



Adri de Vugt, Isolde Malmberg (eds.)

European Perspectives on Music Education 2

Artistry

Artistry can be regarded as one of the core aspects of music education. It is important, however, to realise that the concept of artistry has to be observed in many different contexts. In this book artistry is not only related to performance of high art, it also refers to all kinds of musical activities in school related situations. The book focusses on three main areas: the concept of artistry, pupils' artistry and the artistry of music teachers. Questions discussed herein include: What are we aiming at when we want to develop pupils' artistry? How do musical skills relate to artistry? What kinds of musical and artistic expertise are necessary for music teachers? How do music teachers relate their own musicianship to their teaching? What does the artistic and musical development look like in music teacher training?

European perspectives on Music Education, Volume 2, presents teachers, students, researchers and all those interested in music education with reflections on the artistic aspects of music education. It addresses issues like pupils' artistry, teachers' competencies, creativity and craftsmanship. Contributions come from single authors as well as from international working groups from Austria, Belgium, Cyprus, England, Germany, Italy, Lithuania, Switzerland and The Netherlands, offering an international view on one of the most interesting topics within music and arts education.

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**European Perspectives
on Music Education 2**

Artistry

ed. by Adri de Vugt, Isolde Malmberg

www.eas-music.org

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Adri de Vugt & Isolde Malmberg

Introduction

This book is the second in a series published by the European Association for Music in Schools (EAS). Founded in 1990, EAS is a music education network that brings together all those concerned with music education to share and exchange knowledge and experience, and to advocate for high quality music education accessible to all. It provides a forum for teachers, educators of teachers, students, researchers, artists and policy makers working in school-related music education in Europe. The EAS supports and stimulates the exchange, collation and dissemination of information about developments in music education through conferences, publications and by maintaining a constantly up-to-date website.

In April 2012 the annual EAS conference was held at the Royal Conservatoire in The Hague, The Netherlands. The theme of this conference was 'Craftsmanship and Artistry'. It included the subthemes: 'pupils' musicianship'; 'the teacher as musician' and 'the musician as teacher'. The conference offered a wide variety of perspectives on all of these themes, and it became evident that concepts of artistry and musicianship are far from unambiguous. Following the conference, the EAS decided to compile a publication exploring the theme of Craftsmanship and Artistry. After selecting the most interesting papers and considering additional perspectives, we soon concluded that many of the papers discussed topics as such as the dichotomy between teacher and artist, creativity, artistry, biographical issues and aesthetics. We therefore decided on 'Artistry' as a fitting title for the collection. This does not mean, however, that it focusses on the issue of 'artistry' alone; issues concerning craftsmanship and musicianship are also addressed. Despite some overlaps, the book can be divided in three main parts. The first part presents conceptual and philosophical perspectives on music education and artistry. The second focusses on the artistry of pupils and students. Finally, the collection addresses views on teachers' artistry and the role of artistry in teacher training.

The first part *Artistry in Music Education*, opens with a chapter by **Folkert Haanstra** (NL) who introduces the concept of artistry from a potentially provocative perspective. He argues that school-based arts function within the institution of the school, but are often disconnected both from developments taking place in the professional arts and from the artistic activities that students themselves experience and engage in. The difference between school and 'real life' is commonly discussed, and there is a tradition of educational reform movements that try to close this gap. Parts of these movements are often based on the learning principles of social constructivism; considering learning as a situated and social activity and promoting self-regulation of learning and learning in real-life environments. So-called 'authentic' education is part of this social constructivist approach; the dual applications of the word 'authenticity', both to the student's own life (personally meaningful) and to the professional world (culturally meaningful), form the first two key components of 'authentic' education. The two other key components of authentic learning are 'complete and complex' assignment situations and cooperative communication. In his chapter Haanstra applies these four key components to arts education and artistic learning processes before discussing their theoretical and empirical groundings. He also addresses problems of authentic education and critiques those that consider it inefficient and neglectful of knowledge.

Oliver Krämer (DE) discusses two central dichotomies that arise when we consider music or arts education in schools; firstly, artistry and craftsmanship and secondly, the arts and education. He states that both are required by learners; situations of artistic/aesthetic experience (*Ästhetische Erfahrung*), and aspects of craft are needed in order to practice music. Krämer shows in detail the educational value of both areas. He then introduces the work of the German art philosopher Franz Koppe, who defined six criteria for artistry: absence of synonyms, synthesis of sensuality and meaning, symbolic character, inconclusiveness of meaning, autotelic nature and inclusion of variable particularities in invariable basic characteristics. These six criteria are then discussed as a basis for school music education. Finally, Krämer suggests three teaching methods with which to implement these criteria in the music classroom alongside Arvo Pärt's *Spiegel im Spiegel*, John Cage's *Radio Music* and Olivier Messiaen's *Quatour pour la fin du temps*.

In the third chapter **Evert Bisschop Boele** (NL) takes critical position, stating that the centrality of musicianship is not straightforward. Music is not one but a set of activities and for many people, music is meaningful in daily life without performance being a central aspect of its value. Based on his own research with a varied selection of individuals narrating the importance of music in their personal lives, the author argues that craftsmanship and artistry are only two of many more ways of describing what music essentially *is*. He points to the importance of Cavicchi's (2009) thesis on the bifurcation of everyday and institutionalized musicality and the 'irrelevance of music education' which results from it. Musicianship cannot be positioned *a priori* at the core of music education; the essence of music education must be grounded in research into what music means in the lives of actual

people. This leads towards a more learner-centred approach to general music education in which each learner's idiosyncratic 'musickership' is the starting point.

In her article 'Championing Creative Musicianship' **Pamela Burnard** (UK) explores what it means to be enabled in/by creative musicianship. She distinguishes between various meanings of musical creativity, some of which have been mythologised over time for aspiring musicians in conservatories, performing arts colleges, universities and schools. These, she argues, focus almost entirely on 're-creative' rather than 'creative' musicianship. She then distinguishes musical creativity from imitating/adopting. Using two case studies, Burnard profiles the creative musicianship of two artists; a male DJ and a woman composer, and argues that music educators have to consider what underpins the real world practices of professional musicians. Whilst the DJ shows a constantly fluid and changing musicianship which manifests around collective experiences and aims at enacting and controlling change, the composer's musicianship quite logically develops their own aural experience and pre-existing compositional forms, including both experimental and traditional forms of music making.

