

Learning From Each Other: Music Teacher Training in Europe with a special focus on England, Slovenia, Sweden and Germany.

A. Introduction

a) MeNet Working group: Music Teacher Training

This paper is one output of the meNet working group which was focussed on Music Teacher Training (MTT) in Europe. The title “learning from each other” feels a good umbrella term for our work and exchange between different countries, institutions and people. Within this Comenius project the working group set about the task of collecting information on Music Teacher Training in 20 different European countries - including the four nations of the UK - (see countries in orange on the map in Figure 1) and then presenting it in a way that allows comparisons to be made. The principal aim of this task was to open channels of communication, to use data gathered to highlight particular traditions of various countries and their institutional characteristics and to explore ideas and opportunities that arose from this rich bank of examples.

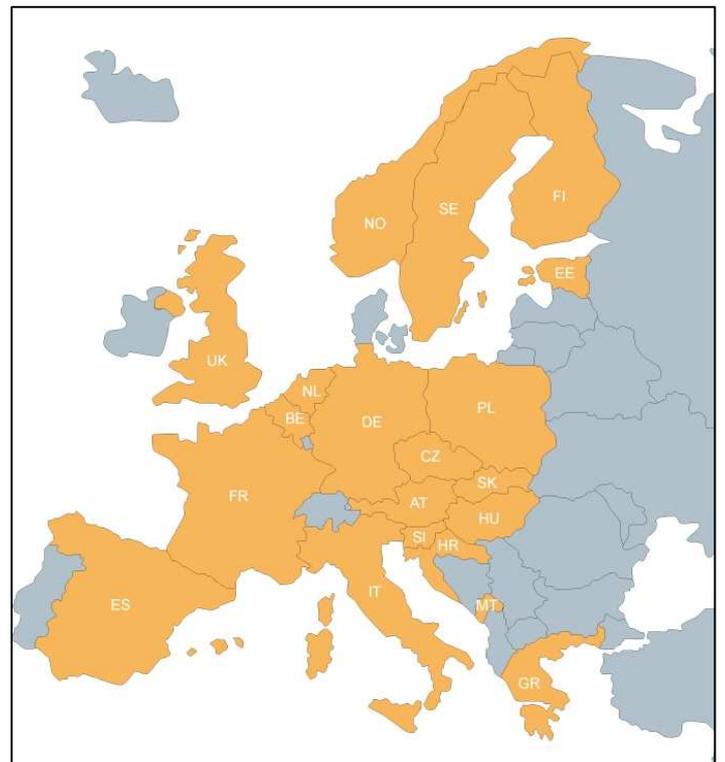


Figure 1: Countries in which Music Teacher Training Data Collection Took Place.

Because of the broad dimension of this project, with partners from many different European countries, it was possible for the five members of the MTT group to collect data from all of these countries. Nevertheless, it was a particular problem gaining high quality information from countries which were not represented by any person within the network, for example Hungary and Finland. The data collected for all countries is presented in the digital project

handbook, within *Topics & Results / Teacher Training/European Countries* and is also available on-line at: <http://menet.mdw.ac.at/>

b) Criteria for Collecting Information on Music Teacher Training in Europe

One of the first stages of the group's work was an intensive discussion to clarify which kinds of data were to be included and to raise consciousness of the difference between official documents and the reality of music teacher training courses all over Europe. The focus was on music teacher training in which at least one course of studies in music is required and which leads to certification as a specialist music teacher. We decided to produce a generalised description of music teacher training in a particular country whilst, at the same time, encapsulating the diversity within that country; this is why, in some cases, several examples have been cited for one element, e.g. of the differing emphases placed on subject areas within courses. The description of the situation of MTT in different countries was structured in the following format:

- **the background and organisation of music teacher training:** its political situation and the position of music within institutions, also the degree of distinction between the different school types and educational levels. Firstly, we focussed only on secondary schools; later we tried to integrate some aspects of training for primary school teachers;
- **the curriculum:** the most important subject foci and the importance attached to them e.g. the balance between performance studies, music pedagogy, music theory/ science in music and school practice;
- **learning and teaching approaches:** including the use of technology;
- **examination and assessment:** methods of assessment from the point of admission to final examinations;
- **current and future challenges:** opportunities, problems and questions that emerge from the dynamic development of music teacher training.

