to specific musical works and teaching plans for dance and movement. One way ANOVA shows significant differences between groups in five categories ($p < .05$): own instrument, games, composing, improvising, and dance and movement. The *OE* teacher educators include 'own instrument or voice' activities the least. The *NE* teacher educators include composing and improvising activities the least.

Survey question 24 asks to what degree the teacher educators provide their student teachers with knowledge about or training in specific ways of working with music. Figure 7.2 displays the percent of respondents reporting quite high or very high degree.

Figure 7.2: Ways of working with music (percent reporting quite high or very high degree)
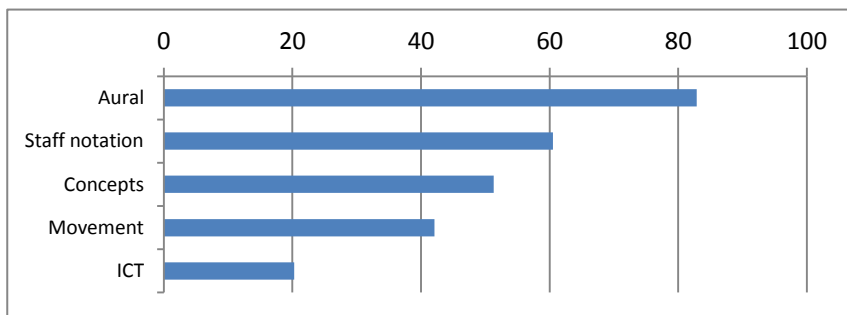
Of the five categories, the most reported is working with music aurally[65], followed by staff notation and verbal concepts. There are significant differences between means in the categories of staff notation, ICT and movements (see Table 7.1). The *OE* teachers focus less on notation and ICT than the other two groups. The *NE* teachers focus the least on movement.

Survey question 25 asks to what degree the teacher educators provide their student teachers with knowledge about or training in specific music teaching methods. The data reveals that the respondents focus less on specific methods than on freely selected teaching activities, as the 5 pt scale value is one point lower in the case of methods (Table 7.1). The *NE* teacher educators include such methods the least.

In sum, these results indicate that representations of practice are included to a considerable extent in GTE music, and this supports the claim presented in Chapter 6, that GTE music is based to a great extent on practice. The variables also indicate that musical performance is represented as a core practice, and is approached mostly aurally.

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[65] *Å arbeide med musikk ved hjelp av gehøret.*

7.3. Survey comments

Survey comments makes it possible to describe in more detail the representations of practice chosen by the respondents, i.e. to describe what kinds of song, musical work and dance exemplars are chosen, what kinds of teaching and learning activities, and what kinds of music teaching methods or approaches are chosen to represent school music teaching practice.

7.3.1. Exemplars of songs, musical works and dance

Six survey respondents have difficulties naming any examples of songs, musical works and dance particularly chosen for their bearing on school music teaching (SQ20). One of these respondents answers:

> Survey respondent: It is hard to name any particular examples, because it is all depending on the student teachers and their background. But some examples are the dances *Reinlender* [a kind of *Schottische*] and *Educational Primary School Lambada*, and songs about seasons and such.

Another of these six respondents says that every song, dance and musical work is relevant for teaching in schools, and the others say the context determines the choice of content. The remaining 64 respondents answer the question by naming categories of exemplars or actual titles.

By far the most reported category is *songs*. First, several respondents refer to categories of songs (mentioned 32 times). These refer to particular songbooks[66] and music from TV series, programmes and films, and they refer to categories such as children's songs, rounds, Christmas songs and folk songs. The answers also include 168 song titles, of which 17 occur two, three or four times,[67] giving a total list of 192 titles. A body of titles are

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[66] Examples are *Positivt skolemiljø*, *Kor Arti* and *Sang i Norge*.

[67] *Hanen stend på stabburshella, Kjerringa med staven, Seidama, Blåmann, Gjendines bådnlåt, Ta den ring, Tellemazurka, Bæ bæ lille lam, Bringebærslåtten, Oh alele, Skoflyttersang, Tony Chestnut, A let a go go, I like the flowers, Vem vet, Hallelujah, Lean on me.*

Norwegian folk songs and traditional songs (of known or unknown origin)[68] (53 titles). Moreover, 15 titles are traditional songs from other parts of the world, including *joik* and African songs such as *Malela, Bele Mama* and *Asikatali.* Sixty-four titles are children's songs (e.g. *Jeg gikk en tur på stein*, *Blomster små*, *Ta den ring*, *Fader Jakob*). Many of the titles are of a more recent origin (e.g. *Hvis du har en krokodille i ditt badekar*, *Hva heter du*, *Musikkbutikken*, *Lille frøken Kantarell*, *En tiger er for diger*). Many, such as *Tellemazurka*, *Bringebærslåtten*, *Skoflyttersang*, *Støveldansen*, *Send ballen rundt i ring*, *Nå skal vi alle sammen danse*, are accompanied by prescribed actions or gestures. The last category of songs (mentioned 51 times) is 'well known pop and rock tunes' and actual titles of pop and rock songs, of which the majority are (rather old titles) from the UK and the USA. Some titles are *Beatles* (unspecified), *I like the flowers*, *Blue moon*, *Da doo ron ron*, *Hallelujah*, *Georgia on my mind*, *Tears in heaven*, *Blowing in the wind*, *Every breath you take*, *Desperado*, *Goodnight Sweetheart*, *Hotel California*, *The continental*, *In the jungle*, *I shot the sheriff* and *Fever.* Titles from more recent popular music are limited to one respondent mentioning *Seven nation army* by *White stripes* and songs (unspecified) included in the Top 40 chart published by the Norwegian newspaper *Verdens Gang.*

The second most reported category is *singing games and dances* (mentioned 48 times). Some respondents formulate generally that they include Norwegian and international singing games, dance games, folk dances and line and circle dances, both traditional and modern ones. Several titles are included, for examples traditional dances and singing games such as *Færøysteg*, *En bonde i vår by*, *Pariserpolka*, *Per Sjuspring*, *Reinlender*, *Vals*, *Springar* and *Halling.* Other examples are *Line Dance*, *Merengue*, *Etupe*, *Troika*, *Hora de la Risipiti*, *Virginia Reel*, *Cha-cha-cha*, *Salsa*, *Swing* and *Stroll.*

The least reported category in the data is the one comprising classical musical works.[69] Eight respondents mention explicit examples of such kind.

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[68] In addition to the first two songs in the previous footnote, examples of folk songs include *Kråkevisa, Anne Knudsdotter, Fjellmannjenta, Per Spelmann, Pål sine høner* and *Nøringen*. Songs with known composers are e.g. *Blåmann, Glade jul, Til ungdommen, Den fyrste song, Vårsøg, Havkanon, Danse mi vise, Now is the month of Maying, Kanon by Gumpelzhaimer.*

[69] There is of course much philosophical and sociological discussion on what musical works are and are not (see for instance Bohlman, 1999; Cook, 1998; Goehr, 1992;

Some baroque and classical works are mentioned: Purcell's *Dido and Aeneas*, Bach's *Toccata in d minor*, Handel's *Messiah*, the *Toy symphony* by L. Mozart and the fifth symphony of Beethoven. Other titles are works by romantic composers: Bizet (*Carmen*), Rossini (the *Cat duet*), Tchaikovsky (*The Nutcracker*), Grieg (*Peer Gynt*, *Haugtussa*), Saint-Saëns (*The carnival of the animals*), and the later composers Rachmaninoff (*Bogoroditse Devo*), Khachaturian (*Gayane*), Shostakovich (seventh symphony), Respighi (*La Primavera*), Kabalevsky (*March* from *The Comedians*), Glass (*Einstein on the Beach*) and Weill (*The Threepenny Opera*). In addition, some respondents refer to the publication *Musikk i bruk* (Espeland, 1996).

Some respondents explain that the responsibility of finding the kind of material presented in this section is given to the student teachers, and some responses may thus represent their choices and not the teacher educators' in particular.

7.3.2. Exemplars of learning tasks and activities

Textual data from the open survey question 23 sheds more light on what is represented as core practices in GTE music, complementing the insights gained in section 7.2. Twenty-six respondents describe a range of learning tasks and teaching and learning activities from the areas of performance, improvisation and composition, and listening. Nearly all these statements include explicitly the area of musical performance, though sometimes combined with composition and improvisation activities. One respondent says:

> Survey respondent: I am very much concerned with making the student teachers use their most basic instruments: voice and body, both as tools for performance [*samspill*] and in their guidance of student groups. I want them to develop basic skills on percussion so that they are able to accompany singing and dance – in particular on conga and *djembe* – and facilitate inclusive yet inspiring activities for children.

Small, 1998), and other musical material in section 7.3.1 might as well have been categorized as such. The category musical works is in this section simply referring to something that is not mainly a song or a dance, and is therefore turning out primarily as pieces of classical music.

The body, singing and musical instruction are emphasized in similar ways by other respondents: 'Activities that aim at developing and liberating body and voice, performance activities giving room for improvisation and participation on an individual level'. Yet another 'emphasizes the body, play and improvisation for the youngest [children]' and 'makes use of framework activities and music and movement'. The reciprocal relationship between developing the student teachers' own musical capacity and developing relevant teaching practice is present in many of these statements: 'To learn about the child's voice and to learn various songs in order for student teachers to be able to prepare for high-quality singing in schools via a conscious choice of pitch, instruction techniques and a varied song repertoire.' Another respondent choose very much to focus on 'singing [...] when teaching musical activities'. The respondent often eventually accompanies on the piano, 'but *a cappella* singing comes as a rule first', since the respondent finds this to be 'the most important tool for the student to make use of.'

Almost all of these statements also include teaching activities that focus on performing together on instruments; many of these are framed by the use of the Norwegian term 'samspill', meaning precisely 'playing together': 'I focus on teaching activities within singing, movement and performing on instruments, and focus generally on how to accomplish good classroom instrument arrangements'. Performance is approached practically, in class, in whole class ensembles or in groups, on a range of instruments: Orff instruments, band instruments and so-called classroom instruments. Playing instruments seems to serve a double focus, a merging of the discourse of GTE music and the discourse of school music: to develop the student teachers' performing competences and to approximate and practise relevant school activities and practice. As one survey respondent states: 'To sing and play an instrument is important in order to be able to sing and play together with students [in schools], it is important to lead and instruct, and that is connected to [the student teacher's] musical skills.' Again, the focus on musical leadership is found to be important. Another survey respondent says: 'To lead singing or performance in groups or classes from the piano – a kind of simultaneous training where student teachers practise on each other, to be able to present relevant content or repertoire.'

Musical performance is in some statements combined with explicit creative perspectives:

Survey respondent: I am in particular concerned with combining students/student teachers' music-making [musisering] with composing and improvising. I work with arranging and composing in a way that provides the student teachers with an understanding of how music is made up and how they can use a song already familiar to the students as the point of departure for further composing and 'distribution of parts'. Circle improvisation is something I use much, from different starting points such as chord successions, motifs, timbres, dynamics and other musical parameters. I emphasize that student teachers should be able to enter schools and quickly get the music-making going, to understand how to use a simple piece of music to do a lot of different things.

The combination of performance and composition is found in other statements, with reference to different kinds of instruments: 'to work with performance [musisering] and composing by the use of Orff instruments and [...] improvisation. To put things together (for instance by the use of *ostinati*) to form swinging music'. Another respondent works with improvising and composing 'without emphasizing notation and music history too much' and focuses more on the elements of music, such as 'sound, rhythm, timbre, etc'. Some other specific creative activities or approaches are mentioned in these statements: speech choirs, making raps and poems to music, drama activities, call and response, computer software, and teaching plans and approaches from publications by Espeland (1996); Hauge and Christophersen (2000), John Paynter and the *Write an Opera* approach.

In addition to the 26 statements described above, 17 other respondents emphasize teaching and learning activities that concern musical performance – singing and playing instruments – rather exclusively. Some statements give further evidence of singing being valued particularly high by many respondents:

Survey respondent: I want everyone to sing. I include singing in all disciplines. We frequently start classes with singing a song together, making everyone able to build a repertoire they feel confident about. [...] I am particularly concerned with passing on the traditional repertoire, making it easy for the

student teachers to use it when entering their teaching practice.

Another survey respondent says that 'singing is one of the activities I value most highly, both unison and with different parts' and a third is emphasizing 'singing together – and that singing should not be about achievement but about participation'. Further, performing on instruments is often formulated as playing together on different and changing instruments: 'The work is much concerned with actual, practical music making where all get to try different instruments by rotating within the group.' Another example:

> Survey respondent: Playing together. To find catchy tunes. Often all get for example to have a go at the bass guitar and drums, and we circulate among the instruments. Other times we play more difficult tunes where the student teachers use the instruments in the ways sounding the best. An important principle is that what is taught have transfer value.

There are only three respondents addressing composition or improvisation teaching activities exclusively. One of these takes as the point of departure in creative music-making 'suitable scales: major, minor, pentatonic, modal and blues scales'. This respondent states that creating music is important to children's aesthetic experience of music. Improvising usually takes place, the respondent continues, on Orff instruments accompanied by a whole class musical arrangement. The second respondent emphasizes creative work that more or less explicitly 'invites to exceed tonal music' and to think musical expressions 'independent of traditional genres and styles'. The third is concentrating on 'new, creative methods' that are easily applied in teaching contexts: 'we work from the very beginning with musical elements and build up and into the music. This is how you achieve learning and it results in varied and playful education.'

Some survey respondents focus on less frequently reported aspects of music teaching practice. One emphasizes the need to address multicultural issues in more proper ways. 'It is not enough', the respondent claims, 'to play some rhythms on a *djembe* and sing a few songs from West Africa'. The multiculturalism 'needs to be representative and therefore focus more on the large groups of immigrants in Norway, e.g. people from Poland and Somalia!' Furthermore, three survey respondents describe activities that focus on educational and musicological theory and reflection. Another

respondent describes what he or she is doing in aural training, and includes descriptions of a range of activities aimed at visualizing aural aspects and music theory. According to this respondent 'aural training in GTE can only be justified by being carried out in such a way: as a workshop for professional reflection based on playful or playing activities'. The discipline comprehended as 'testable skills' will eventually disappear from teacher education, the respondent claims. Some ten respondents state that the discipline(s) they are teaching at the moment do not include teaching practice perspectives, or that they focus on other aspects by their own choice or due to limited time. One of them still describes activities from the area of music listening, since this respondent is only teaching music history at the moment. This respondent says that he or she normally emphasizes a range of performance and dance activities. A further 15 respondents advocate the importance of integrating theory and practice in GTE music, both between and within disciplines, thereby answering the question in a slightly different way. One of these asserts the importance of 'integrating music knowledge and subject didactics knowledge', and further says that it is often 'difficult to find hearing for this view and many doubt it can be done in a proper way'. Another teaches didactics and 'links all activities to themes that are being worked on', and integrates activities, reflection and subject didactics theory. This respondent aims at making the students able to 'help themselves, think themselves, by experience, reflection and knowledge.' A third has only been teaching a few classes in GTE music, and says:

> The student teachers I have been teaching have much practical work behind them and ahead of them, but in my experience they need to improve their ability to reflect on a theoretical basis. That said, I find that all music education – theoretical or practical – has something musical [musisk] about it.

Finally, some respondents state that the student teachers are given the responsibility of finding teaching activities of this kind (see also section 7.3.1).

It is not always clear whether the statements in this section are describing representations of school music practice or the recontextualized discourse of GTE music 'itself', without reference to school practice. The following statement indicates that, in some cases, the distinction is an impossible one:

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Survey respondent: I employ activities that I learned when I was a student teacher in teacher education myself, and which I have found to be good, or activities I have picked up at different seminars or from former student teachers. I often work in a similar way to what I would have done with students in schools. I try as a rule to go straight to the activity without explaining too much in advance (it depends a bit on the activity), something I find to be the best approach to most practical music activities.

Another example indicates a similar way of thinking: 'I am in particular concerned with combining students/student teachers' music making [musisering] with composing and improvising'. This statement indicates that the respondent may approach the students and the student teachers in similar ways.

7.3.3. Music teaching methods

The final aspect of representations of school music teaching practice is what kind of music teaching methods or approaches are included in GTE music. Quantitative survey data suggest that such methods, traditional and recent ones, are given less emphasis than both exemplars of music and dance and the more freely selected activities presented in the previous sections. Only instrument related methods has a value above the middle 5 pt scale value, and is again suggesting the prominence of singing and performing on instruments, measured by the mean (Table 7.1 and Figure 7.3). Project methods, offering both musical and more general interpretations, is the second most reported category, followed by associative and formal listening methods, Orff-inspired methods, band methods and 'rhythmic music education', RMP.[70] All of these categories have quite similar values, though. At the lower end of the scale are methods inspired by John Paynter and Zoltán Kodály and the more modern approaches of *Soundpainting* and *Write an Opera*.

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[70] *RMP* is an oral music education practice of Danish origin emphasizing 'rhythm, movement, improvisation and musical interaction' (C. Christophersen, 2011, p. 234).