Leo Samama (NL) closes the first section by asking what we consider to be the most important aspects of music education for children: a. creation of the unknown or b. copying the known? Besides this question, he wonders if music education should be part of music history or any cultural heritage and the extent to which young people should be aware of the phenomenon of culture. According to the author the answers to these elementary questions relate to the extent to which we are aware that we are part of something larger than ourselves; of developments that which began long ago. The history and theory of music are linked to ever changing views on the role of music in society. However, the fact that these perceptions are grounded in the past, they should not hinder contemporary or future views which deal with music and the arts in general. Samama argues, therefore, that music education should be freed from historical concepts of education and/or of music. In sum, he suggests all that counts is music as a means of expression. To teach laymen, both old and young, to express themselves through sound (any sound and all sounds) is our goal and our mission.

Section two, *Key Components of Students' Artistry*, starts with **Peter Röbbke's** 'Annotations from the Outside'. Peter Röbbke (AT) is working as researcher in the field of instrumental teacher training. He has been interested in the question of artistry in instrumental education for many years and offers us a wide range of philosophical starting points regarding this. Röbbke introduces a double reality of music (in school as elsewhere); both as an artwork and an individually experienced event. On this basis he defines three core areas of music making in the music classroom: music making in order to understand an artwork, the development of musical competencies step-by-step and 'musicking' in a performative sense. This third core area of 'performativity' in the music classroom is not easy to achieve.

Peter Röbbke shows the different aspects of performativity and provides then different approaches of how to open up space for pupils' manifold performative experiences in our present-day music classrooms. The author argues almost radically here: We have to open up even if this means to transform music as a subject in the traditional school into a 'queer subject'.

In their chapter **Andrea Sangiorgio** (IT) and **Sarah Hennessy** (UK) describe a teaching/learning pathway for enhancing rhythmic understanding and skills through group improvisation in the context of early childhood music education. In the reported research project the teacher-researcher worked with a small group of 5–7-year-old pupils on children's interactions in creative music making. The focus is, on the one hand, on *what* these children have learned – specifically the kind of interactive skills that they developed, i. e. synchronising and entraining to each other and being able to consistently produce and coordinate rhythmic figures on a pulse – and on the other hand, on *how* they have learned it, based on the model of cognitive apprenticeship. The subsequent phases of the teaching process are described, as a successful example of a social constructivist approach to musical creativity.

Natassa Economidou Stavrou & Nopi Nicolaou Telemachou (CY) discuss ways to nurture children's creative skills and musical creativity in primary schools. Creativity has been recently highlighted in the current curricula reform in Cyprus as one of the overarching aims of education – this is the case in other European countries due to the fact that 'cultural awareness and expression' had been defined as one of the eight key competences of lifelong learning in Europe.¹ Bearing this in mind their recent study sought to: a) investigate in-depth the factors that may foster or inhibit primary teachers from nurturing their students' creative thinking skills and musical creativity, and b) encourage teachers to improve their practices through a collaborative model of inquiry. Two case studies show two primary teachers with a quite different profile regarding their musical background and self-esteem when performing and teaching music. In both cases it is evident that the collaborative inquiry of the researcher/teacher educators could develop further the practices and attitudes with regard to the teachers' and to the pupils' musical creativity.

In his chapter the German music educator, **Christian Rolle** (DE), addresses the relational aesthetic values that come to light when we talk with each other about music. Argumentation plays an integral part in music as practice. Music is something people do, and listening to and talking about music are part of this practice. Rolle discusses the significance of argumentation in group work in schools, introduces the 'aesthetic dispute' (*ästhetischer Streit*), the limits of logic when it comes to individual aesthetic experience and the possible cultural boundaries that become evident in conversations about music. In order

¹ http://europa.eu/legislation_summaries/education_training_youth/lifelong_learning/c11090_en.htm [15.12.2012]

to be aware of and to be able to foster argumentation skills of learners he proposes a set of competencies, the set of ‘music related argumentative competencies’. This set is offered as a basis for discussion and for further development in the music education community.

Isolde Malmberg (AT) is closing the second section. One of the most hotly debated issues around artistry in the music classroom is raised here; whether assessing or even measuring are appropriate concepts when it comes to creative performances in the music lesson. Her chapter introduces a recent practitioner research project carried out together with music teachers in six secondary schools in Vienna. In this project, the group of practitioners examined new ways of assessing learners’ artistic and creative performance. The aim was to assess in a way that feeds back effectively into the future creative activities of the pupils – i.e. a formative approach. The text presents the results of the teachers’ experiences, and provides some of the formative assessment methods used in the classroom. Finally it discusses the shape and probable impact of the teachers’ concepts of ‘artistry’ and ‘performance’ regarding the learning of their pupils.

The third and last section, *‘Music Teachers’ Artistry’*, begins with a contribution by **Adri de Vugt** (NL). He offers critical remarks on the seemingly obvious idea that music teachers should be musicians. He argues that content knowledge and skills in themselves are probably not *that* important for teachers, emphasising instead that musical knowledge and skills in a pedagogical context should be a priority for educators. A second topic he raises is the role of musical identity. The fact that many music teachers would like to see themselves as musicians or think they should be, may well be influenced by the way music teachers are educated and trained. The question of what the kinds of musical expertise we should expect from music teacher is related to the opinions we have on music and music education. Finally, the author discusses the complex connotations of the terms ‘musical’ and ‘artistic’ and comes to the conclusion that we had better use them critically.

Sarah Hennessy (UK) writes about the generalist teachers’ role in music education. In many school systems in Europe and elsewhere, generalist teachers are employed to teach the whole curriculum to children in elementary schools. One might assume therefore that Music is included in their initial training and practice. However, we know that in practice the picture is far from clear and children’s music education in school can be alarmingly varied in quality, scope and quantity. In this chapter the author examines some of the issues around this persistent problem, including questions about what we are trying to do in school based music education and perceptions of musical competence amongst generalists and those that train them.