c) Understanding and Communicating Information on Music Teacher Training

During the working process we came upon various general challenges; one of these was the fact that there is more than one educational system in some countries e.g. sixteen in Germany,

two in Belgium. Music Teacher Training in each country is determined by the educational system(s) and cannot be understood clearly without considering different aspects and relationships, for example, the position of music education within the whole school system. It was also a challenge to present the information in a way that formed a basis for further discussion and without making generalisations. The collection of information on MTT is closely related to the work completed by other groups in the meNet project and, thus, it was important to take other groups' work into account. One particularly pertinent connection is with the results of the "Learning Outcomes" group which had the task of finding out what music teachers should be able to do and what learning outcomes they should be expected to attain. It is also clear that Music Teacher Training cannot be fully understood without an awareness of music education in schools; this was described by the meNet group "Music Education". A close relationship also exists between this collection of information and the examination of "Lifelong Learning". Finally, Music Teacher Training in many countries in Europe is undergoing a process of considerable change,. As such, we had the challenge to present information as clearly as possible aware that, owing to the Bologna process, many countries were in the process of modifying their teacher education courses, for example, making fundamental paradigm shifts in the field of educational theory, as reflected in the slogan "from teaching to learning".

d) The Focus of This Paper

Our data collection served as the starting point for further in-depth discussions about teacher training across Europe and for making comparisons between the content of music teacher training in different countries. The following reflections offer a closer look at Music Teacher Training (MTT) programmes in four European countries considering two different perspectives:

- Firstly we will compare Germany and Sweden with regard to three aspects which we found to be different in our systems and which caught our attention and inspired our discussion.
- The second part of the text will provide a comparison of the role of singing and the use of technology in Slovenia and England, considering their place within school music and within Music Teacher Training programmes.

Each will be followed by a reflection on what we have already learned from the comparisons and possible areas for future consideration.

B. Music Teacher Training in Germany and Sweden – Differences Between Examples (Christine Stöger/ Sture Brändström)

We begin with an exploration of differences between German and Swedish MTT programmes. After a short introduction to the background of MTT in Germany and Sweden the three selected differences are summarised under the following headings:

- a) Music Teacher Training or Music in Teacher Training
- b) Fixed Programmes and Individual Pathways;
- c) Students' Musical Background.

These points appeared during discussion when we were considering significant and interesting differences between the two countries. They do not represent the most typical aspects of the respective philosophies of MTT: we use them as starting points to show something of the context, culture and issues. Of course, common rules and traditions of MTT in the two countries are touched upon but they cannot be generalised. Examples stem from the authors' individual contexts and institutions.¹

a) Music Teacher Training or Music in Teacher Training

Germany

This title sounds like an alternative but, traditionally, one finds the two different approaches to MTT. Germany differs from Sweden since there is a more specialised approach: in Germany as well as in the German speaking countries, MTT programmes are provided for various target groups and for different types of schools. Thus one can choose between special programmes: for classroom teachers, for instrumental / singing teachers and for music teaching in early childhood - programmes which often provide wider access as they address the needs of adults who want to become involved in making and responding to music without focussing on learning an instrument. Additionally there are a large number of Masters and postgraduate programmes for the huge field of community work which are not mentioned in the context of this text. This article only refers to teacher training in schools.

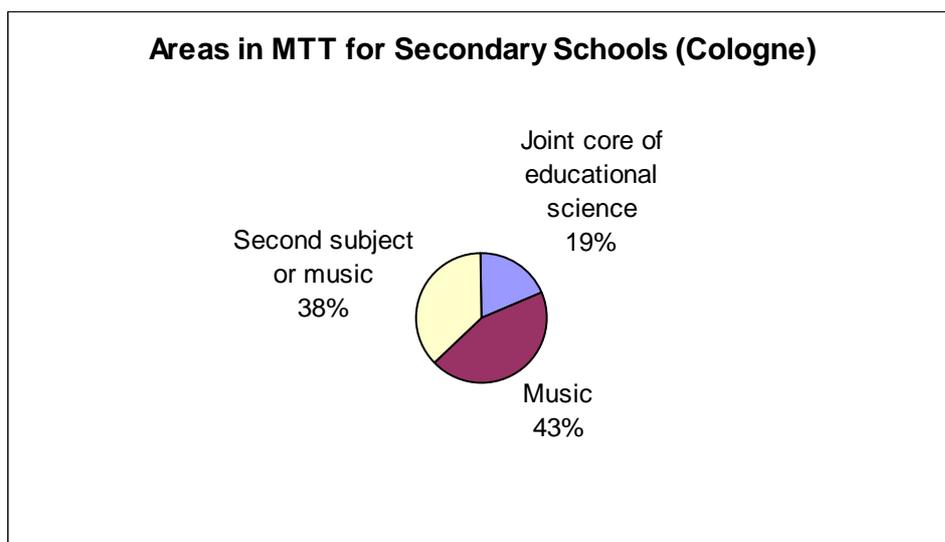
Teacher training in Germany is, like the education of children and youngsters in schools, organised by the Federal States and is, therefore, set up in different ways. More than 60