Orff-inspired methods are further the second most reported category by both the *C* and *OE* teacher educators and band methods the second most reported category by the *NE* teacher educators (Table 7.1). The overall picture, however uncertain, is that specified music teaching approaches, other than a perhaps more loosely defined Carl Orff heritage and the RMP approach, are the least included teaching approaches in GTE music.

Figure 7.3: Music teaching methods in GTE music (mean values)
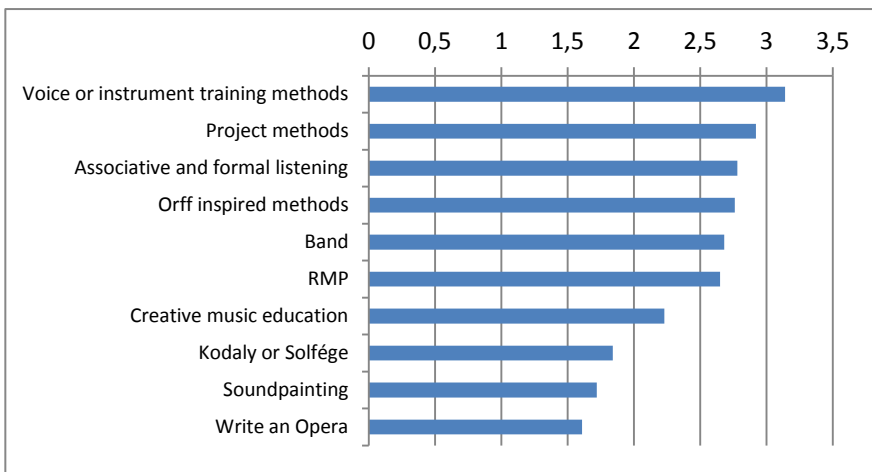
7.4. Interview results

Interview data sheds further light on several aspects of how representations of practice are included in GTE music, and on what rationales. Interviewees talk in different ways about music teaching activities and approaches forming what could be described as the student teachers' *armamentarium* of teaching music (Shulman, 1986). The interviewees render this element of teacher preparation as a selection of content, activities, work forms and teaching approaches – and reflection and development on and of such elements – having the potential of preparing student teachers to accomplish actual music teaching. Several related terms are used, such as recipes, a toolbox, a first-aid kit, a fan of activities, a utility package and even a

sandwich menu. The use and meanings of these terms and approaches are elaborated below.

> Jon Helge: I wonder. Is it important for you to teach these student teachers, going to be music teachers in schools, a repertoire of teaching activities and teaching plans? Or do you think of your role in a different way?

> Albert: I have … In every lesson I give, [the student teachers] get a sheet of paper or some other material. I publish everything I do on my web page. I remember when I started this job. [He points at the bookshelf.] There you can see two binders from my own music teacher education. […] That was what I had to start using, right? I had to start with what I had. So I have always thought they need to have a binder with A4 sheets at the end of their education. So, now that you are asking me, the answer is that they need recipes.

I ask Albert to give some examples of such recipes, and he shows me a range of material from his collection. 'Rhythmic play on *djembe* is something that may take place', he says, and the student teachers then get a copy of some pages from Hauge and Christophersen (2000) containing 'an Afro-rhythm' with various percussion parts. Other sheets of paper, from different sources, contain 'samba rhythms', 'Afro-rhythm 1, 2 and 3', 'schemes of simple rhythms like rumba, blues, tango and cha-cha-cha'. These dances are only partly relevant, he adds, because many student teachers 'aren't there'. Further, they may get three or four pages from the book *Lydforming* [*Sound sculpturing*] by the late Norwegian composer and teacher educator Sigurd Berge, and may also be given the assignment of 'making their own piece of sound sculpture music, or speech choirs and the like'. The musical results are collected, copied and given back to the whole class. Another example is simple arrangements of children's songs with instrument parts.

Daniel has taken on a somewhat more systematic approach, in the sense of basing much of his work on a specific music teaching approach, the Paynter tradition. Daniel has used this approach with much success, he says, and he finds it opening up for creativity in quite other ways than traditional composing techniques do. By building on a very broad concept of music and basing the approach on sound rather than pitch, Daniel says, Paynter avoided the demand of special skills and competences before embarking on

making music. In his classes, Daniel works with the creative music teaching approach almost exclusively practical, he says. Daniel notices that there has come into existence other related approaches, like drum circles and the Soundpainting approach. These are other ways of making music spontaneously, Daniel reflects. Eric is one of two interviewees who make use of the Soundpainting approach. He answers the opening question (how would you describe your teaching?) like this:

> Eric: It varies of course from discipline to discipline. But I am concerned with giving them a kind of first-aid kit [laughs] they can make use of and test a bit for themselves. We are quite practice-oriented, generally speaking. […] We don't have a lot of theory.

The first-aid kit includes, for instance, the ability of making two- and three-part choir arrangements and also the Soundpainting approach, which Eric has worked with for some time. 'It is one of those methods you apply very quickly', to which he links 'not much, but some philosophical literature', for example on cognitive processes in musical improvisation. It is all about developing consciousness and making improvisation less daunting, according to Eric.

According to Dina, didactics classes at institution D focus, on the one hand, on theoretical reflection and, on the other, on introducing 'practical skills more directly addressing how to work in the classroom'. Dina describes the latter element as 'a fan of activities' student teachers can work with, elaborate and adjust in their own teaching, but never for 'the sake of the activity itself'. She encourages the student teachers to be able to give reasons for or to justify music teaching, which to her is one of the characteristics of a proper music teacher. The fan of activities includes singing, dancing, composing, listening and ensemble. Due to a kind of specialization among the teacher educators, Dina is responsible mainly for improvisation and performance activities, which include play-based activities (e.g. blind man's buff and sound lotto plays), frame plays, dance and movement plays, and improvisation activities of different kinds. David is for the most part responsible for teaching band methods and approaches, in which rotation between instruments is an important principle, in line with what was found in section 7.3.2.

Benny describes an approach quite similar to Albert's, referring to the discipline of teaching methods [*metodikk*], a discipline in which Benny is 'exclusively practical', in contrast to his music history classes. He aims at 'giving the student teachers a package they can use when they get out [in schools].' As mentioned in section 5.2 he refers to his own feeling of falling short when entering lower secondary school with a university degree. 'I am trying to give them something they can make use of, or at least give them some ideas of other things they can use. To give them a utility package they feel confident about.' This package contains a great number of performance activities, he says, and he describes beginning with simple music-making in order to ensure everyone is feeling safe and secure. The most important, he continues, is that they 'feel the swing or the groove or whatever it is, and thereby feel the fun of it and start thinking "this is in fact something I could accomplish in schools myself"'. In addition, Benny works with what he calls 'listening activities or pedagogic aural training', 'a few simple exercises that I do with a bit of humour, to avoid it becoming scary [...], to make it less intimidating'.

Bella, a few doors down the hall, describes the music course at institution B in the following way:

> Bella: [The student teachers] leave with a big toolbox. They spend a lot of time on teaching methods and receive therefore many recipes and models, many activities they can utilize directly in schools. That I like about this place. I think they are being well equipped as music teachers from going here. But still I would have liked a little more of that other part. I think they would have developed an equally good toolbox if they had had a bit more [didactic] theory, and could have become able to develop it in a little more personal direction.

She refers in the interview to the concepts of teaching methods [metodikk] and subject didactics, and says the music department focuses too little on the latter. 'I think [the student teachers] write too little, I think they get too little theory – lectures, in fact'. She believes that they 'should [...] read and reflect more. Quite simply study set texts more often'.

> Jon Helge: Why is that?
>
> Bella: I think it is an important part, to lift one's eyes a bit and not just consider these 'instant dishes', that is, to jump right in,

but to also be able to lift one's eyes in order to develop your own practice yourself, to acquire knowledge on a higher level. I realized this very clearly when we worked with basic skills recently. When they started to lift their eyes a little they suddenly had new visions and ideas: 'but we could in fact add this and that'. They started interpreting themselves, instead of always getting served, like ... pour the water, stir, and you have a dish prepared. [...] They dared to think further, and became as well able to develop more exciting teaching, since they dared to think outside existing frames that are announced and approved, 'this is how it is'. And then, 'No, it doesn't have to be like that!'.

Bella thus seems to negotiate between the practical and theoretical perspectives of GTE and finds both to be of importance. In later descriptions of what she does in her classes, both elements are found. She is often starting with some kind of literature-based introduction, she says, followed by much practical work and activities, for instance in the areas of classroom composing, listening, singing, creative dance and basic skills. She finds improvisation particularly important, both as a general teacher's competence, verbally and musically, and to be able to make improvisation and, not least, the composing, less intimidating.

Bella makes use of the Soundpainting approach, which she encountered at a seminar. She found it to be 'an ingenious way of implementing improvisation in a simple way', she says. 'And you learn it so quickly. They [student teachers] can start using it right away.' Several student teachers have employed the approach with success in their practicum after a mere couple of weeks, she adds. Bella and her student teachers work with Soundpainting in an almost exclusively practical way. They watch a DVD and 'rush' to work. The student teachers may say, 'Oh, but I have never done this before', she says, to which she may answer 'No, but we will deal with that there and then'. 'I try to render it non-intimidating. "OK, we aren't that good, but now we start working instead of me standing in front and demonstrating".' In this way, she says, they can start practising themselves. New ideas appear and 'they ask questions I never thought about'.

Frida represents a somewhat different approach, even though she too is emphasizing representations and approximation of practice, for instance in

the sense of building a repertoire (see section 5.5.2). I ask her what kind of practice-oriented content she includes in her teaching.

> Frida: I may take the curriculum as the starting point, and the main areas of performing, composing and listening. I try to think that I have to teach them some theories behind it all, even if I can't delve deeply, that what is said is always in line with some music education tradition or other. Firstly, to show them that being a teacher is not a private matter, but to enter into traditions and to consider systems and methods already there.

She refers for instance to the book *Why music* by Øivind Varkøy, to 'the great system builders' such as Carl Orff, Kodály, Paynter, Elliott and Bjørkvold and the philosophical, ideological, 'even political' bases of their approaches, and finally to the musical development of children and the role of mass media. Secondly, Frida continues, she tries to show them 'a repertoire' that she has experience with herself, or 'material' she has observed employed by teachers in schools. 'In order to provide a proper education I need to refer to something that I find relevant', she says, 'in sum, two key concepts: practical performance and entrenched in some tradition'.

Georg is concerned above all with teaching the basics of popular music history, but he also includes a particular tool for teaching, a 'sandwich menu' for the student teachers to take along to their future teaching practice. 'You will need it', he claims to tell them, 'because it contains so much. You have classroom activities for a whole year from this list.' The sandwich menu is a list of categories concerning a range of perspectives on musical analysis. On the one hand, there are several categories of musical form:

> Georg: What kind of form? What kind of tonality? What kinds of vocal parts? What is in the foreground and what is background? What can you say about the sound, about rhythmical patterns? I talk a bit about the textual content, whether the music puts the lyrics in the centre or if it is subordinate.

On the other hand, there are categories pointing outwards: 'What kind of stylistic foundation? When and where did the music come into existence? Under what conditions? Aesthetic matters. Is the music inscribed in any... or

is it a part of an aesthetic tradition?' Other concepts mentioned are authenticity, ritual aspects, societal perspectives, gender and bodily aspects.

7.5. Summary description of main results

The findings of this chapter strengthen the understanding of the discourse of GTE music as one based rather profoundly on practice-oriented, horizontal forms of knowledge. Not all respondents report including representations and approximations of school music teaching practice, but the ones who don't seem instead to emphasize other forms of practice, notably musical practice. Exceptions are the ones highlighting the need for research-based knowledge and more theory-oriented didactic content and the ones responsible for transmitting the language and history of music (see 6.5).

The representations and approximations of practice seem to visualize certain core practices, of which musical performance is by far the most dominating, comprising in particular singing and playing instruments. Musical performance is a prominent category in the case of teaching and learning activities, in the case of specific music teaching approaches and also in the case of exemplars of songs, dance and musical works. In the case of playing instruments, a range of practices is found, such as the Orff-inspired approach and band rotation. Composing and improvising seem to be less represented, however emphasized in particular by some respondents.

The dominant way of approaching music is the aural approach, and the included representations of practice seem in many cases to be approached practically. The context in which they occur in on-campus courses is the setting of approximations of practice, in which a central aim is to develop a toolbox for teaching, a utility package containing recipes, teaching activities and teaching plans of various kinds. A common approach seems to be to 'jump right in' and work from there. The distinction between the development of student teachers' musical competences and the development of teaching skills seems as a result to be vague. Instead, these dimensions seem in many cases to merge in a combined, simultaneous process.

From the examples of songs, dance and musical works included for their relevance to school music practice, songs and singing games are the most reported categories, and many of these are combined with movement in various ways. The list of examples contains an abundant variety of titles, indicating a tendency toward dispersion and disunity rather than unity. There are however central categories of content. The 'cultural heritage' and rather aged popular music titles are large categories. The latter is probably found in many instrument classes aiming at developing basic instrument skills on piano and guitar. Another prominent category is songs of the kind conceptualized by R. E. Lund (2010) as 'just-for-fun' songs [*blott til lyst*], many of which seem to be made for the particular sake of school music, and many by the recontextualizing agents themselves. In addition, the category comprises traditional children's songs and more recent titles from contemporary practices directed towards children, such as children's TV, media, records and songbooks. Classical musical works are represented to a lesser degree. The 'great composers' are represented in combination with examples of mainly programmatic works from the romantic era and some more recent composers. More recent pop and rock music is almost totally absent, as is jazz. In fact, only two jazz titles are found in the data, each mentioned once: *Georgia on my mind* and *The continental*. This may as well indicate that the combined category of jazz, pop and rock music found to dominate GTE music probably should be understood as a category consisting of mainly pop and rock music.

Further, the findings may indicate that the representations of practice are dominated by eclectically selected activities and exemplars, and less by more specific and systematic didactic models and approaches that are theoretically or philosophically justified (Jank, 2005). The approach of selecting activities in an eclectic manner seems to correspond with the logic of the horizontal discourse of GTE music, in the sense of being a rather non-systematic approach. However, three interviewees emphasize the historical or theoretical foundations of the methods with which they have chosen to work (see 7.4). Daniel talks about the principles behind the Paynter approach and Eric about overarching perspectives related to the Soundpainting approach. Frida emphasizes initiating the student teachers into the pedagogical, historical background of music teaching approaches, although she does not have the opportunity to 'delve deeply' into these matters in her classes. There seems also to be reason to believe that the

choice of teaching methods in many cases stems from personal professional practice and experience as much as from theoretical considerations. Daniel and Bella have come across the approaches they work with in professional development seminars. Benny reports having learned much from former colleagues. Georg refers to important experiences from his own higher education as the very reason for emphasizing particular approaches to understanding music. Frida emphasizes working with representations of practice that she has worked with herself – or that she has observed being employed by teachers in schools – and has found relevant.

There nevertheless seem to be traces of a rationale behind the ways in which representations and approximations of practice are selected and approached by several of the recontextualizing agents of GTE music, a rationale that emanates, not primarily from considerations about the content itself, but from considerations about the teacher preparation context of GTE music. Several interview statements indicate that approximations of practice are based on a pedagogic principle that could be conceptualized as *facilitation within low-risk settings* (Alexander, 2008; Grossman, Compton, et al., 2009). The 'low-risk' perspective is in particular evident in the many statements focusing on making music or music teaching practice less daunting or less intimidating (see 7.4). Bella, Benny and Eric make use of the exact same formulation – making content less intimidating [*ufarliggjøre*] – when describing their teaching practice in the areas of performance, composition, improvisation and 'pedagogic aural training'. According to Grossman, Compton, et al. (2009) the low-risk atmosphere in approximation settings is a central premise, and could thereby be seen as a positive feature in professional education. The 'facilitation' perspective is evident in a number of interview statements, and corresponds with the view of core practices in teacher education as something novice teachers are capable of mastering (Grossman, Hammerness, et al., 2009). Benny addresses this perspective explicitly, when he says that the most important thing is that student teachers 'feel the swing or the groove or whatever it is, and thereby feel the fun of it and start thinking "this is in fact something I could accomplish in schools myself"'. A second aspect of facilitation concerns avoiding the demand of special skills or knowledge requirements, as found in the interview with Daniel:

> Daniel: [...] Paynter's point of departure was the fact that he
> built on a very wide concept of music. That the musical

material was not pitch but sound, for example. In that way he avoided this demand of skills or special competences before they could start making music, which one had to when keeping close to for example the tonal language.

Daniel also states that new approaches such as drum circles and Soundpainting are similar ways of making music spontaneously. Bella frames in the same way the benefits of the Soundpainting approach as 'an ingenious way of implementing improvisation in a simple way'. A third aspect of facilitation is the emphasis on quick results. Eric states for instance that Soundpainting is 'one of those methods you apply very quickly'. Bella describes the approach in a similar way:

> Bella: And you learn [Soundpainting] so quickly. They can start using it right away. Several student teachers used it in their practicum after a couple of weeks – 'Yes, we have tried it' [enthusiastic]. They came back and were really happy.