In his contribution **Thomas De Baets** (BE) pleads for an approach in which a music teachers’ artistry is defined within the context of the music educational practice. He describes this on the basis of research conducted into the ways in which music teachers apply their artistic-musical skills in relation to the musical learning processes of their students.

In music education, the pedagogical-didactical component and the artistic-musical component live a quasi-separate existence. The author brings these two 'worlds' together in a rather 'holistic' approach to the 'artistic'. A major conclusion is that we should take music teachers as single professional entities, and not as two separate professionals (the teacher and the musician) united in one body.

In chapter 14, **Rūta Girdzijauskienė** (LT) criticises questions regarding the dichotomy between 'teacher' and 'artist' as overly simplistic. In her opinion there is no single answer to questions such as 'what should be the qualities and abilities of a music teacher?' and 'what are the functions of these qualities in the context of music education and general education?' Furthermore, it cannot be easily said what the key influence on the quality of music education is. In this chapter the author discusses the complexity of a music pedagogue's profession on the basis of research carried out in Lithuania. One of the conclusions is that however teachers most often identify themselves with artistic-musical activities, over the late decade other functions of teacher's activity have revealed.

Francesca Christmas & Carolyn Cooke (UK) suggest that a common difficulty in developing effective professional development for teachers is how to support them in reconceptualising and adapting their practice for new contexts or new ways of thinking. Their chapter explores how changes in teachers' perception and pedagogy can be facilitated, particularly around the issues relating to children's musicianship and the ways that teachers view their own role in facilitating musical learning. This is illustrated by concrete examples of a project carried out in the UK. The authors argue that the professional development programme facilitated change through addressing two critical aspects of practice: by developing a shared understanding of musical learning and by developing a shared pedagogy based on the contextualization of four key principles of the programme within musical learning.

Ruth Frischknecht (CH) is reporting an 'aesthetic turn' in Swiss music education during the last few years. Being a music teacher in secondary schools for many years and a teacher trainer herself, the author suggests some practical ways of overcoming the dichotomy between the arts and education. Her suggestions aim at interrelating two distinct professional activities – teaching music and performing music. To achieve this she proposes ways of aesthetic biographical exploration. First, she introduces a reflective questionnaire for student teachers, and second suggests some explorative methods like collecting one's own childhood's sounds or visualizing our musical biography. She argues that using these teacher novices will maintain and refine their own curiosity and explorative attitude – a central basis for finding an appropriate balance between performer and teacher throughout their professional life as music teachers.

In their chapter 'Music Educators: Their Artistry and Self-Confidence' **Brigitte Lion** (AT), **Christine Stöger** (DE) & **Rineke Smilde** (NL) link their current work to answer a common question: What aspects are strengthening the self-confidence of artists/teachers?

Their text provides a number of angles that show how strongly artistic identity is intermingled with self-confidence as a teacher and vice-versa. First, Brigitte Lion reports on her research and experiences in coaching situations with music-teacher novices. Secondly Christine Stöger paints three positive pictures of strengthened positions for teacher/artists by bringing in the inspiring idea of a ‘third space’. Rineke Smilde concludes by pointing out the main qualities a teacher/artist training institution must offer to build up a fruitful learning environment.

The final chapter, written by **Sarah Hennessy** (UK), **Isolde Malmberg**, **Franz Niermann** (AT) & **Adri de Vugt** (NL), focusses on the abilities and competencies of music teacher novices in Europe. It goes without saying that complex issues, such as the artistic, musicianship, or manifold musical skills of music teachers, are intertwined with pedagogical skills that become more visible when examined in the context of the curricula of music teacher training and the aims of these endeavours. Although our book seeks to address the topic of artistry in particular, we decided to include this chapter on Learning Outcomes as it integrates aspects of artistry into a range of competencies requisite for a novice teacher. One of the results of the large European project *meNet* has been the formulation of the Europeanwide ‘meNet Learning Outcomes’ for music teacher training. Because these learning outcomes had previously only related to the training of specialist music teachers, the EAS Learning Outcomes Platform – a working group which emerged from meNet – decided to extend them with another set of Learning Outcomes for the training of generalist teachers in music; the ‘EAS Learning Outcomes’. Both sets of Learning Outcomes are provided and introduced in this final chapter with the aim to maintain mutual discussion about competencies of music teachers and curricula in Europe.

This book would not exist in its current form without the help of a number of people. Most of all we should thank the authors for their work and for their patience and understanding when we asked them to modify their texts. We are grateful to Marina Gall, John Johnson, Patrick Heery and Richard Gall who did the English editing and to Matthias Rinderle from Helbling for his support with all aspects of publishing. We thank Hanneke Faber for finding the artistic cover photo. We are grateful towards our institutions, the Royal Conservatoire in The Hague, NL and the Institute of Music Education at the University of Music and Performing Arts in Vienna, AT who favoured our work. A special thank goes to EAS and to the Royal Conservatoire who largely financially supported this book.

The Hague / Vienna, February 2013

*Adri de Vugt
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Adri de Vugt

How Obvious is the Artistic and the Musical Expertise of the Music Teacher?

Introduction

It is often argued that a music teacher should be a musician. Some might even say that a music teacher should be an artist. These opinions originate from the question as to whether a music teacher should be a musician or a teacher. In my opinion it is not as clear-cut as that and I feel this supposed dilemma is totally irrelevant. Music teachers have to be teachers in the first place. However, there are questions about the extent to which music teachers need musical expertise and regarding the kind of expertise should this be. This chapter does not intend to provide the final answers. It is an attempt to contribute to the discussion concerned with the musical and artistic expertise of music teachers by raising some issues. First I would like to explain more about the role of subject matter expertise of teaching in general. In the last decades there seems to be an increasing concern about teachers' subject knowledge in general, resulting in emphasising the importance of content knowledge. Although I agree that teachers should have a high level of expertise, I would argue that content knowledge and skills in itself are probably not *that* important for teachers. A second topic I will address is the role of musical identity. Many music teachers would like to see themselves as musicians or think they should be. There are several reasons why this happens and I will question whether these are reasonable or not. A third aspect in the exploration of what the musical expertise of music teachers should be is related to the opinions we have on music education. If music education is mainly regarded as the contribution to children's development of musical literacy and their musicianship, teachers probably need different skills than when music teaching is assumed to be about engagement, musical play and exploration. Finally, I will focus on the complicated connotations of the terms musical and artistic and come to the conclusion that it is best to use

them critically. I also advocate that music teachers adopt reflective and critical attitudes towards the subject they teach.