¹ These institutions are the Luleå University of Technology, Sweden and University of Music and Dance Cologne.

institutions (“Musikhochschulen”² and universities) provide MTT programmes especially for classroom teachers. Usually, there is specialised training for all the various types of schools and for different age groups and this starts from the very beginning of MTT programmes. “Specialisation” is used in another sense as well: in particular, MTT in “Musikhochschulen” has a strong emphasis on artistic training. This widened as a core area, over time, with expansion in the areas of pedagogy. In comparison to Sweden, there is also less weighting on the joint core of educational science. Another difference is that pedagogy and teaching methods are mainly attached to the subject field of music in German programmes.

One very positive aspect of the German tradition is the wealth of resources provided for MTT programmes: a considerable amount of one to one tuition in the artistic area is part of the regular curriculum as well as many courses to support specialisation within one’s future professional field. Most “Musikhochschulen” agreed to create a four years bachelor and a two year Masters programme as a basic qualification for classroom teachers in order to provide sufficient time for musical development. Since the Bologna process is not yet complete in all institutions, the final situation will become apparent only in the future. In Germany, one of the most frequently discussed problems is the strong differentiation within teacher training programmes for classroom teachers. The drawback of the separation of children in secondary schools has been often mentioned and the MTT programmes mirror this situation.

Figure 2.

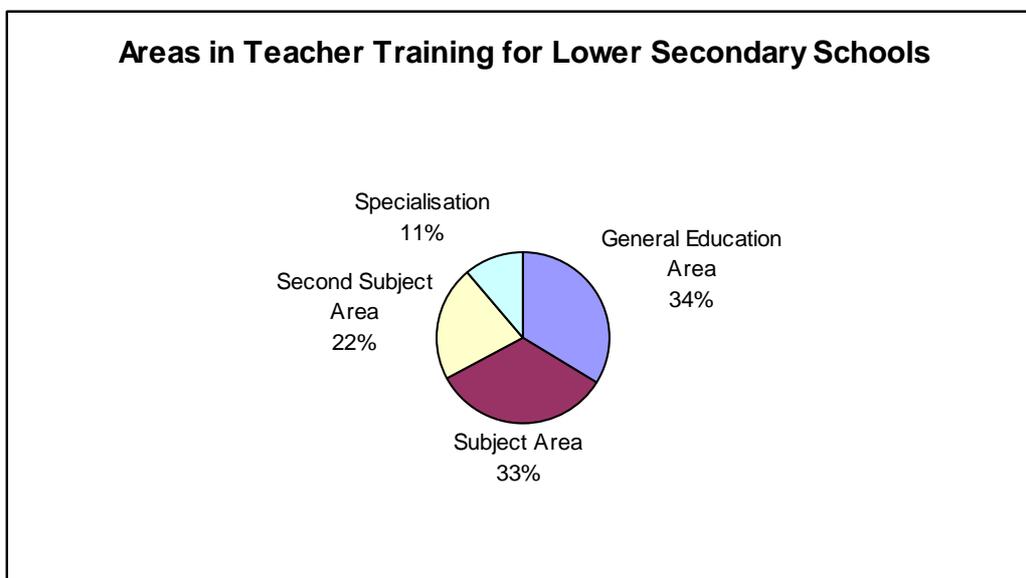


² “Hochschulen“ are institutions developed from conservatoires to establish academic training in the arts and equated to the scientific universities. Since the term is not exactly translatable, it will be used in the following text.