Thus, the principle of facilitation in GTE music seems to highlight the importance of allowing student teachers to practise musical and teaching skills in low-risk settings, in which student teachers are free to experiment and in which they are given support and the freedom to falter (Grossman, Compton, et al., 2009, p. 2076). There is however reason the ask whether the specific ways in which representations and approximations of practice are approached in GTE music as well indicate a pedagogic principle containing features of 'facile-itation', in terms of avoiding special skills and knowledge requirements and striving for quick results that may be put to use promptly. The findings suggest that there exists a need of rendering music and school music practice 'easy enough' for student teachers to master, thereby promoting the selection of teaching practice approaches enabling 'facile' approaches to be considered as appropriate and legitimate.

8.   General discussion

In this chapter will discuss the results presented in Chapters Five to Seven. The discussion will draw on research studies presented in Chapter Two and theoretical perspectives developed in Chapter Three. In some cases, I will elaborate perspectives mentioned briefly in the literature review, since the development of results and findings has proven them important. But first I will address specific issues concerning research methodology and comment on some of the shortcomings of the study.

8.1.   Issues concerning research methodology

8.1.1. Generalization and representation

General aspects concerning reliability and validity were discussed as a part of Chapter Four. I will now address some specific issues in retrospect, and I start with the possibilities of generalization, by discussing the degree to which the participants of the study represent the population.

The mixed-methods design chosen for this study has some strengths in this regard. The survey study included the whole population, defined as academic staff involved in the teaching of music classes to one or more GTE student teachers in the period between August 2010 and February 2013. The initial response rate of the survey study was 74%. Further, the minimum response rate after excluding respondents by the use of screening questions was 62.9%. The response rate is uncertain because there is no way of knowing how many of the non-responses were within the defined population. There is however reason to believe that at least some of the non-responses were not part of the population, and the response rate should therefore be expected to be higher than 62.9%. Further, the distribution of demographic variables such as age and sex correspond with available statistics from higher education institutions, and the respondents represent all but one of the 19 institutions offering the teacher education programmes in question. The interview sample represents six of these institutions (31.5%) and the interviewees were selected to represent certain characteristics thought to be relevant to the study (see 4.3 and 4.3.1). The balance between universities and university colleges is however slightly skewed in the interview sample. Of the 19 institutions, 15 are university colleges (78.9%), while 83.3% of the institutions represented in the interview sample are university colleges.

The respondents of the study seem therefore to represent the population to an acceptable degree. Still, the study is not capable of capturing the characteristics of individual institutional practices, since there might be a considerable number of teacher educators missing *within* each institution. The number of survey respondents representing a single institution range from one to ten, and in the interview study the range is between one and four. If the missing potential respondents share common, systematic features, the results of the study will be skewed, and there are no indications of whether or not this is the case.

Further, the analysis and reporting of the survey data and findings follow a logic that could be questioned. Survey data is used to present or depict an imaginary, shared discourse of GTE music by combining data from single practices (in particular Chapter Six and Seven). In this sense, the study may be seen as a description of a single practice rather than 18. This imaginary discourse may not capture the particularities of single discourses. But the mixed-methods approach contributes to minimizing the shortcomings of the

statistical logic of the mean (Greene & Caracelli, 1997), by constantly comparing survey data to interview data situated in and describing distinct and single practices. Still, the existence of GTE music practices differing from the descriptions in this study must not be ruled out.

There is another important issue concerning representation and generalization. The time frame of investigation calls for caution, as there is reason to believe that this period of time may have been unusual in some respects. The use of a specific reference period increase the importance of this issue, since the survey respondents, for the sake of recollection of actual practice (Bradburn et al., 2004), were asked to report from this particular academic year (the majority of respondents did just that, while the minority reported from one of the previous two academic years). As an example, very few respondents and interviewees mention the bachelor assignment. The study hence suggests that most music teacher educators are not involved in this study element, and, more generally, that research-oriented elements are included to a low degree in GTE music. However, there might be other explanations for the data, one being the change between GTE programmes, which may have made the academic year 2012–13 different in some ways. Some institutions may not have had the bachelor assignment as part of the former ALU programme (which was still going during the research period), and some GLU programmes may also have placed the music course in year four (the bachelor assignment is a part of year three). The fact that both the GLU programmes and the ALU programme were running at this time is also of importance. The GLU programmes were not fully implemented, having only reached year three. If GTE music were located in year four at some institutions, the courses would not yet have been in operation at the time of investigation. In this sense, the study includes descriptions of up to three different programmes (GLU 1–7 and 5–10 year one to three, and ALU year four). Still, the study is not limited to any of these particular programmes, but focuses on undergraduate GTE music studies more generally.

In sum, the discussion of representation suggests that the study and its findings are based on empirical data of considerable strength, and that the results of the study could be generalized in many respects, in particular the findings about the characteristics of the teacher educators of GTE music. Generalization to single institutional practices is more uncertain, and the specific time of investigation calls for extra caution.

8.1.2. Reliability and validity in the survey study

An issue of reliability relates to the part of the survey addressing representations of school music teaching practice. These questions should be most relevant for GTE music disciplines addressing teaching practice explicitly and presumably less relevant in the areas of performance and musicology, and even in research-based components, though not by necessity. A possible consequence could be that in particular the *NE* respondents (teaching performance and musicology disciplines only) would become troubled by the great number of questions addressing issues that only partly relate to what they may find to be their main professional responsibilities. This was found to be the case in the test interview with the *NE* teacher educator. Possible effects of this problem could be that these respondents stopped filling out the questionnaire, or that they may have over-reported in order to not always having to tick 'to a very small extent' or 'very seldom'.

Further, the reliability of the quantitative between-group analysis data (ANOVA) from the representations of practice questions is presumably affected by an important aspect. The three groups of respondents (*OE*, *NE*, *C*) are significantly different with respect to how much they are involved in GTE music teaching (see Table 5.1, SQ13). The *OE* respondents report on the basis of a mean percentage of 17%, while the *C* respondents from a mean percentage of 44%. There may thus be reason to believe that the between-group differences described in Chapter Seven may be as much a result of this unequal distribution (varying from a small part to a substantial part of the respondents' positions, and varying from a single course discipline to a number of disciplines) as a result of different opinions regarding content matters.

The issue of construct validity also call for discussion – in the quantitative, but not the psychometric sense (Kleven, 2002) – of the group of questions obtaining information about representations of practice. The validity of this part of the study depends on the way the concept (construct) is described and framed theoretically and on how the concept is operationalized through concrete questions aiming at covering an acceptable range of the theoretical understanding. In other words, the question is whether the study investigates representations of teaching practice by asking these specific questions. The approach chosen in this study was to focus on some aspects

of school music content (music and dance exemplars) and school music teaching activities and methods (see 3.5.1). In retrospect, this approach may be considered as rather narrow by focusing too much on content and music teaching approaches at the expense of other relevant aspects of professional music teaching practice, such as planning lessons and terms, classroom dialogue, differentiation, inclusion, musical instruction, supervision and monitoring, planning for progression, providing feedback and handling assessment and grading. The findings of this study are therefore limited by the choice of framing representations of teaching practice in just one of many possible ways. However, the combination of closed and open questions enabled the respondents to enter other perspectives, as did the overall mixed-methods design by obtaining data from semi-structured interviews aiming precisely for the inclusion of a range of perspectives.

8.2. The recontextualized discourse of GTE music

I will now discuss – to some extent on an overarching level – the results presented in Chapters Five to Seven and the findings emanating from these results. I start with discussing how the pedagogic discourse of GTE music according to this study seems to be recontextualized. I start with a discussion primarily based on the results presented in Chapter Six and Seven, and I address therefore first research question two and three. When the discourse of GTE music is discussed, I will turn to discussing the teacher educators of GTE music, the challenges they report facing, and how they seem to operate as recontextualizing agents in the field of GTE.

8.2.1. A fragmental discourse

The results presented in Chapter Six indicate that the pedagogic discourse of GTE music is recontextualized as a highly fragmental discourse comprising a wide range of disciplines and topics (see 6.2). This fragmental discourse seems to combine three main elements: The first is a course structure resembling the traditional conservatory model of higher education music studies and consisting of the traditional disciplines of music (evident in the extensive range of performance and musicology disciplines, see 6.2). The

second is the domain of music didactics, in which professional knowledge and professional practice knowledge are central forms of knowledge (6.2 and 6.4). The third represents the inclusion of a research-oriented model of teacher education indicated by the course components addressing research as part of student teachers' teacher preparation (6.2). At the level of course structure, the overall discourse of GTE music thus combines elements found to indicate 'effective' teacher education, in as much as the research reported by Wilson et al. (2002) gave reason to believe that subject matter courses, subject matter methods courses, education courses and clinical training were all central programme components developing teacher competence. The balance between these three main elements of GTE music (see Table 6.1) – the conservatory disciplines, music didactics and research components – still indicates that the conservatory disciplines dominate the pedagogic discourse of GTE music. The results should however be treated with some caution, since a full understanding of the balance between these elements would require systematic research of individual institutional practices (see 8.1.1).

The status of what I choose to title the conservatory logic of music studies in GTE music is therefore of interest, and I will discuss this logic by elaborating the historical development of GTE music mentioned in Chapter Two, in combination with the understanding of the interplay between agents, structures and discourses in contemporary practices presented in Chapter Three.

8.2.2. Historical perspectives: the conservatory and the seminarium

The historical studies into GTE music (see 2.6.2) indicate that a major critique of GTE music in the nineteenth and the early twentieth centuries addressed the fact that music was most often taught by theologians and not musicians or trained music educators (Årva, 1987). That is hardly surprising, since music education outside compulsory school and teacher seminaries in Scandinavia was limited for a long time.[71] In Norway, the only

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[71] The first music academy in Norway (Oslo Music Conservatory) was not established until 1883 (Lindeman & Solbu, 1976), the Copenhagen Conservatory was

alternatives for anything that could be considered close to higher education music studies were the Oslo Music Conservatory (founded by Ludvig M. Lindeman in 1883; from 1973 the Norwegian Academy of Music) and, from 1905, the Bergen Music Academy (founded by Torgrim Castberg and Edvard Grieg, later the Grieg Academy). When in 1935, Oslo Music Conservatory initiated a course for music (or rather vocal) teachers in compulsory school for the first time, the course structure was quite similar to the one identified in this study.[72] Existing music curricula in GTE at that time did not differ substantially from the conservatory course,[73] though music history was not included until 1965 (Årva, 1987, p. 315). But in the second half of the twentieth century the teacher educators of music in GTE to an increasing degree became professionals of music with a conservatory education, trained as musicians, music teachers or both. And later curriculum guidelines for GTE music seem to sustain the role of the conservatory disciplines as a core element of GTE music. A change is detected, however, in the present regulations and curriculum guidelines, in as much as the subject of music in primary and lower secondary music (in terms of its main subject areas of music making, listening and composing) is given an equally important role as the 'disciplines of music':

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founded in 1867 (by Gade) and even the first academy in Germany (Leipzig) was founded as late as in 1843 (by Mendelssohn). Many central pioneers in Norwegian music education during the first half of the twentieth century were students or teachers at the Oslo Music Conservatory, such as Egil Nordsjø, Ivar Benum and Edvard Gunneng (Lindeman & Solbu, 1976). In contrast, music studies at the Oslo University were not offered until 1949, even though the university was founded in 1811. The Royal College of Music in Stockholm, however, is one of the worlds oldest, founded in 1771.

[72] The 'main subjects' were 'singing (solo), instrument (preferentially piano or organ) and teaching methods (double weigth)'. The so-called 'secondary subjects' [bifag] were 'elementary music theory, aural training [tonetrefning], music dictation [musikkdiktat], choral conducting, theory of musical form, and music history' (Lindeman & Solbu, 1976). The teacher educator responsible for this course was for a long time Edvard Gunneng, an organ player and primary music teacher educated from Oslo Music Conservatory.

[73] The 1902 curriculum comprised singing (including reading music and some choral conducting), instrument training in groups (violin, organ or psalmodicon) and music theory. Music history and teaching methods [metodikk] was not included (Årva, 1987, pp. 71-72). This course structure was kept in the 1930 curriculum, but singing classes were to be carried out individually [enkeltmannssang] and the responsibility of developing the speaking voice [stemmebruk] was given to the music course.

Music 1 (GLU 1–7 and 5–10)

The module has the following main components: Basic training in performance, listening and creative work, introduction to the disciplines of music and to the school subject of music as described by the curriculum in force for years 1–7 (5–10). (Ministry of Education and Research, 2010a, 2010b)

Nevertheless, the course structure identified in the present study is even today very much in line with the conservatory logic of music studies, by including principal and second instrument, ensemble or chamber music, choir, musical leadership and conducting, music theory, aural training, arranging, composing and music history (6.2 and 6.4).

The seminarium model has for some time received attention in Nordic teacher education research (Dahl, 1959; Kvalbein, 1999; Rasmussen, 2008), see also 2.5. What this research seems to miss, is the existence of contrasting subject-specific discourses *within* GTE, neither representing the seminarium tradition solely nor the later research-based models in a narrow sense. As described by Mork (2000), there seemed to be conflicts between the conservatory logic and progressive elements during the 1960s. According to Mork, the recontextualizing attempts initiated by Ivar Benum, although he was himself educated from the Oslo Music Conservatory (Lindeman & Solbu, 1976), met resistance from conservatory teachers at Bergen College leaning precisely on the structural and fragmental logic of the conservatory disciplines of music. '[T]he script was already written', as Mork put it. The result, according to Mork, was an increasing internal fencing of the music disciplines enforced, even then, by the resource cuts. Lembcke (2010), as well, notices a continuous, stable focus on certain issues in Danish teacher education – performance-oriented, practical-musical content areas (piano as accompaniment instrument, singing, and playing instruments) – as do Lindgren and Ericsson (2011) in the case of music teacher educators, but interestingly to a smaller extent in the case of other arts teacher educators.

Research studies argue that GTE in Scandinavia struggles to find a viable alternative to the seminarium tradition (Rasmussen, 2008). The findings of the present study indicate that there are admittedly similarities between GTE music and the seminarium tradition described by Kvalbein (1999) (see 2.5). The subjects seem in many respects to be the knowledge base of the teacher educators (see 6.5), which Kvalbein claims to be a characteristic of

the seminarium model. Many of the respondents of the present study emphasize also the importance of making the student teachers feel secure and comfortable (see 6.5.6 and 7.4), in line with the seminarium model. There are also traces of resistance towards both academization of GTE and towards research as the single most important form of knowledge in GTE (see 5.3.2). But there are also differences. One difference is that the student teachers meet several teacher educators teaching GTE music – and not a single teacher educator as described by Kvalbein. This is particularly evident in the specialization of music departments described by many interviewees. GTE music also makes use of one-to-one tuition and small-group classes, in addition to the whole-class model described by Kvalbein (1999). The course structure and work forms of GTE music seem thus to form a mini-conservatory embodied within the overall GTE programme. In the seminarium model teacher educators take responsibility for the student teachers, and not primarily for their subjects, according to Kvalbein. I think it is fair to argue that this is much more uncertain in the case in GTE music. A characteristic of the seminarium model, according to Kvalbein, is that the content revolves around what teacher educator finds to be important subject matter knowledge. In the case of music, what also seems to be of vital importance is the logic inscribed by tradition in the music disciplines themselves, found to regulate the content of GTE music just as much as the personal agency of teacher educators.

8.2.3. A discursive *doxa* in the field

In sum, there seems to exist a discursive *doxa* in the pedagogic recontextualizing field of music (Bernstein, 2000), an intrinsic structural *doxa* in force to reproduce the structures of GTE music rather than to accept transformation, in line with the view on human agency and social structure suggested by Bhaskar (1998) and Bourdieu (1990). The claim is based on the identification of a pedagogic discourse representing tradition more than innovation. It is further based on interview data indicating that, notwithstanding frequent discussions and debates concerning course structure, tradition seems to prevail and recontextualizing attempts seem to be accompanied by conflict and resistance (see 6.2.2). This claim is congruent with the notion of the teacher educator being an 'undisturbed filter' between national intentions (curricula and regulations for GTE) and

teacher education practice (Haugan, 2011; Kvalbein, 2003b) and resonates as well with the asserted distance between the official and the pedagogic recontextualizing fields in Norwegian teacher education policy (Afdal, 2012c). All of these studies indicate that teacher education practice is regulated by more than curricula and regulations, and identifies the individual teacher educator as an important agent in this respect. The present study suggests that the specific subject is itself a major part, and that the traditional logic of the subject – its internal structuring – in many respects transgresses the personal agency of individual agents. The findings of the study thus support Bernstein's claim that the perspective of the particular content – the 'what of the game' – complements 'relational field analysis' (1996, p. 175) (in the Bourdieuian sense) and must be included to fully understand the constitution of academic discourses and their systems of transmission (Bernstein, 2000, p. 189).