Music Teachers' Subject-Matter Expertise

There is a strong belief that subject matter expertise is an essential ingredient of the quality of teachers. The argument is that one of the aims of teaching is to help students in their development of understanding the world in which they live. Helping students learn subject matter includes the beliefs, ideas and values people have; nature and science; the tools we use in our communication (language, gestures, etc.) and our attempt to measure and describe events in terms of numbers and formulas; historical understanding; the arts and our cultural expression, etc. It also includes the particular skills related to all the domains: using language, having skills to calculate, being able to express oneself musically; and so on. All this implies that teachers need to possess skills and knowledge in the field they teach about.

The idea that the quality of teaching is inextricably linked to the knowledge base of the teacher is not new. It is an assumption we will probably have as long as there is teaching. However, thinking that teachers who know more or can do things better, teach better is of course a silly idea. We all know of music teachers who have excellent musical performance skills but cannot teach at all, and others who might have weaker qualities as musicians but are regarded as excellent teachers.

Currently there is a debate about the importance and content of subject matter knowledge. There is concern about the quality of education and, related to this, about the level of expertise of teachers (see e.g. Vergeer, 2012). Whether the quality of education is decreasing or not, is not the issue of this chapter, but I doubt that the quality of education is directly related to the level of content expertise of teachers. However, deciding on which skills and knowledge are essential to good teaching is in fact more complex than initially seems to be the case. It is not just a matter of that you have to know and understand the facts you teach or that you have to be able to demonstrate what has to be learned. There are several aspects to be considered.

An important aspect is related to the discussion about the nature of teachers' subject matter knowledge. By way of parentheses I note here that the term 'knowledge' should be considered more broadly than the term might suggest. It also captures skills because, in the context of subject matter knowledge, knowledge and skills are interlinked. Furthermore much of the 'content' of music education is skills related.

According to Shulman (1986, 1987) teachers need to master different types of knowledge. One distinction he makes is between (a) content knowledge, also known as 'deep' knowledge of the subject itself and (b) pedagogical content knowledge. Content

knowledge refers to knowledge, understanding, skills and dispositions to be learned by children and students in education. It is about the structure of knowledge, the theories, principles and concepts, and practices of a particular discipline including a reflection on the content, its values and its relation to other subjects. For music this knowledge encompasses musical facts, symbols, conventions, definitions, concepts or skills in the area of the musical imagination, instrumental technique, listening, etc. But this kind of knowledge is not enough. Shulman argues that “in the face of student diversity, teacher must have a flexible and multifaceted comprehension, adequate to impart alternative explanations of the same concepts or principles” (1987, p. 9). This specific kind of knowledge, pedagogical knowledge, connects content knowledge and didactic expertise. It can be defined as the teachers’ interpretations and transformations of subject-matter knowledge in the context of facilitating student learning. It is about the forms of representation, the use of analogies, illustrations, examples, explanations, and demonstrations – verbally or in any other form – and about the ways of making a subject comprehensible to others (Shulman, 1986, p. 9–10). We should realise that it is this kind of knowledge that distinguishes the teacher from other professionals in a specific domain.

A second issue is the shift from teaching to learning. It is widely accepted that a teacher should not be seen only as a transmitter of knowledge and skills but also as a facilitator of learning processes. As an example, a music teacher should be able to help learners to orientate themselves in the field of music and find ways of enabling their own engagement in order to pursue their own musical interests and goals (see meNet Learning Outcomes, 2007). This suggests that a music teacher does not necessarily need to *know* the field in all details but, more importantly, needs to *understand* it. This changing perspective on teaching and learning does not only have a pedagogical or psychological foundation. A learner-oriented approach is also related to the fact that knowledge is constantly changing and more flexible than we once imagined. In a rapidly changing society one cannot rely on knowledge and skills that are fixed. When, in the eighties of the last century, many people let themselves to be retrained into computer programmers, many of them did not foresee how MSDOS would quickly change into new programming languages. Besides this flexibility and change, for music education there is also the variety of music in our world. Swanwick (1986) suggested that a major problem of music education is the diversity of musical styles in society, each with their own techniques, procedures and practices. Which styles should and could be taught? And how can solitary teachers in schools cope with this wide range? (p.16).

That teachers’ subject matter knowledge has many layers may be obvious but what is more interesting is their importance in education. From research we know that teachers have influence on the achievements of students. However a direct relationship between the content knowledge of teachers and the performances of their students is not yet proven (see e.g. Van Gennip & Vrieze, 2008). Some studies have indicated that pedagogical content knowledge may be more important than the knowledge of subject matter

itself. In a meta-analysis of the influential factors in education, Hattie (2009) concludes that teachers' subject-matter knowledge has little effect on the quality of student outcomes. Moreover, in another publication he adds "The distinction, however, is less the 'amount' of knowledge, and less the 'pedagogical content knowledge', but more about how teachers see the surface and deeper understandings of the subjects that they teach, as well as their beliefs about how to teach and understand when students are learning and have learned the subject." (Hattie, 2010, p. 25). All this indicates that we should be critical towards the idea that the development of subject-matter knowledge should be enhanced and prioritised in teacher training. So offering music history, music theory or any other kind of knowledge without connecting it to pedagogical knowledge may be meaningless. The same is the case for the development of musical skills. If instrumental lessons, singing, solfege, practising in rock bands, etc. does not have any connection with pedagogical content expertise, it might develop the student in their musical expertise but not necessarily in their teaching qualities.