Sweden

In Sweden, Music Teacher Training is offered in Stockholm, Göteborg, Malmö, Örebro, Piteå and Arvika. All schools belong to the local or regional university except Kungliga Musikhögskolan in Stockholm, which is an independent university college. The teacher training programme is at Bachelor level. Since 2001, MTT is part of general teacher training and every future teacher has a so-called “general education area” in common (90 European Credit Transfers [ECTs]). In order to teach the lower age groups of primary school (students aged 7-12), a teaching degree should consist of 270 ECTs within two subject areas, where at least one is worth 90 ECTs. In most of the Swedish teacher education programmes, music as a subject area can not be selected for the lower age range of compulsory school. However, this is possible for teaching in lower secondary school (students aged 13-15). To become a music teacher for this age group, besides focussing on the general education area, students have to study music as a main subject and also select a second subject and one specialisation. Many MTT students prefer to use the second subject and the specialisation for music courses and, through doing so, become one-subject teachers. The graph below shows the percentage of the four areas for lower secondary school (see figure 3).

Figure 3.



At the moment, Sweden has one single teacher education course but a recent report, named “Sustainable Teacher Education” (Regeringskansliet: Government Offices of Sweden, Undated) suggests two new degrees: one for primary and the other for secondary school teachers. From next year, primary school teachers will be qualified to teach a broad range of

subjects, to work in pre-school, in the pre-school class, with age groups 7-12 of compulsory school and in leisure time centres. This is a three-year programme. Secondary school teachers will be responsible for deepening the pupils' knowledge in students aged 13-15 of compulsory school and within upper secondary school and adult education. This programme lasts four to five years and leads towards a master degree. As an adaptation of the Bologna model, future teachers will have both a general degree and a professional degree. A basic assumption in the current and also in new teacher education programmes is that all teachers need a certain set of knowledge and skills, regardless of their specialisation and of the organisation of the school, for example, special needs education, conflict management, assessment and grading and development and learning. To summarise, Sweden has a general teacher education system in which music could be one subject and this seems likely to continue in the future modified teacher education programme.

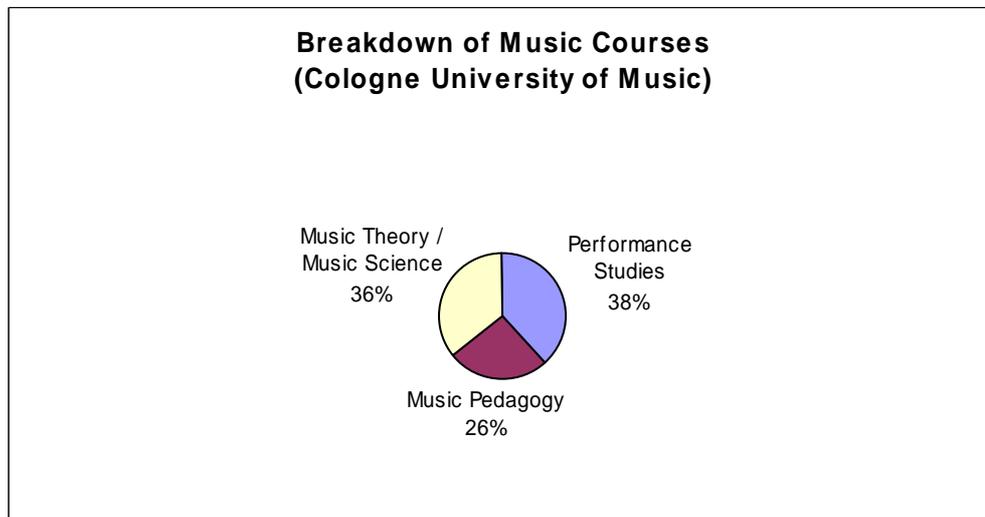
b) Fixed Programmes and Individual Pathways

Germany

The relationship between the given structure of programmes at universities and students' individual pathways is a well known challenge for all institutions, in all domains. In our comparison the following discussion points emerged:

- If one looks at the relationship between fixed and open study elements in the curricula of Germany and Sweden one tendency becomes visible: Germany seems to have more fixed programmes than Sweden. It is important to recognise this general difference but also to note that this might not be the case for every institution as they vary considerably in Germany.
- What choices do students have and how do they use them? The diagram below (figure 4), as an example of the situation in Cologne, shows three subjects fields. It does not display free choice subjects but these are available in each area. For example, within the performance area, students have a certain amount of credits for ensemble playing and conducting; in Cologne, they select from a variety of possibilities such as classical orchestra, chamber music, multicultural ensemble, big band, combo, string playing for beginners etc. Various choices can also be made in other areas. At the end of the course this leads to very different qualification profiles.