The asserted *doxa* within the recontextualizing field of GTE music corresponds further with Bernstein's notions of the 'thinkable' and the 'unthinkable' (Bernstein, 2000, p. 28). The distinction between the thinkable and unthinkable is part of the distributive rules of the pedagogic discourse, and marks the limits of what is possible or accepted knowledge of a discourse. With reference to Godlovitch (1998) it could be argued that musical performance and in particular performance skills are at the core of what is thinkable within the conservatory tradition. According to Godlovitch, the tradition of musical performance is best seen as a craft-based guild tradition. As a performance community, it is characterized by 'conservatism and gradualism; that is, […] reluctance and resistance to change' (p. 61), working to preserve and sustain certain values and means of operation. That is, what is thinkable within the skill-based performance community is not merely the only acceptable knowledge, but also what is in accordance with the most desirable values of the community:

> In the end, explanation steps in where justification flounders; for the conservatism is just that, a tendency to preserve certain means of operation in order to sustain certain established values, when it is just those values that are under fire. (Godlovitch, 1998, p. 64)

8.2.4. Recontextualizing: dislocation and relocation

Godlovitch (1998) argues that the two central qualifications for gaining membership in performance communities, comprehended as guilds, are musicianship and musicality. This perspective is a relevant way of explaining the tendency identified in the present study of preserving the logic of music education as skill-based performance studies. The study identifies however supplementary requirements in contemporary GTE music: the student teachers are in addition expected to acquire music teaching skills, academic knowledge in musicology and research-oriented knowledge and competence. This quartet of requirements seems to force a crucial question: If the shaping of GTE music is a result of the recontextualizing principle, and therefore a relocated and refocused discourse (Bernstein, 2000, p. 33), from where is it dislocated? Or, if the field of GTE is first and foremost a recontextualizing field, what is then the field of production or the substantive practices providing knowledge for the field of GTE to recontextualize?

The possible answers to this question are several. First, is seems that GTE music has recontextualized not just one discourse, but several, making room for different epistemologies (Joram, 2007; Zeichner, 2009). GTE music includes the artistic discourse of music – the tradition of musical performance and music-making – as well as the scholarly, academic discourse *about* music – the tradition of musicology. Applying the distinction by Nielsen (1998), GTE music comprises both the *ars* and the *scientia* dimensions of music. In a more historical-empirical sense, GTE music seems to aim at preserving both the conservatory discourse and the university discourse of music. The insights from the historical development of Scandinavian music education reveal however that the discourse of GTE music preceded both the conservatory and university discourse, and that it in this particular historical sense may be regarded a substantive practice in its own rights. That is, prior to the conservatories and universities, music existed already in schools and teacher seminaries. And it existed in outside-school contexts, such as churches, as it does today. The outside-school and less formal fields of music and music education – evident in the prominence of pop and rock music (see 6.3) and of content from media and records (7.3.1), and by the fact that GTE music teacher educators report considerable work experience from such settings (5.2) – is thereby a fourth field of knowledge production influencing the recontextualizing of GTE

music. The field of production and the substantive practices of music seem in the case of music to be reduced neither to the scientific and scholarly field (the university tradition), the artistic and performance field (the conservatory tradition), the institutional fields nor the informal fields, but must instead be comprehended as a field of knowledge production comprising, and constantly combining and negotiating, different yet related discourses of music and music education, all of which are influencing the process of recontextualizing music as particular temporal-contextual discourses in higher education institutions as well as in compulsory school.

8.2.5. GTE music and forms of knowledge

The findings of the study suggest further that not only does the pedagogic discourse of GTE music consist of a multitude of elements or sub-discourses, but also that these have different strengths of classification (Bernstein, 1990, 2000). The knowledge structures of the sub-discourses may be distinguished as either vertical or horizontal (Bernstein, 1999). I will argue that the discourse of musicology (and the area of music theory in particular) represents a vertical discourse, and further represents a strongly classified, hierarchical knowledge structure, a claim I base on its specialized language and theory and its integrating codes (see 5.5.3). The strength of the knowledge structure of musicology is evident in the descriptions of student teachers struggling in particular with this course component. As Benny puts it (5.5.3), the ones that are not initiated into the language of notation and music theory feel lost in these classes. Another telling example is the second quote presented in 6.3.2., in which the specialized language of music history and theory is explicit. The strength of the knowledge structure may also explain why, according to the findings of the study, teacher educators who are rather dissimilar (in terms of professional background and professional identity) approach music history in a surprisingly similar way, and also why a single teacher educator approaches music history and music theory differently than other disciplines of her or his responsibility (indicated by both interview and survey data). The strength of the knowledge structure is in other words indicated by the fact that there seems to be little doubt of what music theory and music history is, thereby drawing a demarcation line between the ones inside and outside the boundaries of the discourse and making less room for agency in the game of the field.

In this sense, the present study complements the findings of Afdal (2012b) by identifying elements of vertical knowledge structures in Norwegian GTE. However, the findings of the study support Afdal's overall claim that GTE in Norway seems to be based primarily on horizontal discourses and knowledge structures. The set literature is dominated by professional and professional practice knowledge (with horizontal features) and not by scientific knowledge and scientific practice knowledge (with vertical features) (Rasmussen & Bayer, 2010), and a great number of texts are student teacher textbooks and practitioners texts, as found also in Afdal (2012b). Many respondents emphasize practical, craft-based work forms and link in many ways their classes to school music teaching practice. Many interviewees frame in a similar way their description of what they do in GTE to teaching practice, formulated in an everyday, contextual language, in line with the findings of Afdal (2012b). The features of horizontal discourses – oral, craft-based, segmental and non-specialized (Bernstein, 1999) – are especially evident in the disciplines addressing teaching practice and in the overall logic behind the selection of representations of practice, in which the tendency of dispersion is found to dominate. The weak classification of horizontal discourses and horizontal knowledge structures suggests that there is more uncertainty about the question of in what the discourse consists; and, accordingly, there is more room for individual agency and new languages, actors and ideologies to enter the discourse (Bernstein, 2000). In sum, this understanding may explain the great variety of music and dance exemplars, learning tasks and teaching activities and music teaching approaches found in the study and the fact that personal experience in many cases seems to be the rationale behind the selection of practice-oriented content rather than systematic, theoretically justified approaches. That said I would like to emphasize that I am not suggesting that any one form of knowledge is preferable to the other. The main point is that the forms of knowledge are different and seem to regulate the relationships between the subject (and its specific content) and the recontextualizing agents in quite different ways.

The tendency of academization in Scandinavian teacher education described by both Lembcke (2010) and Lindgren and Ericsson (2011) seems to encounter resistance in Norwegian GTE music, as it does in Sweden, according to Lindgren and Ericsson. There is reason to believe that the requirement stated in the national regulations document is not fulfilled in a

strict sense in the case of music: 'All school subjects and subjects and courses that are relevant for work in schools must be research-based and anchored in an active professional research environment' (Ministry of Education and Research, 2010c, p. 5, original in English). The findings of this study indicate that research in the academic, scientific sense underpins GTE music to a very low degree and, further, that many of the teacher educators responsible for undergraduate music studies (to whom the investigation is limited) are not researchers in this sense. This corresponds with the situation in Denmark described by Rasmussen and Bayer (2010). No accurate conclusion can be made on this issue, however, without questioning what the regulations document means by 'research' and 'research-based'. In *The act relating to universities and university colleges* the first two responsibilities of higher education institutions are described as 'a) providing higher education on the basis of the foremost within research, academic and artistic development work and empirical knowledge. b) conducting research and academic and artistic development work.'[74] Compared to the Act, the regulations of GTE employ a rather narrow understanding of R&D, inasmuch as it does not explicitly include academic and artistic development work. The term 'empirical knowledge' in the Act is further a translation of the Norwegian term 'erfaringskunnskap', which also translates as 'knowledge from experience', thus including professional practice knowledge and not just signalling the need for empirical research knowledge. The Act therefore enables a more differentiated answer to whether GTE music is research-based. Academic and artistic development work and knowledge from experience are the more common forms of knowledge among the majority of the present study's respondents. At least this is what is indicated by the respondents' academic titles and professional work experience (e.g. as musicians and music educators in and outside schools).

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[74] http://www.regjeringen.no/upload/KD/Vedlegg/UH/UHloven_engelsk.pdf, section 1–3, retrieved 8 May 2014.

8.2.6. Representations of core practices

The findings of the study suggest that representations and approximations of school music teaching practice are central elements of GTE music. These elements of professional practice knowledge are found within the full range of GTE disciplines, but they are included most often by teacher educators responsible for music didactics classes. Live (and recorded) music is reported as a central content by most respondents (see 6.3), as are music and dance exemplars and teaching and learning activities included for the sake of their relevance to school music teaching practice, while specific music teaching approaches are included to a lesser extent (see 7.2 and 7.3). The case studies of Grossman, Compton, et al. (2009) and Hammerness (2012) claim that teacher education in the US and Norway pay little attention to 'pedagogies of enactment' as opposed to pedagogies of reflection and investigation (Grossman, Hammerness, et al., 2009), and thus deny student teachers the opportunity to approximate teaching practice within on-campus courses. The present study suggests in contrast that music in GTE settings represents the opposite approach, to emphasize pedagogies of enactment in particular. Possible reasons for this difference can be that the US teacher education programmes investigated by Grossman and colleagues may differ from Norwegian GTE, in both structure and level, and that the study of Hammerness focused on another GTE subject (Norwegian language), which may represent a different discursive logic than music.

The analysis of representations of practice suggests that music performance is a core practice in GTE, and that musical performance is regarded by the respondents as a core school music teaching practice. Singing seems to be valued particularly high. The conservatory logic and representations of school music practice share a common feature in this respect: the reproduction of the emphasis on musical performance. But there are several differences between the conservatory tradition of music and the way school music is represented and approximated in GTE. The craft-based guild tradition and communities of musical performance emphasize, according to Godlovitch (1998), musicianship, musicality and skill. 'Having skill and knowing that one has skill allow one to predict with some accuracy the likelihood of succeeding at causing certain intended sounds' and 'skill is usually associated with the ability to perform relatively difficult tasks.' (Godlovitch, 1998, pp. 18-19). According to the findings of this study, GTE

music seems partly to embrace and accept the requirements of the skill-based tradition of musical performance. At the same time a contrasting tendency of avoiding special demands concerning musical knowledge and skill is identified in the study (see 7. 4 and 7.5), which I title the tendency of 'facile-itation'. This is identified in statements arguing the need for making musical activities that are less intimidating, on statements basing the selection of music teaching approaches (e.g. the Paynter approach and Soundpainting) on the fact that they do not initially require special musical knowledge and skill, on statements arguing the value of gaining quick results and thus reducing the need for practising, and also in the tendency to replace the presumed high-risk settings of musical performance with low-risk settings of approximation of music teaching practice. These findings correspond with one of the discourses (in the Foucaultian sense) identified in Swedish GTE by Lindgren and Ericsson (2011) – a discourse characterized by the relativization of the concept of quality in relation to artistic expression (p. 22–23). A thorough understanding of these matters, however, requires scrutiny of the premises of the discussion, its concepts and their alternatives. According to Lindgren and Ericsson, through the relativization of the concept of quality, 'scope is created for the teacher to take a subject position where there are no criteria for what is right or wrong and good or bad in artistic expression' (p. 25). The implied counterpart of this rhetoric is that criteria of such kind exist. The notion of facilitation builds accordingly on the premise of its alternative, a real and profound version of music that is being facilitated. It is therefore tempting to suggest that what is at the core of this discussion is not only the question of quality of artistic expression identified by Lindgren & Ericsson, but also the very concept of music. I will comment briefly on one perspective of this discussion. The findings of this study may indicate that GTE music is transmitting two main conceptions of music: (1) music as an artistic form of expression requiring specific knowledge and skill (and rendering the student teacher as a musician) and (2) music as an inclusive and everyday form of expression not dependent on specific knowledge requirements (and rendering the student teacher as a facilitating teacher). The study further indicates that these conceptions are treated differently in GTE music. As a community of musical performance, GTE music seems to transmit the conservatory logic of music studies representing the conception of music as art and musical knowledge, inasmuch as performance classes and musicology classes are central elements of the course structure of GTE

music. Performance skills, musical knowledge, musicianship and musicality are central elements in this logic. Simultaneously the conception of music as an inclusive and everyday form of expression is transmitted by GTE music, rendering music quite differently by admitting into the discourse a range of musical practices and products, conceptions of quality, levels of skill and conceptions of musical expression. Where the conservatory logic tends to maintain the vertical features of GTE music, the other logic seems in contrast to aim for an additional increase of the horizontal features of the discourse. In this respect, a central question turns out to be whether these two conceptions of music are pulling in the same direction or whether they are counterproductive in the case of GTE music.

8.3. The challenges facing GTE music

So far, I have argued that the recontextualized pedagogic discourse of GTE music includes several forms of knowledge and represents several traditions of music studies and music teacher education as well as including new ones. I my view, there is nothing necessarily 'wrong' with any of these forms of knowledge or traditions of music education. To understand fully the discourse of GTE music, I will argue the necessity of including the insights gained from this study concerning the main and particular challenges facing GTE music.

The first challenge is the resource cuts experienced by GTE music over several decades (see 5.4). The particular combination of limited time and the tendency to sustain and include several models of music studies and music teacher education is resulting in a highly fragmental, minute GTE subject responsible for an increasingly expanding range of perspectives and content. The findings thus support existing research studies from Scandinavia (Holst, 2013; Lembcke, 2010; Lindgren & Ericsson, 2011; Nielsen, 2010), in which the small size of the music course in GTE settings is identified as a major constraint.

The second main challenge identified in this study is the characteristics of the student teachers of contemporary GTE. The student teachers of GTE music are by many interviewees characterized by the use of deficit statements (see 5.5.2) and many respondents are concerned about student

teachers' lack of professional and musical competence and confidence. In this respect, the findings are in accordance with many international research studies (Bainger, 2010; de Vries, 2011, 2013; Hallam et al., 2009; Hennessy, 2010; Mills, 1989; Rogers et al., 2008; Stevens, 2008), see 2.6.1. The present study provides additional differentiated insights, however, and complements the general impression transmitted by this body of research on the competence and confidence issues. First, the study has found that the characterization of student teachers by teacher educators is not exclusively negative (in terms of deficits and shortages). A number of respondents describe student teachers in positive ways as well (see 5.5.3). In sum, the findings of this study suggest that some GTE student teachers seem to have sparse musical background and knowledge by any measures and the absence of admission tests is indicated as the reason this is possible. It seems further that some student teachers perform well and have knowledge about music in the traditional sense (e.g. the 'marching band student teachers'). Other student teachers perform well but lack the traditional knowledge about music (e.g. the 'rockers'). In the area of teaching competence and skill, GTE student teachers are described both as competent (able to reflect and coping well in schools) and less competent (choosing simply solutions in their teaching practice and being preoccupied with method and activities for teaching). Several statements of deficiency therefore seem to address the lack of knowledge within the most vertical parts of GTE music (music theory and music history) while the statements characterizing student teachers positively are based on viewing its horizontal counterpart – a more informal, oral and tacit musical competence – a viable alternative. A body of research literature argues the importance of admitting informal competence into music education at different levels (Folkestad, 2005; Green, 2002, 2008; Karlsen & Väkevä, 2012; Partti & Karlsen, 2010; Wright & Kanellopoulos, 2010). In the case of GTE music, it seems as if the struggle between these forms of musical competence is yet to be resolved, not least because GTE music still aims to preserve and embrace the conservatory, university and teacher education traditions of music studies and music teacher education.

8.4. Recontextualizing agents and agency in GTE music

Having discussed the pedagogic discourse of GTE music and its main challenges, I turn now to the recontextualizing agents of the field, represented by the participants of the study. The theoretical perspectives employed in this study have steered the gaze towards the relationships between the agents, structures and discourses involved in the pedagogic recontextualizing field of which GTE music is a part. What the study perhaps most clearly reveals is the intricate interplay between the personal illusio and agency of the agents, the logic inscribed by tradition in the pedagogic discourse of music, and the structural boundaries and limitations of the GTE music as a teacher education subject, all of which contribute to developing a thorough understanding of GTE music. In sum, the teacher educators seem to be negotiating the characteristics of the partly vertical and partly horizontal discourse of music, the *doxa* of music education (the inscribed logic of the GTE music disciplines), limited time and resources, the characteristics of the particular student teachers enrolled in GTE music studies, and national requirements (research-based education anchored in an active professional research environment), elements that may both hinder and stimulate personal agency and the illusio of the game in which the teacher educators of music are taking part as teachers, musicians and scholars. The result is apparently insurmountable challenges in GTE music, which is trying to cope with the double (music studies and teacher training) or even the triple (scholarly, artistic and didactic) or quadruple (scholarly, artistic, didactic, research) responsibilities of teacher education, and to negotiate the relationships between the logic of the discourse and the student teachers of the programmes. I propose that the discussion of what the teacher educators do in their teaching of GTE music will have to be regarded in the light of this overarching understanding.