A critical remark is, however, that pedagogical content knowledge never should stand on its own. It might be obvious that content knowledge is an important base. Teachers must have a deep understanding of the content to be learned by pupils. Without this understanding, a pedagogical content knowledge orientation does not make sense.

Musical Identity

As stated before there is an ongoing discussion as to whether a music teacher should be a musician or a teacher (Bouij, 1998; Bernard, 2004; Regelski, 2007, etc.). There is also research into how (beginning) teachers experience these two identities (see a.o. Hargreaves, 2003; Welch, Purves, Hargreaves and Marshall, 2010; Ballantyne, J.; Kerchner, J. and Aróstegui, J. L.). The Teacher Identities in Music Education (TIME) project (Welch, et al., 2010) investigated, amongst other things, how beginning music teachers in schools see themselves as musicians and/or teachers and how this develops over time. An interesting finding was that, during their first year of teaching, young teachers place increasing emphasis on the value of good communication and interpersonal skills, rather than musical ability. Considering students' transitions from self-perception as musicians to music teachers, Ballantyne and her colleagues conclude that most still separate these identities at the end of their studies (Ballantyne et al, p. 223).

The distinction between the two identities does not only exist in the literature. In conversations I have with music teachers, students and music teacher trainers it becomes clear to me that the musical and artistic identity of music teachers seems to be without question. Music teachers want to teach from their musical inspiration. Also among students in music teacher training their passion for music is obvious and very often, this passion is

more at the forefront of their work than their aspiration to become a teacher. I have heard music teacher trainers say that the excitement and enthusiasm of students who enter the conservatoire should be preserved and nurtured. All this indicates that musical and artistic identity is seen as important. But is it as simple as that? No, I think there is more to be said on the subject.

First of all, it is obvious that professional identity cannot be considered in isolation from other forms or aspects of identity. This means that a music teacher's identity is formed by many factors and is also based on and connected to other roles in life. A music teacher can be parent, can be involved with music making outside school, might love to travel, probably hates country music, can have a deep interest in politics, etc, etc. And furthermore, a teacher's identity is never fixed. Studies have shown that a teacher's identity does not emerge fully formed on the completion of a teacher training course, but emerges more gradually on the basis of the teacher's teaching experiences (Welch et al., 2010; Borham and Gray, 2005). If we have to say something about the musical identity of music teachers, it will definitely be about diversity and flexibility.

However music teachers will vary considerably in their identities, there might be common factors which make them and others believe that they are – or should be – musicians. It can be assumed that the way music teachers are trained impacts greatly on how they see themselves. If a music teacher training course puts an emphasis on musical and artistic development, it is likely that the students think they have to be musicians. Given the variety of music teacher programmes it is reasonable that there are different opinions. We can assume that environmental factors, such as the ethos of an institute, the differences for example between conservatoire and university, play an important role in the choices made. It makes a huge difference when a music teacher is trained in a climate where musical activity is continuously present or an environment where music is just one of many subjects. The role of institutional factors in the development of the professional identity has been addressed in several studies. Hargreaves and Marshall (2003) point out that changes to their self-efficacy¹ as teachers and as musicians during the transition into a teaching career vary amongst students from different institutional backgrounds, in particular education departments in comparison with conservatories (p. 272). It is therefore understandable that music teachers trained at a prestigious conservatoire are affected by the artistic level of the institute in the development of their music teacher identity. This influence will be stronger when the teacher training curriculum emphasises artistic and musical skills. In contrast, institutions that do not have musical performance at the forefront of their work may lead to the development of different values and opinions.

¹ Self-efficacy refers to the concept coined by Bandura and involves people's perceptions that they are capable of successfully performing a behavior (Bandura, 1977)

It is not only likely that music teachers trained at institutions such as conservatoires differ in their perceptions from more education-oriented training programmes, there might be differences as well in the nature of the musical training. Dalladay (2011) suggests that those who are 'classically' trained as musicians may view music education as more traditional (e.g. focussed upon notation, technique etc.) whilst an informally trained musician might use a different approach (using improvisation, playing by ear) (p. 9). In addition it has to be said that music teacher training is not the only relevant factor. A student's previous education is also important. It is generally assumed that a teacher's experiences and their biographies (and other elements) influence a teacher's thoughts and actions (Beijaard, Verloop and Vermunt, 2000, p. 752). It is said that teachers are influenced by their own teachers in the past. Boreham and Gray (2005) also articulate this, suggesting that in becoming a teacher, one inherits the role from others who have played out their roles earlier (p. 17).

Based on a conception of music teaching where musicianship dominates, it is obvious that music teachers can feel torn in two. An interesting perspective on the musical identity of music teachers is given by Kemp (1996). He suggests that music teachers might struggle with their identity. On the one hand they can feel loyalty towards their own musicianship which can offer them a real sense of personal identity. On the other hand they realise that "they need to approach music from a more realistic, day-to-day and person-oriented stance" (p.229). This means that the musical or artistic identity of a performer is different from a teacher, given the context in which this identity exists and develops. A music teacher is probably more actively addressing and stimulating his pupils than a performer does with her audience. And in turn all of this is influenced by factors as described before. We need to understand that the beliefs about the role of artistry and craftsmanship in music teachers cannot be seen in isolation from the context in which they are formed. So, before taking a position as to whether and to what extent a music teacher should be an artist, we should be aware of all these influences on the musical identity of a music teacher.

Aims of Music Education

What is expected from the musical expertise of music teachers is directly related to the question what music education is about. The question of what the aims for music education should be is a however a complicated one. There is sufficient evidence that people learn music and deal with it in many ways (see e.g. Schippers, 2010). Therefore there is an increasing discussion about formal, non formal and informal learning in music (Green, 2001). The literature shows that musical-artistic behavior does not necessarily have to be linked to musical performance. Talent is multifaceted and seen as the result of a mixture of influential factors (Gagné, 2009) and it is clear that there are different types of musical talent and different skills need to be developed accordingly (McPherson & Williamon,

2006). Valuing performing as the ultimate way of dealing with music, is a limited view. Furthermore recent research shows that children develop musically in extraordinarily different ways (McPherson, Davidson & Faulkner, 2012). Recognition of the role of *normative development*² in music (Hargreaves, 1986) is also important. This refers to the ability to process pitch, tonality, harmony and so on, without specific training and is supported by evidence from cognitive psychological research (see e.g. Honing, 2011).