Figure 4.



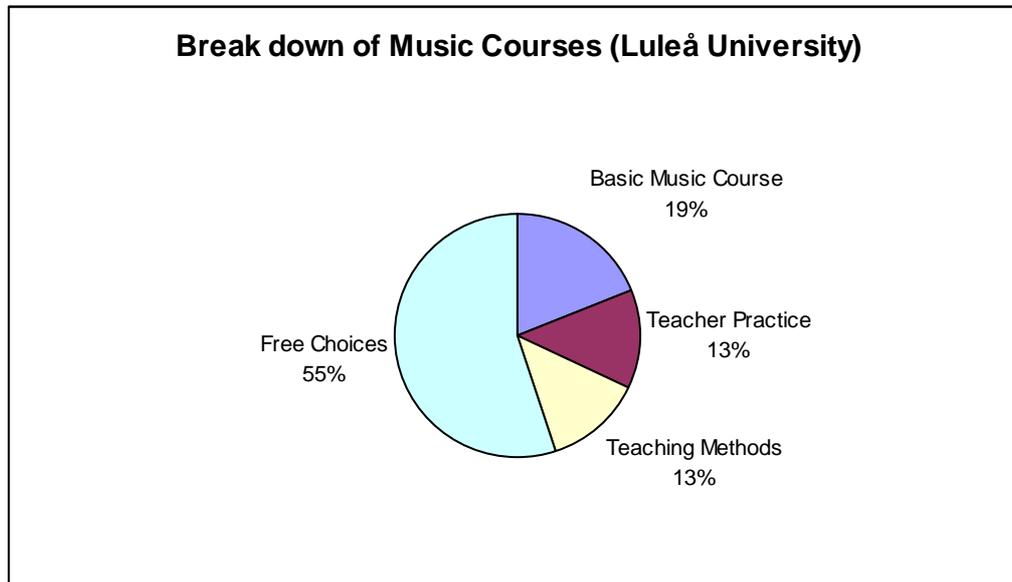
Students' individual pathways need to be supported by special mentoring programmes and the chance to reflect, systematically, on personal development. In our institution, we have started some activities in order to implement this idea but a lot could be learned from approaches in other countries. The current evaluation of the Bologna process in Germany often addresses one problem which might be named school regimentation. Discussions often refer to a tendency to narrow free choices and to fix the programmes' structures, especially through the changes to Bachelor and Master courses. To work against this process will be one of the most challenging tasks in the following years.

Sweden

The current situation for Swedish Music Teacher Training is to a high degree characterized by a will to carry out music courses in line with other more traditional university studies. The students' free choice is emphasised. Instruction is provided in the form of courses, mostly combined into programmes. ICT and different kinds of teaching technology are to a high degree used considerably within the study environment. Even in instrumental/singing courses, students have to study science theory and research methods and to write an essay where they carry out an empirical study worth 15 ETCs.

The main focus of musical training programmes is instrumental/vocal training, music theory, conducting, music in the classroom, pedagogy and methodology. This is not prescribed by anyone but the board of the individual school. To give an example from Luleå University of Technology: more than half of the 120 ECTs are optional music courses.

Figure 5.



The students can select from a long list of courses and to some degree also decide the order of the different courses; they plan this in dialogue with teachers and study coaches. The students' free study credits are mainly dedicated to one or several instruments (including singing and ensemble playing). Is there an optimal balance between fixed programmes and individualisation? Probably not, but there are some trends. After reading the report "Sustainable Teacher Education" (Regeringskansliet: Government Offices of Sweden, Undated), my impression is that in the new teacher training programmes, individual freedom of choice for the student is reduced. It seems as if we are moving towards the current situation in Germany with more fixed programmes.

c) Students' Musical Background

Germany

In Germany, students training to be classroom or instrumental teachers mainly have a classical music background. In some institutions students with a musical background in the artistic fields of jazz, rock, and pop music can also start Music Teacher Training programmes. It is very seldom that instruments from the student's cultural background can be chosen. In Cologne, for example, a third of the students choose to focus on jazz, rock, pop music for their playing on their main instrument or singing. There are some students - and the number is increasing - who like to be trained in both, e.g. classical and jazz-violin as a main subject and,

as a result, they have two teachers. Various students choose different stylistic focuses for different instruments, e.g. classical piano and jazz singing.