8.4.1. Professional practitioners

According to the findings of the study, many teacher educators of GTE music seem to be professionals in a practitioners' sense. Their background is not characterized by extensive experience from compulsory schooling, as was found to be the case in the UK (Murray, 2002; Murray & Male, 2005), but

from outside-school settings, professional performance contexts and teacher education itself (see 5.1 and 5.2). The conceptualizing of teacher educators as second-order practitioners (Murray & Male, 2005) is therefore only partly accurate in the case of music, since the implied first-order practice is not school teaching mainly but musical performance and outside-school music education settings. In this sense, the findings complement international research on teacher educators' sub-identities (Swennen et al., 2010), by admitting the musician a role in teacher education (see 2.4).

Murray and Male (2005), van Velzen et al. (2010) and Swennen et al. (2010) suggest that the relationship between teacher educators and research is troublesome. The findings of the present study seem to support this conclusion. The GTE music teacher educators' positions within the field of higher education are characterized by limited symbolic, academic capital in terms of academic titles, research competence and R&D time. The emphasis on research in GTE (Ministry of Education and Research, 2010c) thus seems to create an arena of possible conflict between the forms of symbolic capital dominating GTE music, the professional musician and the experienced teacher, and the one highlighted by national authorities, the successful researcher. Further, the symbolic capital of the musician, the teacher and the scholar are found to mirror the conservatory, teacher education and university educational background (undergraduate) of the teacher educators – all of which are distributed quite evenly among the respondents of the study (see 5.2). The educational background of the teacher educators is found, along with professional work experience, to influence the professional role identities held by the teacher educators. The traces of conflicts identified in the study seem to be a result of the struggle for dominance (Bourdieu, 1994b) between these forms of knowledge in GTE music (research, teacher experience and musicianship) and between agents holding positions in the field created by their experience, competence and symbolic capital as researchers, teachers or musicians. The rather extensive experience held by many respondents as professional musicians, composers or studio producers, and the value accorded to the professional musician by higher education music departments (Bouij, 1998), may indicate that the order between positions is not merely between academics and 'semi-academics' (Murray, 2002, p. 76) but between different positions of accepted high value.

8.4.2. Reproduction and transformation

The findings of the study suggest, as discussed previously in this chapter, that the course structure of GTE music is more conservative than many of the teacher educators involved. Despite resource cuts and the emergence of new kinds of student teachers, despite recontextualizing attempts and frequent discussions in music departments, and despite curricular development and a continuous increase of content, the course structure continues to build on tradition, suggesting in fact a general *lack* of recontextualizing at the level of course structure. Instead, we find a course structure that is rather non-recontextualized, appearing as a singular of singulars, a discipline of disciplines – representing a constant accumulative process of adding new elements of proportionally smaller size. When teaching hours 'plummet', what is sacrificed is not the fragmentation of GTE music but rather the professional depth of the disciplines (see 6.2.2). The result seems to be a GTE subject transmitting 'surface knowledge' at the expense of the opportunity to delve deeply into curricular content – to maintain the full structural breadth of the GTE music rather than focusing on 'what is needed in schools' (see 5.4). The forces behind this proposed resistance towards structural transformation may be the ideological dangers of change, of transforming a tradition, of being the ones to let go of important musical knowledge and skill agreed on for centuries – in short, the ideological dangers of recontextualizing (Bernstein, 2000, p. 9).

The findings of the study indicate nevertheless that there are tendencies of recontextualizing and personal agency *within* the structural boundaries of the fragmental structure. One of these has been mentioned already: the beginning inclusion of a more research-based model of teacher education (see 6.2 and 8.2.1), which seems to be a result of both external regulation and personal agency of GTE music teacher educators, however counteracted by other (see 5.3.2). A second recontextualizing tendency (internally regulated) is the move towards an emphasis on pop and rock music, complementing and perhaps substituting traditional bodies of musical content in GTE music such as church music, classical music and folk music (Årva, 1987). The prominence of pop and rock music may indicate that GTE music is admitting informal music practices and competences a more central role within a course structure designed traditionally for the study of classical music, thus recontextualizing the conservatory disciplines from within without letting go of the structural boundaries of the pedagogic

discourse. A complementary understanding is the asserted 'gentrification' of new musical genres and styles taking place in higher music education institutions (Dyndahl, Karlsen, Skårberg, & Nielsen, 2014), in which musical styles other than traditional markers of cultural capital (e.g. classical music) are accorded value in the social game of cultural distinction (Bourdieu, 1984a) and in which cultural omnivorousness is regarded a positive feature. In this sense, the prominence of pop and rock music may be understood in two different ways: GTE music is either moving from the vertical logic of the institutionalized tradition of classical music studies to an informal, horizontal logic of music studies and music teacher education, or it is contributing to the process of formalizing and institutionalizing the informal domains of popular music. A third recontextualizing tendency, corresponding with the inclusion of pop and rock music, is the dominance of aural work forms in GTE music (see 7.2). This is only partly a break with tradition. The conservatory logic of classical music is traditionally based on notation and notated and performed musical works (Goehr, 1992). The history of GTE music in Norway and abroad is in contrast characterized by long-lasting debates and conflicts between proponents of either notation-based or aural methods (R. E. Lund, 2010; Rainbow, 1967; Årva, 1987).

8.4.3. Decision-making in GTE music: a contextual challenge

The contextual understanding of the particular characteristics and challenges of GTE music (fragmental discourse, limited time, and formally untrained student teachers) sheds additional light on the agency and teaching practice of the teacher educators. Professional and professional practice knowledge are identified as the main forms of knowledge underpinning GTE music (see 6.4), which may be regarded as the most obvious choice in the light of the contextual understanding. When there is limited time to prepare student teachers for the skilled action of school music teaching, the choice of directing much of GTE music toward school practice seems a logical choice. The strategy of integrating theory and practice, which is found in the overall course structure and even in many statements concerning single lessons, also seems to be a natural consequence of limited time. The contextual understanding seems to explain why some participants of the study explicitly doubt they are contributing to

the preparation of prospective teachers of music (see 6.5.4). Finally, it helps to understand why what I call facilitation within low-risk settings (see 7.4 and 7.5) is chosen as an apparently central strategy by many respondents. Facilitation within low-risk settings – to render music, musical practices and music teaching easy and feasible within settings of approximation allowing student teachers (and students) the freedom to experiment and falter – seems to be the answer to several of the challenges in GTE music. First, it seems to be a viable way of giving student teachers lacking specific musical knowledge and skills the opportunity to engage in meaningful musical and music teaching practices. This approach seems to correspond with the findings of Lindgren and Ericsson (2011), who identified a similar tendency in Swedish GTE, a discourse characterized by subjectivity and relativism towards the conception of quality, based on statements such as:

> 'Everyone can sing, even if we all sound different'; 'We learned in the course that there is no wrong way of doing things'; 'Everything goes as long as it's fun'; 'Because how they saw it was like … the teacher is learning too'; 'I tell them I am not very talented at music'; and 'You don't always have to be the one who is teaching' (Lindgren & Ericsson, 2011, p. 25)

In order to explain the existence and emergence of this discourse, Lindgren & Ericsson draw attention to contextual influencing factors similar to those identified in the present study: these art courses are too small to legitimize their purpose as teacher preparation for high-quality art teaching, and many of the student teachers 'have absolutely no pre-existing knowledge' (Lindgren & Ericsson, 2011, p. 25). The relativization of quality in music is therefore needed when aiming at making these student teachers feel secure in their music-making. Second, facilitation within low-risk settings corresponds with the practice towards which GTE music is directed, school music practice, in which a central teacher's task is to select content and methods having the potential of facilitating student learning from the level of beginners. In this sense, GTE music teacher educators seems to be making more use of modelling than is indicated by other research studies (Hammerness, 2012; Lunenberg et al., 2007; Smith, 2005), hence visualizing appropriate school music teaching practice in their classes. Third, facilitation within low-risk settings is in the present study described by the respondents as way of learning in GTE settings, or even the best way – a way of developing mastery of actual school music teaching practice. Fourth, facilitation within low-risk settings may be seen as a way of broadening the

very concept of music, by including and accepting a range of musical practices and expressions into the very notion of music. Facilitation within low-risk settings therefore seems simultaneously to be the answer to different challenges, and, equally important, it may be interpreted both positively and negatively. The first perspective is conceptualized by Lindgren and Ericsson (2011) as a discourse of subjectivity and relativism toward the concept of quality – possibly transmitted with a negative undertone. In the second understanding, facilitation is seen as a way of visualizing quality in school music teaching. The third perspective raises the question of how to improve the quality of student teachers' learning, and the fourth addresses as much the ontology of music as the quality.

9.   Conclusions and recommendations

9.1. Conclusions

The overall aim of this study was described as to describe the music courses in generalist teacher education and the teacher educators teaching these courses, and to explore the ways in which GTE music contributes to the preparation of prospective teachers. The research questions identified three main topics of interest: (1) the characteristics of the teacher educators of on-campus GTE music courses and what they perceive as their main challenges, (2) the characteristics of the recontextualized pedagogic discourse of GTE music, in particular its course structure, course content and forms of knowledge and (3) the ways in which school music teaching practice is visualized and approximated in GTE music. I will now summarize the findings on these three main areas.

The teacher educators are described in the study as mainly professionals in a practitioner's sense, characterized by limited symbolic capital in terms of academic positions and research competence, although teacher educators holding other forms of capital and positions are identified in the study. The teacher educators' background is further characterized not by extensive

experience as schoolteachers in compulsory schooling, but by experience from outside-school settings, professional performance contexts and from teacher education itself. Individual teacher educators are found to identify to differing degrees with, and to negotiate between, the sub-identities of the teacher, musician, musical leader and scholar or researcher. Traces of conflicts identified in the study seem to emanate from the struggle for dominance between positions representing these forms of knowledge in GTE music (research, teacher experience and musicianship). The experience held by many respondents as professional musicians, composers or studio producers, and the value accorded to the professional musician by higher education music departments (Bouij, 1998), may indicate that the order between positions is not merely between academics and 'semi-academics' (Murray, 2002, p. 76), but between different positions of accepted high value. Lastly, the range of professional identities and positions seems to correspond with the broad educational content in GTE music.

According to this study, the teacher educators face two main challenges in their teaching of GTE music: limited time and a number of either formally untrained or informally trained student teachers. The first challenge is reported unanimously by all interviewees. The second challenge is differentiated. The study indicates that some GTE student teachers seem to have sparse musical experience and knowledge by any measure. Other student teachers are performing well and having knowledge about music in the traditional sense (e.g. the 'marching band student teachers'). Yet another group of student teachers perform well but lack the traditional knowledge about music (e.g. the 'rockers'). In the area of teaching competence and skill, GTE student music teachers are described both as competent (able to reflect and coping well in schools) and less competent (choosing simply solutions in their teaching practice and being preoccupied with method and activities for teaching). Several interview statements of deficiency therefore seem to address the lack of knowledge within the most vertical parts of GTE music (music theory and music history), while the statements characterizing student teachers positively are based on viewing its horizontal counterpart (Bernstein, 2000) – a more informal, oral, aural and tacit musical competence – a viable alternative.

Turning to the structure, content and forms of knowledge in GTE music, the findings of the study indicate that GTE music is recontextualized as a combination of three main elements. The most prominent of these is a

fragmental course structure representing the traditional conservatory model of music studies including both the craft-based guild tradition of musical performance and the university-based tradition of musicology. The second element – also quite substantial – represents the theory and practice of music didactics, in which professional knowledge (produced in and for the educational system) and professional practice knowledge (produced by practitioners) are given priority in the case of GTE music. The third and smallest element represents the inclusion of a research-oriented model of teacher education, indicated by the course components addressing research as part of student teachers' teacher preparation. The continuous cutbacks of teaching hours in GTE music seem to have resulted in a highly fragmental and congested yet minute GTE subject embodying several forms of knowledge and maintaining several traditions of music studies and music teacher education as well as including new ones. In many institutions, GTE music is taught by a number of teacher educators, each specializing in specific disciplines and forming a mini music conservatory within the frames of GTE, and to which teacher education and research perspectives are added.

The educational content of GTE music consists therefore of a range of elements: the art, craft and practice of musical performance (instrument, ensemble, choir, concert pedagogy, conducting), the disciplines of musicology (music theory, aural training, music history, arranging, composing, music technology), the theory and practice of teaching music (didactics, teaching methods, practicum), and the theoretical and practical aspects of understanding and conducting research (philosophy of science, research methods, bachelor assignment, supervision). The study suggests, however, that some of these are emphasized in particular: the craft and practice of musical performance, the disciplines of musicology and the practice of music didactics. The first is used to ensure the student teachers confidence in performing activities (performing music), the second to initiate student teachers into the language and history of music (knowing music), and the third to prepare student teachers for future work as music teachers (practice orientation). In this endeavour, representations and approximations of both musical practice and teaching practice seem to play important roles within on-campus courses, measured by the degrees of inclusion found in this study. A range of different music teaching practices are represented and approximated, but priority seems to be given to

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musical performance (singing and playing instruments). The course literature (set texts) corresponds with the logic of the discipline structure, and the main forms of knowledge represented are professional knowledge and professional practice knowledge.

The study has further identified some important tensions between the teacher educators and the discourse of GTE music. On the one hand, the course structure of GTE music seems to be more conservative than many of the teacher educators involved. The study asserts the existence of a discursive *doxa* in the pedagogic recontextualizing field of music, an intrinsic structural *doxa* in force to reproduce the structures of GTE music and to reduce the space for personal agency. Despite development in a range of areas, a course structure representing tradition is kept, suggesting an accumulative logic of recontextualizing rather than one of transformation. When teaching hours 'plummet', what is sacrificed is not the fragmentation of GTE but instead the professional depth of its disciplines. The result may be a GTE subject transmitting 'surface knowledge' at the expense of the opportunity to delve deeply into curricular content – to maintain the full range of disciplines in GTE music rather than focusing on 'what is needed in schools'. I would suggest that this could be seen as one of the most important and perhaps unexpected findings of the study. On the other hand, the findings of the study indicate that GTE music is not left with no traces of personal agency, without any attempts of transformation (Bhaskar, 1998). The study has identified tendencies of recontextualizing the pedagogic discourse *within* the structural boundaries of the GTE music disciplines, without yet having to leave the fragmental discourse highlighting the conservatory logic. One is the tendency of academization in GTE music, a move from the craft-based tradition of musical performance and the seminarium tradition of teacher education towards a university and research-based model of teacher education. A second is the move towards an emphasis on the informal domains of pop and rock music and on aural work forms, a break with the notation-based logic of music studies. A third is the tendency of rendering music and music teaching practice easy and feasible, due to the need for low-risk settings demanded by the teacher educators' conception of current student teachers as formally untrained professionals and novice teachers (Grossman, Compton, et al., 2009)

In sum, GTE music and its teacher educators seem to be negotiating between several driving structural forces: the partly vertical and partly

horizontal discourse of music, the *doxa* of several models of music studies (the inscribed logic of GTE music disciplines), limited time and resources, the characteristics of the particular student teachers enrolled in GTE music studies, and national requirements (research requirements) – structural forces that may both hinder and stimulate the personal agency and the illusio of the game in which the teacher educators are taking part as teachers, musicians and scholars. There thus is reason to believe that GTE music is aiming at too much within the limited scope of the music courses. It is further reason to believe that what is needed in order to fulfil the potential of GTE music is to critically examine the *doxa* within the field, to have the courage to embark on discussions that have not been systematically addressed for a very long time.

9.2. Main contributions of the study

I suggest that the present study contributes to existing knowledge in several ways. It is one of the first Nordic studies investigating music as part of generalist teacher education, and probably the very first Nordic study investigating this topic on a national level based on empirical data from the whole range of GTE institutions. This is done by employing a mixed-methods design, which is itself a contribution to the research community. Music education research in Norway, including my own previous research, is dominated by qualitative research. Complementing this body of research with knowledge made possible by quantitative approaches seems to bring about new perspectives and insights, both methodologically and empirically. The study presents for the first time research-based descriptions of an important music teacher education context at the national level. Equally important, the study contributes knowledge about how music education and teacher training in GTE settings is comprehended by the perhaps most important group of pedagogic recontextualizing agents in teacher education, the teacher educators themselves (or rather ourselves), and it contributes knowledge about what characterized these agents. The study therefore complements the body of research studies investigating the student teachers, music teachers at work, and their confidence and competence, by presupposing that knowledge about the programmes offered by higher education must be included in order to unravel the puzzle of how teachers

of different kinds cope with the skilled action of teaching music in compulsory schooling. The fact that almost no such attempts of self-scrutiny and critique are found within the Nordic context would suffice to suggest that there is still much work to be done in this area.

The study further provides knowledge about teacher education from the perspective of a subject that is rarely given attention in teacher education research. In many respects, the study presents findings that challenge the claims presented in other teacher education studies. One such claim is that GTE is too theoretical (Norgesnettrådet, 2002), which is hardly correct in the specific case of GTE music. Another claim is that GTE in many respects is preserving the seminarium tradition (Kvalbein, 1999; Rasmussen, 2008). The present study has identified the conservatory tradition as an influence of equal or even more importance in the case of music. A third claim is that teacher education in Norway is not emphasizing the perspectives of teaching practice and methods (Hammerness, 2012), a claim that is not supported by the present study. My point is not that these claims are wrong, but rather that GTE (as well as other teacher education programmes) is probably best seen as a collection of potentially very different subject practices, and that teacher education research should acknowledge and seek to understand the presumed diversity of teacher education subject discourses and the different ways in which they prepare prospective teachers.