The role of music in society is diverse and many people engage actively in music. Active music making, listening to music, doing sports while listening to music, using music as means of aesthetic experiences, using music as means to express religion, all show the variety of ways in which music features in people's lives. Jorgensen (2003) describes music in terms of five images: aesthetic object, symbol, practical activity, experience and agency. An important question is how music education should relate to these images. If music education is only addressing one of these, it might find a mare's nest. For instance there is often an idealised view about listening, seeing 'pure art music' as an object to listen to in a concentrated and silent way and with deep respect. The psychological research on listening however paints a much more varied picture where the context of music not only intrudes upon the act of listening, but shapes and controls the very purpose, nature and effect of that hearing (Sloboda, Lamont & Greasley, 2010, p. 437).

All this indicates that setting the aims for music education is a complicated task and it seems that many educational institutions still fail to include the above insights. According to Swanwick (1988) the oldest and best established concept of music education emphasises tradition and sees pupils as 'inheritors of a set of cultural values and practices, needing to master relevant skills and information in order to take part in musical affairs' (p. 10). Musical skills such as performance, ear training, singing, literacy, composition, improvisation and aesthetic understanding are seen as the core competences to be learned. The content and approaches are more or less derived from how music is learned by specialists as in conservatoires. In contrast other opinions on music education stress the non formal and informal ways of learning (Green, 2008; Folkestad, 2006). These approaches place more emphasis on musical practices of the current society and on the meaning of music for the learner. They include aspects such as peer learning, and aural approaches which aim not to develop musical literacy but e.g. musical fluency, improvisation and implicit learning.

Although not directly related to a consideration of the musical expertise of music teachers, another issue is concerned with the question as to whether it should be teacher- or learner-centered. The teacher-centered approach is characterised by the pupils adapting to the requirements of the teacher and the curriculum, that is, the musical culture. In a learner-centered approach it is suggested that education is adapted to the level and

² certain skills, e.g. sitting and walking, are developing in a more or less universal way, meaning that every child is learning these skills. This development of called *normative*.

specific needs of the learner (North & Hargreaves, 2008, p. 346). In fact both approaches have implications for teachers' expertise in music. Teaching music with a focus on pupils' (musical) needs requires different musical expertise from teachers, in comparison with a teacher-led education with its emphasis on transmitting musical culture.

Some people might argue that musical expertise is transferable to or even universal for all musical genres, styles and practices, that is, a teacher who has a solid base in, for example, classical music is able to teach all kinds of music. I think this is a misunderstanding. As stated before, much literature shows that musical learning is too varied to suggest that there is one way to acquire it (Schippers, 2010; Green, 2001; McPherson, Davidson and Faulkner, 2012).

An interesting clue for determining aims of music education is the list of desirable and achieved effects of art education formulated by Harland (2008). He describes the effects of art education in six categories:

1. knowledge of the art forms, techniques and skills
2. creative and thinking skills
3. explore, investigate and express meaning in art and through art
4. fun and other emotional effects
5. personal and social development
6. transfer effects (application of learning results into other domains)

The first three categories are seen as intrinsic, or focus on artistic content, the others are secondary or instrumental effects. Harland considers the primary effects as the most important and characterizes a balance in these three necessary for quality arts education.

It is beyond the scope of this chapter to describe in more detail exactly what is meant by all these categories, but a more extensive study reveals that Harland captures quite a lot and that the descriptions have an open character. This means e.g. that there are no particular techniques or genres mentioned. It is also clear that art is seen in a broad perspective. The third category relates to the development of knowledge and understanding of the social and cultural issues to which art is related. This includes the capacities and skills required to express thoughts and emotions in music and confidence in these, and also cultural knowledge and an understanding of what art is and how it relates to social and moral issues.

A conclusion we can draw is that music and its practices are versatile. Teaching practices that focus only on specific parts of the course: singing, musicianship, listening, creative musicianship or unilaterally deal with only tradition or pop music both deprive the student and the musical cultures. It is also important to recognise that music education in schools has different objectives than when training specialists. Music education is therefore not simply at the base of a pyramid model with 'higher' music education at the top. Music education should reflect how music in society exists and not only particular musical practices.

The Teacher as Musician and Artist

From the previous sections it can be concluded that the assumption that teachers should be musicians or artists is influenced by many factors. Some of the given arguments may weaken the conception, explaining that performance is just a part of how music exist, others may strengthen or further validate it. One major problem, however, is the confusion of the concepts of musician, musical arts and artistic. What do we mean when we say 'the musical background of a music teacher' or 'musical and artistic expertise'? Artistry and musical are complex concepts. They are far from unambiguous and are been appropriately and inappropriately used. They all might have a slightly different meaning and it is important that we are at least aware of the confusions. The concept of e.g. musicality is described in many studies and it is clear that there is no consensus. Hallam (2006) explains that musicality is often used interchangeably with terms such as 'musical ability', 'musical aptitude', 'musical potential' or 'musical talent' (p. 44). And what is a musician? At first sight this seems to be one who composes, conducts, or performs music, especially instrumental music. But does it necessarily has to be a profession? In some languages there is made a difference between kinds of musicians, e.g. *muzikant*, *musicus* (Dutch), *Musiker*, *Musikant*, *Spielmann* (German). This often refers to musical genres but also to the level of musical expertise. A normative use of the term 'musician' may mean that music teachers are not seen as musicians.

With 'artistry' it is even more confusing. Ask ten music teachers about artistry and they will all answer differently. Artistry is often used an umbrella term and it does have different dimensions. It can have a more neutral connotation: something that concerns arts or artists. Sometimes is related to creation: saying that something is made with inventive skill and imagination. In other contexts it is used to indicate sensitivity of potential for the arts. It is clear as well that the term artistic is used differently in all the art subjects and it is worth discussing these differences. I notice that artistry in music education is often associated with high art and I am not sure if we want that.

That a music teacher preferably is a practicing musician can be concluded from the work of Haanstra (2001, 2005). In a lecture on the relationship between professional arts, amateur arts and art education he refers to the term 'school art' (2005). This is art that is largely separated from current developments in professional art and from the everyday experience and practice of pupils, but is functional in the education institutions. According to Haanstra in schools a more authentic approach is more appropriate. He pleads for art education in which pupils' own experiences and practices are retained but where, at the same time, they are given access to the domain of the expert (artist) and the art form. He argues that having one's own art practice, e.g. atelier, can be important. The teacher as an active artist may mean that s/he teaches from the inspiration and development of his/her own professional art practice. I agree with the idea of strengthening the connection between teaching and the expertise in another context, such as outside school, but I am

not sure whether the teacher should always be a musician in the strict sense. An art teacher can be inspired in many ways, not necessarily by being a musician.

Inspiration, interest and critical reflection belong to the key competencies of (music) teachers. It might be these issues that are related to what we unconsciously mean by artistry. The music teacher does not only possess musical skills (in a broader sense than just music making) but s/he is also curious about unknown areas. S/he is not satisfied with what s/he can or know, but tries to broaden her/his horizons and expands its capabilities. This means that the music teacher is curious about developments in music, art and culture and, wherever possible, s/he gets acquainted with new styles, techniques and approaches. This is not dictated by an agreement about the skills that every professional should develop, but by a necessity caused by an insatiable hunger for expertise and a desire to inspire others. According to Verhoeven (1980) interest is one of the most fundamental and indispensable links between school and life or education and society. Without this, everything a school undertakes is sham and nonsense. Spending part of your life at school is not a solitary thing: our life prior, during and after school involves various forms of interest that are awakened and nourished (p. 39). It is the task of (music) teachers' to maximize this interest. The music teacher can only do this by taking a curious attitude him/herself. Music education fails when the teacher suggests that s/he has discovered the secret of music and it is just a matter of passing this to the students. According to Verhoeven "interest preludes to possible unexpected discoveries. But in a total mapped and in detail described field discoveries are not reasonably to be expected, at least not such that will surprise those who know the area" (p. 44). The alleged correct and well structured formulated methods for music education seem the worst. They in no way stimulate curiosity and learning. If music teachers do not have an eagerness and curiosity, they fail.

However being interested and passionate is not enough. Music teachers should be critical and reflective as well. Rather than focussing on musical training, students in music teacher training should learn to reflect on and criticise what music and music education is about. The field of (music) education seems to be flooded with the most beautiful learning materials, including schoolbooks. It is likely that many music teachers slavishly follow these books. The same happens when music teachers are trained in using specific methods without any kind of critical reflection. There is often, in these cases, an emphasis on 'how-to' and not on 'why?'. As Regelski (2002) argues "professionalizing music teaching requires ideology critique that identifies, along with methodolatry, paradigms, ideologies, and other alienating conditions or impediments to bringing about 'right results' for students" (p. 112).

Conclusion

I have raised many issues and it is not easy to draw conclusions. It is difficult to take a position in a discussion that has not been finished. Yet there are a few things to mention.

First it is clear that the musical expertise of music teachers cannot be separated from the context for which this expertise is meant. This seems to be obvious, but it is important to realise that the acquisition of musical expertise in addition to didactic knowledge and skills is not sufficient for music teachers. Pedagogical content knowledge as a bridge between domain expertise and general teaching skills, is crucial for the quality of education. This means that, in relation to musical content knowledge, music teachers should be trained differently than, for example, a violinist. Professionals in music need different knowledge bases but I am afraid there are many training programmes treating musicians and teachers equally.

A second point is that music teachers' musical identity is influenced by many factors. In our debate on whether music teachers should be musicians or artists, we should realise that many music teachers are educated and viewed as musicians. This may lead to the idea that musicianship is indeed the core thing. Moreover it leads to a separation of two identities which is not desirable. I plead for more reflection on this issue during music teacher training.

A third fact is that musical practices are varied and this should be reflected in music education. It is of course clear that music making is one of the main activities in music education. Traditional views, however, often focus upon a particular kind of music making. They emphasise for instance musical literacy and vocal or instrumental expertise, and neglect alternative approaches. Music teachers' knowledge and skills are seen in accordance with that. My view is that beliefs about musicianship are too often derived from how it is viewed in conservatoires or music academies. These institutions have indeed a high degree of expertise and they really can form an inspiring environment for music teacher training. However, within these institutions, it is important to discuss how music teacher training is related to performers' professional musicianship. Music teachers' musical competencies and their artistry cannot simply be derived from performing musicianship. Whatever the musical expertise and artistry of music teachers may be, a crucial requirement will be their critical and reflective attitude towards music and music education. If teachers are not eager to develop their expertise and not willing or able to reflect, pupils and students, in turn, will not be inspired.

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Orchestra, the Orchestra of the Age of Enlightenment, the Royal Opera House, and the Association of British Orchestras. She is an active member of EAS, participating in the COMENIUS-3 project *meNet* and was president of EAS from 2009–2011. Sarah is an elected board member of ISME.



Oliver Krämer

Rostock University of Music and Drama – Germany

Oliver Krämer studied music education, composition, German language and literature in Berlin. After graduating, he worked as a teacher in secondary schools for several years. Between 2003 and 2009, he was a research assistant at the Berlin University of the Arts, where in 2007 he received his doctorate. Since 2009 he has been professor of music education at the Rostock University of Music and Drama, where he currently is Head of the Department for Musicology and Music Pedagogy. Oliver's work and research focus on the visualisation of music, the didactics of 20th century music, pop

music didactics and curriculum development.