A theoretical contribution of this study is the empirical finding about the relationship between structure and agency in the field of teacher education, and the insights about the role played by the teacher education subject in this relationship. The study argues the existence of an influential structural and institutional *doxa* that regulates professional teacher education work just as much as personal agency does. A central part of this *doxa* is the discourse of music in teacher education and higher education itself, the intrinsic structural logic of GTE music representing and preserving tradition and resisting transformation. In the light of the theories of Bourdieu (1990), Bernstein (2000) and Bhaskar (1998, 2011), this is hardly surprising, since they have in common an understanding of social activity as a constant struggle between structure and agency, between reproduction and transformation, between the thinkable and unthinkable. The particular contribution of the present study is to have investigated empirically the specific discourse of music in GTE and to have gained knowledge about how

this specific version of the discourse is regulated, maintained or transformed, and about the degrees to which structure and agency are capable of regulating either reproduction or transformation. A body of Nordic music education research is addressing similar topics, mainly from a theoretical or case study perspective, and is conceptualizing a range of available versions, constructions or conceptions of the school subject of music (Dyndahl, 2002; Hanken & Johansen, 2013; Krüger, 1998; Nielsen, 1998). The present study complements this body of research by identifying the actual conceptions or versions existing in contemporary practice, and by discussing the social and historical basis of what seems to be at the same time both a choice and a given. In fact, the findings of the study seem to challenge any claim asserting that individual agents define the discourse of music freed from the constraints of structure and historical traditions. In other words, the study has shed light on the limits of personal agency and has suggested the strength of the structures and of the historical logic of the discourse and its forms of knowledge.

9.3. Suggestions for further research and development

There is an obvious need for both future research within the topic examined by this study and for discussing and developing the music programmes in GTE. I will touch briefly on some ideas of both. First, there are the problems of time and scope of the teacher education subject of music. The present study as well as others (Lembcke, 2010; Lindgren & Ericsson, 2011; Mork, 2000) argue that the music courses of GTE are too small and are given too little time. Although the chances of getting an increase of resources for undergraduate teaching in higher education may be regarded as extremely limited, there is one option that seems to be a promising way forward: transforming the GTE programmes into integrated masters programmes. This solution is mentioned in White Paper no 11, 2008–2009 (Ministry of Education and Research, 2009). A five-year masters programme would give room for more specialization in GTE and for an increase of professional depth, and would reorganize the balance between professional knowledge, professional practice knowledge and research knowledge in teacher education programmes.

Then there is the 'problem' concerning the student teachers in GTE. This may be addressed in two ways, I suggest. Some of the interviewees in this study suggested that admission tests are being considered as a way forward. The reason these are not already in place is that student teachers apply for GTE generally, and not for particular subjects. When granted admission to the programme, the student teachers are free to elect any subject of their choice from the list of subjects offered by the institution. I would suggest, regardless of whether admission tests are considered, that the discussion must include the challenging question of what it takes to be a competent teacher of music in compulsory schooling, to scrutinize and possibly tolerate different ways of being musical. The present study has revealed that student teachers are being described as both competent and not competent, and more importantly that these statements are based on two different forms of musical knowledge, (1) the formal, institutionalized, notation-based knowledge and (2) the informal, aural-based knowledge. To investigate these forms of music knowledge and how they may function in and relate to music teachers' work I would suggest is an important and relevant area of future research. Both forms of knowledge, I suggest, can be seen as viable ways of understanding, knowing and performing music. In other words, the question is not whether music theory in the traditional sense should be included or excluded, but rather if there are other and supplementary ways of knowing and conceptualizing music, which may be relevant for GTE music student teachers, and which are capable of including a substantial range of the musical genres relevant for compulsory schooling.

Further, in addition to working for an increase of the size of GTE music and investigating different ways of knowing, understanding and performing music, I suggest it is time to start discussing very closely the persistent faith in the fragmental logic of GTE music. This is obviously a challenging endeavour, not the least since any form of recontextualizing provides space for ideology to play (Bernstein, 2000, p. 9). Notwithstanding the dangers of transformation, there is an apparent need for discussing what GTE music is or should be, of finding ways of recontextualizing the subject while taking into account the characteristics of the student teachers. I would suggest two main approaches. One is to welcome developmental research projects in which institutions explicitly seize the opportunity to discuss, develop and investigate new practices, in which as well the structural *doxa* of the traditional disciplines is open for negotiation. A second approach is to

investigate properly what generalist student teachers can become really good at – and how. This is explicitly to counteract the deficit characteristics frequently attached to generalist teachers. Instead of asking why they have little competence and confidence, research could reveal what generalist music teachers could become particularly competent in and confident about – possibly even to a greater extent than other kinds of teachers.

Further, there may be a need for developing new ways of teaching and learning in GTE music settings. Several of the interviewees mention technology and new media. I would suggest that online resources, for example, could be treated as ways of overcoming the obstacle of limited time and resources in GTE music. In this respect, both music education research studies and studies from other areas of research could provide a large range of insights and ideas. Investigating such possibilities could also lead to important discussions concerning the ways in which student teachers learn. GTE music seems to consider in-class teaching as the single most important way of teaching and learning, although there might exist quite a range of other ways of teaching and learning, for instance online.

Finally, I would suggest that there is a need for discussing and investigating the different ways in which GTE music could become research-based. The Ministry of Education and Research (2010c) seem to promote a rather narrow understanding of what research-based education means, and the present study suggests that GTE music is coping with these requirements to a low degree. However, when employing a broader definition of research and development (in line with *The act relating to universities and university colleges*[75]) the picture is somewhat different, since there is reason to believe that the teacher educators of undergraduate GTE music are more involved in academic and artistic development work than involved in the production of scientific articles in a traditional sense. These considerations demand further discussion.

To conclude, by describing and discussing the teacher educators and educational content of generalist teacher education music courses, this

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[75] http://www.regjeringen.no/upload/KD/Vedlegg/UH/UHloven_engelsk.pdf, section 1–3, accessed 8 May 2014.

study has provided much-needed knowledge about how GTE music contributes to the preparation of prospective generalist teachers. The study has also identified some important challenges and conflicts. The ideas presented in this section suggest possible approaches to discussing and investigating the future development of GTE music, aiming at fulfilling the potential of music in generalist teacher education settings, and thereby the potential of music in schools. I am convinced that further work is needed, because I think we cannot afford to neglect the very important role generalist teachers play in compulsory schooling, even in the case of music.

Appendices

1   Qualitative interviews: Letter of consent (Norwegian original)

2   Qualitative interviews: Letter of consent (English translation)

3   Qualitative interviews: Interview guide one (Norwegian original)

4   Qualitative interviews: Interview guide one (English translation)

5   Qualitative interviews: Interview guide two (Norwegian original)

6   Qualitative interviews: Interview guide two (English translation)

7   Survey study: Email texts (Norwegian original)

8   Survey study: Email texts (English translation)

9   Survey questionnaire (Norwegian original)

10 Survey questionnaire (English translation)

11 Approval from NSD (Norwegian original)

Appendix 1: Qualitative interviews: Letter of consent (Norwegian original)

Jon Helge Sætre

PhD-stipendiat

Norges musikkhøgskole, Fagseksjon for musikkpedagogikk og musikkterapi

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Arbeidstittel

Educating general music teachers: a mixed methods study of music teacher educators and programmes.

Informasjon om prosjektet

Dette er et PhD-prosjekt i musikkpedagogikk ved Norges musikkhøgskole. Målet for prosjektet er å beskrive og forstå hva slags musikkutdanning norske lærerutdanningsinstitusjoner gir sine studenter for å kvalifisere dem til undervisning i musikk i grunnskolen. Dette innebærer å studere hvilke fag og fagområder utdanningene består av; hvilke arbeidsmåter som benyttes; hvilken rolle didaktikk spiller i utdanningen; hvilken rolle metodiske og praktisk emner spiller; hvilke teoretiske emner som inngår, for å nevne noen hovedspørsmål. Hovedforskningsmetodene i prosjektet er intervju og spørreskjema, begge rettet mot lærerutdannere i musikk ved norske høgskoler og universiteter.

Jeg vil våren 2012 intervjue et utvalg lærerutdannere i musikk om slike temaer. Disse intervjuene vil gi informasjon om problemstillingene, men har også et annet sentralt formål. Intervjuene vil gi et viktig og praksisnært utgangspunkt for å lage et forståelig og relevant spørreskjema, som etter planen sendes til mange musikklærerutdannere høsten 2012.

Deltagelse er frivillig og du kan når som helst trekke deg, uten å måtte begrunne dette nærmere. Samtykket gjelder kun for forstudien våren 2012. Det er utelukkende prosjektleder og veiledere som vil ha tilgang til

datamaterialet. Vi er underlagt taushetsplikt og opplysningene vil bli behandlet strengt konfidensielt. Datamaterialet avidentifiseres fra dag 1. Lydopptak og navneliste (koplingsnøkkelen) slettes og datamaterialet anonymiseres senest ved prosjektslutt innen 30. september 2014. Ingen enkeltpersoner vil kunne gjenkjennes i de endelige publikasjonene. Det kan bli aktuelt med gruppeintervju, i tillegg til personlig intervju.

Studien er finansiert av Norges musikkhøgskole gjennom stipendiatstilling i perioden 2011–2014. Resultatet av studien vil publiseres i en avhandling for PhD-graden ved Norges musikkhøgskole, men søkes også publisert i internasjonale og nasjonale tidsskrift og fora. Prosjektet er meldt til personvernombudet for forskning, Norsk Samfunnsvitenskapelig datatjeneste.

Hvis du er interessert i å delta i prosjektets forstudie våren 2012, ber jeg deg skrive under samtykkeerklæringen på neste side.

Vennlig hilsen

Jon Helge Sætre   Geir Johansen (sign.)

prosjektleder   Veileder

Samtykkeerklæring

Jeg har fått informasjon om prosjektet 'Educating general music teachers: a mixed methods study of music teacher educators and programmes', og er villig til å la meg intervjue våren 2012 (fase 1, eksplorative intervjuer).

E-post:

Tlf:

Sted, dato:

Underskrift:

Prosjektleder:

Jon Helge Sætre, Norges musikkhøgskole, PB 5190 Majorstua, 0301 Oslo

Jonhelge.saetre@nmh.no, mobil 90871513

Appendix 2: Qualitative interviews: Letter of consent (English translation)

Jon Helge Sætre, PhD fellow

Norwegian Academy of music, Department of music pedagogy and music therapy

jonhelge.saetre@nmh.no

Working title: Educating general music teachers: a mixed methods study of music teacher educators and programmes.

Project information

This is a music education PhD project at the Norwegian Academy of Music. The aim of the project is to describe and understanding what kind of music education is given to student teachers in order to qualify them for music teaching in primary and lower secondary schools. This means to investigate what disciplines the programmes consist of, what work forms are employed, the role played by didactics in the programmes, the role played by methodical and practical topics, what theoretical topics are included, to name some main questions. The main research methods are interviews and a survey, and respondents are teacher educators of music in Norwegian university colleges and universities.

During spring 2012 I plan to interview a sample of teacher educators about these issues. The interviews will give information about the questions, but have as well an additional aim. They will provide an important and practice-based point of departure for developing a relevant survey questionnaire, which I plan to send to many teacher educators later this year.

Participation is voluntary and you can at any point of time withdraw from the study, without having to explain why. Your consent concerns the first face of the study only. No others than the project leader and his supervisors have access to the data. We are bound to observe professional secrecy, and all obtained data will be treated confidentially. Data will be anonymized from day one. Audiotapes and register will be deleted no later than 30 September 2014. No individuals will be recognized in publications. In

addition to individual interviews, group interviews may be included in the study.

The study is financed by the Norwegian Academy of Music. The results of the study will be published in a dissertation for the PhD degree, and in international and national journals and conferences. The Norwegian Social Science Data Services (NSD) is informed about the study.

If you are interested in taking part of the first face of the study, spring 2012, I ask you to sign the statement of consent on the next page.

Best wishes,

Jon Helge Sætre   Geir Johansen (sign.)

Project leader   Supervisor

Statement of consent

I have been given information about the project titled 'Educating general music teachers: a mixed methods study of music teacher educators and programmes', and I am willing to be interviewed during spring 2012 (phase 1, explorative interviews).

Email:

Phone:

Place, date:

Signature:

Project leader:

Jon Helge Sætre, Norwegian Academy of Music, PB 5190 Majorstua, 0301 Oslo

Jonhelge.saetre@nmh.no, mob 90871513

Appendix 3: Qualitative interviews: Interview guide one (Norwegian original), guiding the first six interviews

Temaliste (inkludert oppfølgende stikkord)

Hvilke fagområder underviser du, og for hvilke studenter? (musikkteoretiske emner, musikkpedagogiske emner, utøvende emner)

Hvordan vil du [generelt] beskrive den utdanningen din institusjon gir studenter som skal bli lærere i musikk i grunnskolen? (fagfordeling, timeplan, arbeidsmåter og innhold: forelesninger, utøvende arbeid, skapende arbeid, praktisk undervisningsorientert arbeid, litteraturorientert arbeid)

Hvilke kunnskapsområder og ferdighetsområder anser du og ditt fagmiljø som viktige for lærerstudentene i musikk? (musikkvitenskap, musikkutøving, musikkskaping, musikkpedagogikk, musikkdidaktikk, undervisningsmetoder, teori, praksis, kunstnerisk aktivitet)

Hva slags innhold, arbeidsmåter og pensum benytter du i din egen undervisning? Og hvorfor? (pensum, musikkrepertoar, arbeidsmåter, undervisningsrepertoar, undervisningsoppgaver, musikkaktiviteter, fagspesifikke metoder)[Hvordan vil du beskrive din didaktikk- og metodikkundervisning?]

Hvordan vil du beskrive innhold og arbeidsmåter generelt i musikkutdanningen ved din institusjon?

Hvilke fag / personer har (hoved)ansvaret for å forberede studentene til å kunne undervise i musikk i grunnskolen?

Hvilke diskusjoner er fremtredende i ditt fagmiljø når dere diskuterer utdanningen(e) dere tilbyr?

Hvilke hovedutfordringer har musikkutdanningen ved din institusjon?

Hva legger du i begrepene didaktikk, metodikk, undervisningsmetoder og forskningsbasert utdanning? (didaktikk, metodikk, undervisningsmetode, forskningsbasert utdanning)

Hvilken musikkbakgrunn har du?

Hvilken undervisningsbakgrunn og arbeidserfaring har du?

Alder, stilling og ansiennitet?

Er det noe annet som er viktig informasjon når målet med prosjektet er å beskrive og forstå norsk musikklærerutdanning?

Appendix 4: Qualitative interviews: Interview guide one (English translation), guiding the first six interviews

List of themes (including follow-up key words):

What classes do you teach, and for what kinds of students? (musicology, music pedagogy, performance topics)

How would you (generally) describe the programme your institution is offering student teachers going to become teachers of music in primary and lower secondary school? (course structure, teaching hours, work forms and content: lectures, performance work, creative work, teaching practice oriented work, literature oriented work)

What areas of knowledge and skill do you and you department consider important for student teachers of music? (musicology, musical performance, composing, music pedagogy, music didactics, teacher methods, theory, practice, artistic activity)

What kind of content, work forms and literature do you make use of in your own teaching? And why? (set texts, music repertoire, work forms, teaching repertoire, learning tasks, musical activities, specific music teaching methods) (How would you describe your teaching of didactics?)

How would you describe the content and work forms of the music programme in general?

What disciplines/persons have the (main) responsibility for preparing student teachers for future teaching of music in schools?

What discussions are prominent when the music department discusses the programme you are offering?

What main challenges is the music programme at your institution facing?

How do you understand the terms didactics, [metodikk], teaching methods and research-based education?

What is your musical background?

What kinds of educational background and work experience do you have?

Age, academic title and seniority?

Do you think of any other information that could be important when aiming at describing and understanding Norwegian music teacher education?

Appendix 5: Qualitative interviews: Interview guide two (Norwegian original), guiding the last five interviews

Temaliste (inkludert oppfølgende stikkord)

A) Kan du beskrive hva slags undervisningsmetodisk læringsinnhold du vektlegger å presentere for lærerstudenter? (oppfølgende stikkord: arbeidsmåter, metoder, oppgaver, opplegg, sanger, danser, leker, musikalske hovedområder)

B) Kan du beskrive hvordan du jobber med dette innholdet? (oppfølgende stikkord: omfang, studentarbeidsmåter, pensum, eksamen, arbeidskrav, undervisningsprinsipper)

C) Kan du si noe om hvorfor du velger dette undervisningsinnholdet og denne måten å jobbe med det på? (oppfølgende stikkord: egen utdanning, etterutdanning og kurs, tidsfaktoren i lærerutdanning, studentenes forkunnskaper, begrunnelse for musikkfaget i grunnskolen)

Appendix 6: Qualitative interviews: Interview guide two (English version), guiding the last five interviews

List of themes (including follow up key words)

A) Could you describe what kind of teaching practice oriented [undervisningsmetodisk] content you emphasize in your teaching of student teachers? (Work forms, methods, tasks, plans, songs, dances, games, main subject areas)

B) Could you describe how you work with this content? (Scope, student teacher work forms, literature, exams, assessment, teaching principles)

C) Could you say something about why you choose this content and the ways in which you work with it? (Educational background, professional development, lack of time in GTE, student teachers' previous knowledge, legitimizing music in primary and lower secondary schools)

Appendix 7: Survey study: Email texts, first contact and two reminders (Norwegian original)

E-posttekst, første utsending:

Emnefelt: Spørreundersøkelse om musikk

Hei [FIRSTNAME] [LASTNAME]

Kjære kollega!

Jeg sender nå ut et spørreskjema om musikkfaget i lærerutdanningene – til musikkansatte ved norske høgskoler og universiteter. Jeg håper du kan ta deg tid til å svare, og dermed bidra med verdifull informasjon om et viktig, men lite utforsket utdanningsområde.

Målene for prosjektet er å beskrive hvordan lærerstudenter forberedes til musikklæreryrket, å beskrive likheter og forskjeller mellom ulike utdanningspraksiser, og å si noe om hvem som underviser lærerstudenter i musikk. Spørsmålene i skjemaet handler derfor mest om innholdet i din egen undervisning og om din egen profesjonelle bakgrunn.

Undersøkelsen er en del av mitt doktorgradsprosjekt, og all informasjon vil bli behandlet strengt konfidensielt og vil bli anonymisert i all rapportering (doktoravhandling og artikler).

Det tar ca 15 minutter å svare på undersøkelsen.

Du deltar i undersøkelsen ved å klikke på denne linken:

[MY_SURVEY_LINK]

Du kan også svare ved å gå inn på internett adressen [MY_SURVEY_LOGIN] og skrive inn følgende koder:

Prosjekt ID: [PROJECT_ID]

Passord: [PASSWORD]

Dersom du ikke ønsker å delta i undersøkelsen, så kan du klikke på denne linken :

[MY_REFUSE_LINK]

Hvis du har spørsmål til denne undersøkelsen, kan du gjerne sende meg en e-post.

På forhånd takk.

Vennlig hilsen

Jon Helge Sætre

Stipendiat, Norges musikkhøgskole

E-posttekst, første påminnelse:

Emnefelt: Spørreundersøkelse om musikk – påminnelse

Hei!

Forrige uke sendte jeg en e-post med en spørreundersøkelse om musikkutdanning. Jeg håper at flere av dere har tid til å svare, midt i en travel hverdag. Det tar ca 15 minutter å fylle ut skjemaet.

Kanskje du tenker at du ikke er i målgruppen? Jeg ber deg likevel om å gå inn i skjemaet, så får du beskjed om dette allerede etter to spørsmål.

Klikk på lenken nedenfor for å starte:

[MY_SURVEY_LINK]

Du kan også svare ved å gå inn på internett adressen [MY_SURVEY_LOGIN] og skrive inn følgende koder:

Prosjekt ID: [PROJECT_ID]

Passord: [PASSWORD]

Vennlig hilsen

Jon Helge

PS: Hvis du allerede har svart – eller kontaktet meg på annen måte – beklager jeg at jeg bryr deg unødig.

E-posttekst, andre påminnelse:

Emnefelt: Undersøkelse om musikk – kan du hjelpe?

Hei!

Jeg ber om forståelse for at jeg sender en siste påminnelse om spørreundersøkelsen om musikk. Jeg trenger fortsatt en del flere svar, og jeg håper at du kan hjelpe meg. Det tar ca. 15 minutter å svare.

Merk at du kan være i målgruppen for undersøkelsen selv om du ikke underviser lærerstudenter i år.

Klikk på lenken nedenfor for å starte:

[MY_SURVEY_LINK]

Vennlig hilsen

Jon Helge

PS: Hvis du allerede har svart – eller kontaktet meg på annen måte – beklager jeg at jeg bryr deg unødig.

Appendix 8: Survey study: Email texts, first contact and two reminders (English translation)

Email text, first contact

Subject: Survey questionnaire about music

Hi [FIRSTNAME] [LASTNAME]

Dear colleague

I am now sending a questionnaire about music in teacher education programmes to music staff at Norwegian university colleges and universities. I hope you have the time to fill it in, thereby contributing with valuable information about an important yet under-examined field of education.

The aims of the study are to describe how student teachers are prepared for future work as music teachers, to describe similarities and differences between educational practices, and to say something about the ones teaching music to student teachers. The questions therefore concern mostly the content of your classes and your own professional background.

The survey is a part of my PhD project, and all information will be treated with strict confidentiality, and will be anonymized in all reporting (PhD dissertation and articles).

Filling in the questionnaire will take approximately 15 minutes.

You participate by clicking the link below:

 [MY_SURVEY_LINK]

You can also respond by entering the web address [MY_SURVEY_LOGIN] and filling in the following codes:

Project ID: [PROJECT_ID]

Password: [PASSWORD]

If you do not wish to participate, you can click this link:

[MY_REFUSE_LINK]

If you have any questions about the survey, feel free to send me an email.

Best wishes,

Jon Helge Sætre

PhD fellow, Norwegian Academy of Music

Email text, first reminder

Subject: Survey questionnaire about music - reminder

Hi,

Last week I sent an email containing a survey questionnaire about music education. I hope that more of you would have the time to fill it in, despite your busy days. Filling in the questionnaire takes approximately 15 minutes.

You may be thinking you are not within the target group. I ask you to enter the questionnaire nevertheless, and you will find out from the first two questions whether or not you are part of the target group.

Click the link to start:

[MY_SURVEY_LINK]

You can also respond by entering the web address [MY_SURVEY_LOGIN] and filling in the following codes:

Project ID: [PROJECT_ID]

Password: [PASSWORD]

Best wishes,

Jon Helge

PS: If you have already responded – or otherwise made contact with me – I apologize for troubling you.

Email text: second reminder

Subject: Survey questionnaire about music – can you help?

Hi,

I ask you to bear with me for sending a last reminder concerning the survey questionnaire about music. I still need some more responses, and I hope you are able to help. Filling in the questionnaire takes approximately 15 minutes.

Notice that you may be part of the study's target group even though you are not teaching student teachers this academic year.

Click the link to start:

[MY_SURVEY_LINK]

Best wishes,

Jon Helge

PS: If you have already responded – or otherwise made contact with me – I apologize for troubling you.

Appendix 9: Survey questionnaire (Norwegian original)

Denne undersøkelsen sendes til musikkansatte ved høgskoler og universiteter som tilbyr grunnskolelærerutdanning (GLU) eller allmennlærerutdanning (ALU). Målgruppen er alle musikklærere som har undervist studenter i disse utdanningene i inneværende studieår eller i de to foregående studieårene – uansett om det er mye eller lite; og uansett om studentene undervises individuelt eller i forskjellige grupper.

De neste spørsmålene vil bestemme om du er i målgruppen for undersøkelsen. Tenk også på eventuelle bistillinger som timelærer eller professor II når du svarer.

1. Har du undervist en eller flere grunnskolelærerstudenter (GLU) eller allmennlærerstudenter (ALU) i musikk i studieåret 2012-2013?

☐   Ja - Gå til 3

☐   Nei - Gå til 2

2. Underviste du en eller flere slike studenter (GLU eller Allmennlærerstudenter) i musikk i studieåret 2010-11 eller 2011-12; eller begge disse årene?

☐   Ja - Gå til 3

☐   Nei - Gå til 37

Du er med i målgruppen siden du har undervist lærerstudenter i musikk i løpet av de tre siste studieårene.

3. Ved hvilken institusjon foregår eller foregikk denne undervisningen? Hvis det gjelder flere, velger du den hvor du underviser mest.

☐   Høgskolen i Bergen

☐   Høgskolen i Buskerud

- ☐   Høgskolen i Finnmark

- ☐   Høgskolen i Hedmark

- ☐   Høgskolen i Nesna

- ☐   Høgskolen i Nord-Trøndelag

- ☐   Høgskolen i Oslo og Akershus

- ☐   Høgskulen i Sogn og Fjordane

- ☐   Høgskolen i Stord/Haugesund

- ☐   Høgskolen i Sør-Trøndelag

- ☐   Høgskolen i Telemark

- ☐   Høgskolen i Vestfold

- ☐   Høgskulen i Volda

- ☐   Høgskolen i Østfold

- ☐   NLA Høgskolen

- ☐   Universitetet i Agder

- ☐   Universitetet i Nordland

- ☐   Universitetet i Stavanger

- ☐   Universitetet i Tromsø

4. Hvilken tittel har du ved denne institusjonen?

- ☐ Timelærer
- ☐ Høgskolelærer
- ☐ Universitetslærer
- ☐ Høgskolelektor
- ☐ Universitetslektor
- ☐ Førsteamanuensis
- ☐ Førstelektor
- ☐ Professor
- ☐ Dosent
- ☐ Professor II
- ☐ Stipendiat
- ☐ Lederstilling

5. Hvor stor stilling har du ved denne institusjonen? Oppgi i prosent av full stilling.

- ☐   _ _ _ _ _ _

Nå kommer noen spørsmål om deg og din utdanningsbakgrunn.

☐ Kvinne

☐ Mann

☐ _ _ _ _ _ _

☐ Lærerutdanning fra høgskole

☐ Musikkutdanning fra konservatorium

☐ Musikkutdanning fra musikkhøgskole (f. eks NMH)

☐ Universitetsutdanning

☐ Praktisk-pedagogisk utdanning (PPU)

☐ Annen høgskoleutdanning

Annet (spesifiser under)

_____

_____

_____

9. Har du mastergrad eller hovedfag?

☐ Ja

☐ Nei

10. Har du Ph.D. grad?

☐ Ja

   Nei

_____

_____

_____

Eventuell kommentar:

_____

_____

_____

11. Omtrent hvor stor prosentdel FoU (forskning og utviklingsarbeid) har du i din hovedstilling i år? Oppgi i prosent av full stilling.

☐   _ _ _ _ _

Nå kommer noen spørsmål om fagene du underviser for lærerstudenter (GLU eller ALU), og om innhold og arbeidsmåter i disse fagene.

Tenk så konkret som mulig på den undervisningen du har inneværende studieår. Hvis du ikke underviser lærerstudenter i år, tenk så konkret som mulig på det siste studieåret du underviste lærerstudenter. Ta også med individuell undervisning og fag med blandede studentgrupper der lærerstudenter er med.

12. Hva heter det faget eller de fagene du underviser for lærerstudenter?

_____

_____

13. Omtrent hvor mange prosent av full stilling utgjør denne undervisningen i år eller det studieåret du sist underviste lærerstudenter? Tenk kun på denne undervisningen. Ikke inkludér andre oppgaver som f.eks FoU eller administrasjon.

☐   _____

14. Et viktig mål for musikkfaget i lærerutdanningene er å gjøre studentene bedre i stand til å undervise i musikk. På hvilke måter mener du at din undervisning bidrar særlig til dette?

_____

_____

15. Hvor sjelden eller ofte ber du lærerstudentene sette seg inn i et pensum i dine fag?

svært sjelden - Gå til 17	ganske sjelden	verken sjelden eller ofte	ganske ofte	svært ofte
☐	☐	☐	☐	☐

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_____

_____

_____

17. Hvor sjelden eller ofte spilles eller synges det musikk i din undervisning? Dette kan dreie seg om både innspilt og levende musikk.

☐   svært sjelden - Gå til 19

☐   ganske sjelden

☐   verken sjelden eller ofte

☐   ganske ofte

☐   svært ofte

18. Hvor sjelden eller ofte spilles eller synges musikk fra sjangerområdene nedenfor i din undervisning? Tenk både på levende og innspilt musikk.

	svært sjelden	ganske sjelden	verken sjelden eller ofte	ganske ofte	svært ofte
Barnesanger og viser	☐	☐	☐	☐	☐
Folkemusikk	☐	☐	☐	☐	☐
Klassisk musikk	☐	☐	☐	☐	☐
Rytmisk musikk som jazz, pop og rock	☐	☐	☐	☐	☐

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Kommentar

_____

_____

_____

19. Hender det at du lærer studentene sanger, musikkstykker eller danser fordi du synes de passer godt til bruk i grunnskolen?

☐　　　Ja - Gå til 20

☐　　　Nei - Gå til 21

20. Gi noen eksempler på slike sanger, musikkstykker eller danser.

_____

_____

_____

21. I hvor liten eller stor grad jobber du med eller gir eksempler på undervisningsaktiviteter som lærerstudenter kan bruke i sin egen praksis i grunnskolen?

i svært liten grad - Gå til 24	i ganske liten grad	i verken liten eller stor grad	i ganske stor grad	i svært stor grad
☐	☐	☐	☐	☐

22. I hvor liten eller stor grad jobber du med undervisningsaktivitetene nedenfor i dine fag?

	i svært liten grad	i ganske liten grad	i verken stor eller liten grad	i ganske stor grad	i svært stor grad
Å lede sang, spill eller dans	☐	☐	☐	☐	☐
Å formidle musikk på eget instrument eller egen stemme	☐	☐	☐	☐	☐
Samspillar-rangement med tilpassede stemmer	☐	☐	☐	☐	☐
Komposisjons-oppgaver som også passer for elever i grunnskolen	☐	☐	☐	☐	☐
Improvisasjons-oppgaver som også passer for elever i grunnskolen	☐	☐	☐	☐	☐
Lekbaserte aktiviteter	☐	☐	☐	☐	☐
Undervisnings-opplegg for dans og bevegelse	☐	☐	☐	☐	☐
Lytteopplegg knyttet til bestemte musikkstykker	☐	☐	☐	☐	☐
Undervisnings-opplegg knyttet til bestemte sjangre	☐	☐	☐	☐	☐
Opplegg knyttet til å sette ord på musikalske kvaliteter	☐	☐	☐	☐	☐

| Opplegg knyttet til musikk og samfunn | ☐ | ☐ | ☐ | ☐ | ☐ |

---

23. Beskriv med egne ord undervisningsaktiviteter du er opptatt av, og gjerne hvordan du jobber med dem i din undervisning.

_____

_____

_____

---

24. Det finnes flere måter å arbeide med musikk på, f. eks gehørbasert, notebasert eller ved hjelp av IKT. I hvor liten eller stor grad gir du studentene kunnskap om eller trening i arbeidsmåtene nedenfor i dine fag?

	i svært liten grad	i ganske liten grad	i verken stor eller liten grad	i ganske stor grad	i svært stor grad
Å arbeide med musikk ved hjelp gehøret	☐	☐	☐	☐	☐
Å arbeide med musikk ved hjelp av noter	☐	☐	☐	☐	☐
Å arbeide med musikk ved hjelp av IKT	☐	☐	☐	☐	☐
Å arbeide med musikk ved hjelp av bevegelse	☐	☐	☐	☐	☐
Å arbeide med musikk ved hjelp av språklige begreper	☐	☐	☐	☐	☐

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25. Det finnes også flere spesifikke musikkundervisningsmetoder, for eksempel Suzukimetoden, bandmetodikk og prosjektarbeid. I hvor liten eller stor grad gir du studentene kunnskap om eller trening i en eller flere undervisningsmetoder i dine fag?

i svært liten grad - Gå til 27	i ganske liten grad	i verken stor eller liten grad	i ganske stor grad	i svært stor grad
☐	☐	☐	☐	☐

26. Nedenfor står flere metoder som kan brukes i musikkundervisning. I hvor liten eller stor grad gir du studentene kunnskap om eller trening i disse metodene i dine fag?

	aldri eller svært lite	i ganske liten grad	i verken liten eller stor grad	i ganske stor grad	i svært stor grad
Metoder for sang- eller instrument-opplæring	☐	☐	☐	☐	☐
Samspill med klasseroms-instrumenter (Orff-inspirerte metoder)	☐	☐	☐	☐	☐
Bandunder-visning eller bandrotasjon	☐	☐	☐	☐	☐
Rytmisk musikkpeda-gogikk (med f. eks etnosteg, djember og sang)	☐	☐	☐	☐	☐
Kreativ musikkunder-visning (John Paynter-inspirert)	☐	☐	☐	☐	☐
Assosiativ eller formal lytting	☐	☐	☐	☐	☐
Soundpainting	☐	☐	☐	☐	☐

Write an Opera-metoden	☐	☐	☐	☐	☐
Kodaly eller solfége-metoder	☐	☐	☐	☐	☐
Prosjektarbeid	☐	☐	☐	☐	☐

Andre metoder (spesifiser under)

_____

_____

_____

Til slutt kommer noen spørsmål om din ansiennitet og yrkesbakgrunn.