Brigitte Lion

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Brigitte Lion studied and graduated in music pedagogy, history and pedagogy at the University of Vienna and the University for Music and Performing Arts in Vienna. In 2007 she graduated with honours with a PhD at the Alpen Adria University Klagenfurt. She was a music teacher in several types of schools, and a trainer in the fields of adult and teacher education. She is currently a member of staff at the Scientific Institute for Music Education, University of Music and Performing Arts Vienna. Brigitte has published on several topics in Austria and Germany.



Nopi Nicolaou Telemachou

Department of Educational Sciences, University of Cyprus – Cyprus

Nopi Nicolaou Telemachou studied music education (with a choral emphasis) at the University of Texas at Austin. She obtained a master's degree in music education from the Institute of Education, University of London and a PhD at the University of Exeter, UK. She has also undertaken additional studies in the Kodaly approach and in Suzuki pedagogy and teaching. Since 1998, Nopi has been a member of the teaching staff at the Department of Educational Sciences, University of Cyprus, where she teaches music education courses. Her research interests include topics in the social psychology of music and teacher training, performance, art and music creativity.



Franz Niermann

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Franz Niermann graduated from the University & Music Academy of Berlin in 1974 where he studied music education, history and educational science. He was a secondary school teacher in Berlin, academic assistant (Berlin Academy of Arts) and now holds a PhD on a theory of super learning and music education, *Rock music and teaching: A way for music in everyday life*. He has been professor in music education at the University for Music and Performing Arts Vienna since 1988. Franz was the founder and director (until 2010) of the Institute for Music Education Vienna. His publications concern fundamental questions on education, lifelong learning, and music didactics in areas of classical and rock music. From 1997 to 2011, he was board member of the European Association for Music in Schools (EAS), and was its president from 2005–2009. Franz was legal representative and coordinator of the COMENIUS-3 project *meNet* and from 2008–2012 board member of ISME.



Peter Röbbke

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Peter Röbbke is professor at the University of Music and Performing Arts in Vienna where he teaches instrumental and vocal education. At this institute he is Head of the Institute for Music Education (IMP) and the curriculum commission (instrumental and vocal education). He is permanent author of *Üben und Musizieren*, is involved with projects and teaching in the framework of ERASMUS (e.g. Berlin, Bozen/Bolzano, Lisbon and London) as well as in activities in the continuing educational field for music schools in Europe. Peter is the author of many publications in the field of instrumental learning and teaching.



Christian Rolle

Saarbrücken University of Music – Germany

Christian Rolle has been professor in Music Pedagogy and Music Didactics at the Saarbrücken University of Music since 2002. In 2011 he was appointed visiting professor at the School of Music Theatre and Art in Örebro University, Sweden. He is president of several associations in the field of music education. He is currently the EAS National Coordinator for Germany. Christian has experience as a teacher of music and philosophy in secondary schools, and was active as composer, pianist, and accompanist at several theatres. His principal research interests concern philosophy of music education, aesthetic education, aesthetics, and classroom teaching.



Leo Samama

Composer and musicologist, Voorburg – The Netherlands

Leo Samama studied musicology and composition. He has taught at the Conservatories of Utrecht and The Hague and at the Institute of Musicology at Utrecht University. He was appointed as artistic manager of the *Residentie Orkest* (The Hague Philharmonic) and was, until recently, general manager of the Netherlands Chamber Choir. He published several books (e.g. on Beethoven, Scriabin, Diepenbrock and Dutch music in the 20th Century) and has written more than 90 musical compositions. Many of Leo's compositions and university lectures are available on CD and he talks weekly on the Dutch national radio. He is co-founder of the Dutch String Quartet Academy (NSKA) and is chief artistic council of *Tenso* (the European network for professional chamber choirs). In 2010 he was knighted by the queen regnant of the Kingdom of the Netherlands.



Andrea Sangiorgio

Centre of Music Didactics, Rome – Italy

Andrea Sangiorgio graduated in music and movement education at the Orff-Institute, Mozarteum University Salzburg, Austria, with a thesis on group improvisation (1997). He earned a piano diploma in Italy (1999) and a master's degree in ethnomusicology with a thesis on *Orff-Schulwerk as Anthropology of Music* at Tor Vergata University, Rome (2006). He has been co-director of CDM (Centre for Music Didactics), a private music school in Rome, since 1997. Andrea conducts teacher education courses and workshops, both in Italy and abroad, with a focus on the areas of elemental music and movement education (Orff-Schulwerk approach), ensemble music for percussion instruments, musical creativity and cognitive aspects of music learning. Currently he is a PhD student at Exeter University, under the supervision of Sarah Hennessy. Andrea's research theme is *Children's interactions in group creative music making*.



Rineke Smilde

Prince Claus Conservatoire, Hanze University of Applied Sciences Groningen – The Netherlands

Rineke Smilde graduated from the Groningen Conservatoire, where flute was her principal study. She holds a master's degree in musicology from Amsterdam University and a PhD *summa cum laude* in education from the Georg August University in Goettingen. She is professor of lifelong learning in music at the Hanze University, Prince Claus Conservatoire, in Groningen. Rineke leads an international research group that examines questions about how engaging with new audiences impacts upon the different roles, learning and leadership of musicians. Her particular research interest is the role of biographical learning in the context of lifelong and life-wide learning. She has given papers and keynotes at various conferences all over the world, and has been lecturing as guest professor at institutions in Brazil, USA, Iceland and Sweden. Rineke has been active as a leader of various research groups of the European Association of Conservatoires.



Christine Stöger

University for Music, Cologne – Germany

Christine Stöger studied music education, piano and recorder at the University of Music and Performing Arts in Vienna. Her PhD was about the development of art subjects in schools during the progressive educational movement in Austria. From 1985 onwards Christine worked as assistant professor at the same university. Her work focussed mainly on music teacher training (for general music education) and the development of innovative models for music teaching, including creative activities and 'building bridges' between study and the profession of music teachers and lifelong learning in general. She has been a Professor for music education and Head of the Department of Music Teaching at the University for Music in Cologne since 2003. Currently Christine is Dean of the Department of Musicology, Music Education, Church Music and Choral Direction