27. Hvor mange år har du til sammen undervist musikk for lærerstudenter?

☐   _ _ _ _ _ _

28. Hva er ditt hovedinstrument?

_____

29. Har du arbeidet profesjonelt som utøvende musiker, komponist eller lydprodusent?

☐   Ja - Gå til 30

☐   Nei - Gå til 31

30. I omtrent hvor mange år har du på fulltid eller på deltid arbeidet profesjonelt som utøvende musiker, komponist eller lydprodusent?

☐   _ _ _ _ _ _

31. Har du arbeidet med musikkundervisning i det frivillige musikkliv?

☐   Ja - Gå til 32

☐   Nei - Gå til 33

32. I omtrent hvor mange år har du på fulltid eller på deltid arbeidet med musikkundervisning i det frivillige musikkliv?

☐   _ _ _ _ _ _

33. Har du arbeidet som musikklærer i grunnskolen?

☐   Ja - Gå til 34

☐   Nei - Gå til 35

34. I omtrent hvor mange år har du på fulltid eller på deltid arbeidet som musikklærer i grunnskolen?

☐   _ _ _ _ _ _

35. Tusen takk for at du tok deg tid til å svare på spørsmålene!
Har du noen kommentarer til undersøkelsen?

_____

_____

_____

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36. Tusen takk for hjelpen! Klikk på Avslutt for å sende inn skjemaet.

37. Tusen takk for interessen!

Siden du svarte nei på spørsmålet er du dessverre ikke i målgruppen. Klikk på Avslutt for å gå ut av spørreskjemaet.

Appendix 10: Survey questionnaire (English translation)

This survey goes to university college and university staff that offer generalist teacher education (GLU and ALU). The target group is music teacher educators having taught music to students within these programmes during the present academic year or the two previous ones – not matter how much, and no matter if the teaching is one-to-one or in groups of different kinds.
The first questions will tell if you are a part of the survey's target group. Consider also positions like part-time teacher or Professor II when answering.

1. Are you teaching music to generalist student teachers this academic year?

☐   Yes - Proceed to 3

☐   No - Proceed to 2

2. Did you teach music to generalist student teachers in 2010-11 or 2011-12; or both of these years?

☐   Yes - Proceed to 3

☐   No - Proceed to 37

You are part of the target group, since you have been teaching music to student teachers during the last three academic years.

3. Which institution is the teacher education programme a part of? If several apply, tick the one where you teach most.

☐   Høgskolen i Bergen

☐   Høgskolen i Buskerud

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- ☐ Høgskolen i Finnmark

- ☐ Høgskolen i Hedmark

- ☐ Høgskolen i Nesna

- ☐ Høgskolen i Nord-Trøndelag

- ☐ Høgskolen i Oslo og Akershus

- ☐ Høgskulen i Sogn og Fjordane

- ☐ Høgskolen i Stord/Haugesund

- ☐ Høgskolen i Sør-Trøndelag

- ☐ Høgskolen i Telemark

- ☐ Høgskolen i Vestfold

- ☐ Høgskulen i Volda

- ☐ Høgskolen i Østfold

- ☐ NLA Høgskolen

- ☐ Universitetet i Agder

- ☐ Universitetet i Nordland

- ☐ Universitetet i Stavanger

- ☐ Universitetet i Tromsø

☐   Part-time teacher

☐   University college teacher

☐   University teacher

☐   University college assistant professor

☐   University assistant professor

☐   Associate professor (requiring a PhD)

☐   Associate professor (not requiring a PhD)

☐   Professor

☐   Dosent

☐   Professor II

☐   PhD fellow

☐   Faculty leader

5. What is the position percentage of your position? Give your response in percent of a full time position.

☐   _ _ _ _ _ _

Now some questions about you and your educational background.

☐   Female

☐   Male

7. How old are you?

☐   _ _ _ _ _ _

8. What kind of undergraduate education do you have? You can tick more than one box.

☐   Teacher education from university college

☐   Music education from conservatory

☐   Music education from music academy (e.g. Norwegian Academy of Music)

☐   University education

☐   Postgraduate teacher training

☐   Other university college education

Other kind of education (specify below)

_____

_____

_____

9. Do you have a master degree?

☐   Yes

☐   No

10. Do you have a PhD degree?

☐   Yes

☐   No

Comments (optional):

_____

_____

_____

11. About how large a percentage of your position this year is set to research and development? Give your response in percent of a full time position.

☐   _____

Now some questions about the classes you teach in generalist teacher education and abput content and teaching methods in these classes.
Please report as specifically as possible from the classes you teach this year. If you do not teach generalist student teachers this year, report from the year you last did. Include also one-to-one tuition and mixed classes as long as generalist student teachers are included.

12. What is the name of the class or classes you teach in generalist teacher education?

_____

_____

13. About how many percent of a full time position would you say these classes add up to?

□ _____

14. An important goal of the music course in generalist teacher education is to enhance the student teachers' ability to teach music. In what particular ways would you say your teaching contributes to this?

_____

_____

_____

15. How seldom or often do you ask your students to study set texts or material in you classes?

very seldom - Proceed to 17	quite seldom	neither seldom nor often	quite often	very often
□	□	□	□	□

16. Name some examples of such set texts or material.

_____

_____

17. How seldom or often is music played or sung in your classes? Include both live and recorded music.

☐   very seldom - Proceed to 19

☐   quite seldom

☐   neither seldom nor often

☐   quite often

☐   very often

18. How seldom or often is music from the genre areas below played or sung in your classes? Include both live and recorded music.

	very seldom	quite seldom	neither seldom nor often	quite often	very often
Children's songs and ballads	☐	☐	☐	☐	☐
Folk music	☐	☐	☐	☐	☐
Classical music	☐	☐	☐	☐	☐
Jazz, pop and rock music	☐	☐	☐	☐	☐

Comments

_____

_____

_____

20. Give some examples of such songs, musical works, and dances.

_____

_____

_____

21. To what extent do you work with or give examples of teaching activities that students can make use of in their own teaching practice in schools?

to a very small extent - Proceed to 23	to a quite small extent	to a neither small nor large extent	to a quite large extent	to a very large extent
□	□	□	□	□

22. To what extent do you work with the teaching activities listed below in you classes?

	to a very small extent	to a quite small extent	to a neither small nor large extent	to a quite large extent	to a very large extent
To lead (or instruct) singing, playing or dancing	□	□	□	□	□
To present music on own instrument	□	□	□	□	□

Arrange-ments with facilitated parts	☐	☐	☐	☐	☐
Composi-tion tasks suitable also for pupils in schools	☐	☐	☐	☐	☐
Improvisa-tion tasks suitable also for pupils in schools	☐	☐	☐	☐	☐
Musical games	☐	☐	☐	☐	☐
Teaching plans for dance and movement	☐	☐	☐	☐	☐
Teaching plans for specific pieces of music	☐	☐	☐	☐	☐
Teaching plans for specific genres	☐	☐	☐	☐	☐
Teaching plans related to articulating musical qualities	☐	☐	☐	☐	☐
Teaching plans related to music and society	☐	☐	☐	☐	☐

23. In your own words, describe teaching activities you pay special attention to, and if you please, how you work with them in your classes.

_____

_____

_____

24. There are several ways in which to work with music, for example aurally, using staff notation or ICT. To what extent does your teaching provide your student teachers with knowledge about or training in the following work forms?

	to a very small extent	to a quite small extent	to a neither small nor large extent	to a quite large extent	to a very large extent
To work with music aurally	☐	☐	☐	☐	☐
To work with music using staff notation	☐	☐	☐	☐	☐
To work with music using ICT	☐	☐	☐	☐	☐
To work with music trough movement	☐	☐	☐	☐	☐
To work with music using concepts	☐	☐	☐	☐	☐

25. There are also several specific music teaching methods or approaches, for example the Suzuki method, band methods and project methods. To what extent does your teaching provide your student teachers with knowledge about or training in one or more such teaching methods?

to a very small extent - Proceed to 27	to a quite small extent	to a neither small nor large extent	to a quite large extent	to a very large extent
☐	☐	☐	☐	☐

26. Below are listed some music teaching methods. To what extent does your teaching provide your student teachers with knowledge about or training in these methods?

	never, or to a very small extent	to a quite small extent	to a neither small nor large extent	to a quite large extent	to a very large extent
Methods for singing or learning an instrument	☐	☐	☐	☐	☐
Orff inspired methods	☐	☐	☐	☐	☐
Band methods	☐	☐	☐	☐	☐
RMP	☐	☐	☐	☐	☐
John Paynter inspired methods	☐	☐	☐	☐	☐
Listening methods	☐	☐	☐	☐	☐
Soundpainting	☐	☐	☐	☐	☐
The Write an Opera method	☐	☐	☐	☐	☐
Kodaly or solfége methods	☐	☐	☐	☐	☐

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| Project methods | ☐ | ☐ | ☐ | ☐ | ☐ |

Other methods (specify below)

_____

_____

_____

Finally, some questions about your work experience.
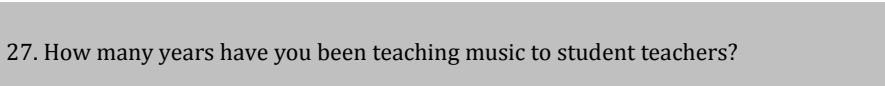
27. How many years have you been teaching music to student teachers?

☐   _ _ _ _ _ _

28. What is your principal instrument?

_____

_____
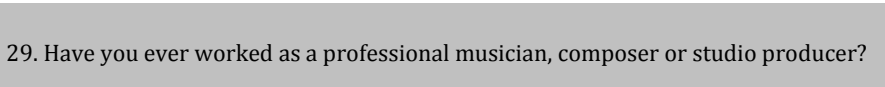
29. Have you ever worked as a professional musician, composer or studio producer?

☐   Yes - Proceed to 30

☐   No - Proceed to 31

30. For how many years, full time or part time, have you worked as a professional musician, composer or studio producer?

☐   _ _ _ _ _ _

31. Have you ever worked with music education in extracurricular contexts?

☐   Yes - Proceed to 32

☐   No - Proceed to 33

32. For how many years, full time or part time, have you worked with music education in extracurricular contexts?

☐   _ _ _ _ _ _

33. Have you ever worked as a music teacher in primary or secondary school?

☐   Yes - Proceed to 34

☐   No - Proceed to 35

34. For how many years, full time or part time, have you worked as a music teacher in primary or secondary school?

☐   _ _ _ _ _ _

35. Thank you so much for participating. Please feel free to comment this questionnaire.

_ _

_ _

36. Thank you. Tick Close to send the form.

37. Thank you for your interest.

Since you answered 'No' to the question, you are unfortunately not part of the target group. Tick 'Finish' to leave the questionnaire.

Appendix 11: Approval from NSD (Norwegian originals)

Norsk samfunnsvitenskapelig datatjeneste AS
NORWEGIAN SOCIAL SCIENCE DATA SERVICES

Harald Härfagres gate 29
N-5007 Bergen
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nsd@nsd.uib.no
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Jon Helge Sætre
Fagseksjon for musikkpedagogikk og musikkterapi
Norges musikkhøgskole
Postboks 5190 Majorstua
0302 OSLO

Vår dato: 22.02.2012   Vår ref:29412 / 3 / MSI   Deres dato: Deres ref:

TILBAKEMELDING PÅ MELDING OM BEHANDLING AV PERSONOPPLYSNINGER

Vi viser til melding om behandling av personopplysninger, mottatt 17.01.2012. Meldingen gjelder prosjektet:

29412	*Educating General Music Teachers: A mixed Methods Study of Music Teacher Educators and Programmes*
Behandlingsansvarlig	*Norges musikkhøgskole, ved institusjonens øverste leder*
Daglig ansvarlig	*Jon Helge Sætre*

Personvernombudet har vurdert prosjektet og finner at behandlingen av personopplysninger er meldepliktig i henhold til personopplysningsloven § 31. Behandlingen tilfredsstiller kravene i personopplysningsloven.

Personvernombudets vurdering forutsetter at prosjektet gjennomføres i tråd med opplysningene gitt i meldeskjemaet, korrespondanse med ombudet, eventuelle kommentarer samt personopplysningsloven og helseregisterloven med forskrifter. Behandlingen av personopplysninger kan settes i gang.

Det gjøres oppmerksom på at det skal gis ny melding dersom behandlingen endres i forhold til de opplysninger som ligger til grunn for personvernombudets vurdering. Endringsmeldinger gis via et eget skjema, http://www.nsd.uib.no/personvern/forsk_stud/skjema.html. Det skal også gis melding etter tre år dersom prosjektet fortsatt pågår. Meldinger skal skje skriftlig til ombudet.

Personvernombudet har lagt ut opplysninger om prosjektet i en offentlig database, http://www.nsd.uib.no/personvern/prosjektoversikt.jsp.

Personvernombudet vil ved prosjektets avslutning, 30.09.2014, rette en henvendelse angående status for behandlingen av personopplysninger.

Vennlig hilsen

Vigdis Namtvedt Kvalheim

Marte Sivertsen

Marte Sivertsen tlf: 55 58 33 48
Vedlegg: Prosjektvurdering

Avdelingskontorer / District Offices:
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Vår dato: 23.10.2012   Vår ref: 29412 MSI/   Deres dato: Deres ref:

OPPFØLGING AV ENDRINGSMELDING

Vi viser til endringsmelding mottatt 18.10.2012 for prosjektet:

29412   *Educating General Music Teachers: A mixed Methods Study of Music Teacher*
                      Educators and Programmes

Personvernombudet har tidligere vurdert prosjektets første fase (forstudien) som meldepliktig iht.
personopplysningsloven, jf. vårt brev 22.02.2012. Endringsmeldingen gjelder prosjektets fase 2
(spørreskjemaundersøkelse) og fase 3 (intervjuer).

Personvernombudet har vurdert endringene og finner at behandlingen av personopplysninger er meldepliktig i
henhold til personopplysningsloven § 31.

Fase 2 (spørreskjemaundersøkelse)
Spørreundersøkelsen sendes til alle musikkansatte ved høgskoler og universiteter som tilbyr
grunnskolelærerutdanning (tidligere allmennlærerutdanning). Det gis skriftlig informasjon og besvart
spørreskjema er å regne som samtykke. For at informasjonen skal være tilfredsstillende forutsettes det at
følgende tilføyes:

- behandlingsansvarlig institusjon og kontaktopplysninger til forsker
- at datamaterialet anonymiseres senest ved prosjektslutt innen 30. september 2014.

Spørreskjemaet sendes ut og samles inn ved bruk av Enalyzer. Personvernombudet legger til grunn at det
foreligger en databehandler avtale mellom Norges musikkhøgskole og Enalyzer for den behandling av data som
finner sted, jf. personopplysningsloven § 15. Personvernombudet minner om at også databehandler må slette
personopplysninger ved prosjektslutt, og at dette bør fremgå i databehandleravtalen.

Fase 3 (intervjuer)
Ca. 10-15 lærerutdannere i musikk skal intervjues. Det innhentes skriftlig samtykke basert på skriftlig informasjon
om prosjektet og behandling av personopplysninger. Personvernombudet finner informasjonsskrivet
tilfredsstillende utformet i henhold til personopplysningslovens vilkår.

Prosjektslutt er 30.09.2014. Datamaterialet skal da anonymiseres. Personvernombudet vil ved prosjektets
avslutning rette en henvendelse angående status for behandlingen av personopplysninger.

Vi legger til grunn at prosjektet for øvrig gjennomføres i tråd med opplysningene gitt i det opprinnelige
meldeskjemaet, korrespondanse med ombudet og eventuelle kommentarer i kvittering.

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Ta gjerne kontakt dersom noe er uklart.

Vennlig hilsen

Vigdis Namtvedt Kvalheim

Marte Sivertsen

Kontaktperson: Marte Sivertsen tlf: 55 58 33 48

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          Nielsen og Lauri Väkevä (red.): Nordisk musikkpedagogisk
          forskning. Årbok 14

In this study Jon Helge Sætre presents the first systematic, empirical description of music courses in generalist teacher education programmes in Norway (GTE music), and the teacher educators responsible for these courses. The findings of the study indicate that many teacher educators of music are professionals in a practitioner's sense mainly.

The teacher educators' background is characterized not by extensive experience as schoolteachers, but by experience from outside-school settings, professional performance contexts and from teacher education itself. The teacher educators report facing two main challenges in their teaching of GTE music: limited time and a number of either formally untrained or informally trained student teachers.

Sætre shows that GTE music is based mainly on the conservatory logic of music studies. Although GTE music consists of a range of elements, some are emphasized in particular: the craft and practice of musical performance, the disciplines of musicology and the practice of music teaching. The first shall ensure the student teachers' confidence in performing activities. The second initiates them into the language and history of music, and the third is thought to prepare the student teachers for future work as music teachers.

Because of continuous cutbacks of teaching hours, GTE music has become a highly fragmental and congested, yet minute, GTE subject. The author therefore submits that what is needed in order to fulfil the potential of GTE music, is to critically examine the doxa within the field. Teacher educators, as well as research, need to embark on discussions that have not been systematically addressed for a very long time.

Sætre's study is designed as a mixed-methods research study. Data is obtained from ten qualitative interviews with teacher educators from six different GTE institutions, and from a national survey answered by 90 teacher educators from 18 institutions.