The tradition to focus on classical music in German MTT programmes led a variety of particular subjects to widen the artistic fields to include improvisation, accompaniment of songs, pop-choirs, percussion courses, strings or wind instruments for beginners, etc. Some of these subjects, originally created for the Music Teacher Training programmes, developed their own dynamic, in addition to the regular artistic tuition: “Schulpraktisches Klavierspiel” which means piano playing with the focus on improvisation, song accompaniment (in different musical styles) and score playing, is an example of this. Recently, students had the first opportunity to choose this particular form of piano playing as a main artistic field, regular competitions are now organised and, gradually, MTT institutions are engaging specialised tutors to teach this.

The students’ musical backgrounds reflect the challenge and richness of diversity, especially in teacher training programmes within a “Musikhochschule”, where individuals with very different cultural backgrounds come together. Those whose experience is in an area other than classical music, help all students develop a stronger awareness of the importance of informal learning processes. They also challenge various subject areas and lead to a new awareness of basic attitudes to learning, to communication, to listening and to making of music. One example of such an area of challenge is music theory, particularly the question of how to write down music and how to use terminology other than that of the classical tradition. The teachers are forced to question their own approaches; they must also find appropriate ways to teach students with different musical backgrounds and to deal with assessment from entrance to final examinations.

Sweden

From an international perspective, Sweden was one of the first countries to introduce pop and rock music into school. For many decades now, in compulsory school, every Swedish pupil has come into contact with the Afro-American tradition - both as a listener and as a player. The borders between the music they are dealing with in their spare time and school music have not been too rigid. For many years there has been a similar situation in Swedish Music Teacher Training. Afro-American music is an important part of studies and every MTT student has to train in playing bass, keyboard, guitar and drums. This is especially important

for future class music teachers, but even students planning to work as classical instrument teachers have to engage with this to a certain degree. To take an example from the Department of Music and Media, Luleå University of Technology, in recent years there have been equal numbers of students with a musical background in classical and Afro-American music. This fifty-fifty situation has been relatively stable, but this year (2009) of 35 MTT students who passed the entrance examination, only 14 came from the classical tradition and 21 were from the jazz-rock tradition. There is also a predominance of vocalists: 8 classical singers and 9 jazz or rock singers will enter their MTT studies next semester. There are just a few wind and string players among our students and the situation is similar in the other five Swedish schools of music. The number of classical instrumentalists has diminished within all levels of music education in Sweden. Classical music seems to be at risk and a crucial question is what we as music educators can or ought to do. My standpoint, perhaps passive and defeatist, is that the development has societal reasons. Certain efforts and developmental projects could help in a short perspective but not in the long run.

d) Learning from Each Other: Some Conclusions

The process of comparing our two countries' Music Teacher Training systems mainly brought about further questions. During the process short and general statements became more and more difficult and interesting details appeared. We will continue to explore these in the future. This is to be borne in mind when we conclude with the following three points.

- Compared to Sweden, Germany has a more specialised MTT with more fixed programmes for different school forms.
- For the moment it seems as though Sweden has a more open system with a lot of individual freedom of choice for MTT students. However, the differences between Germany and Sweden seem likely to diminish in the coming years.
- It is well-known that Germany has a strong classical tradition and that many Swedish MTT students have a pop/rock background but the differences were greater than we expected. A crucial question is how this development will continue and what the consequences will be for European music life as a whole.

C. Music Teacher Training and Educational Context in Slovenia and England - Singing and Music Technology (Marina Gall / Branka Rotar Pance)

a) Background

Within the meNet project, whilst discussing Music Teacher Training generally, the two authors were keen to explore their areas of personal interest in more detail. As teacher educators themselves, Branka Rotar Pance was concerned to learn more about her passion – singing – and Marina Gall, about her main research area: music technology. This led to an in-depth study of ways in which trainee teachers are supported in their development of these music skills and also the pedagogies that surround them.

Any discussion of Music Teacher Training evidently requires some background discussion of the context of music within schools and this is where we begin. The school systems in each country differ in that children enter school somewhat earlier in England than in Slovenia and also begin what is called Secondary school at an earlier age (see Figure 6).

Figure 6: Phases of Education

	Primary School Age	Secondary School Age
Slovenia	6-14	15-18
England	4/5 - 11	12-16/18

In schools, the period of compulsory music education is similar: from entry to 14 in England and mainly to the age of 15 in Slovenia. The subject is taught by generalists and specialist music teachers, as indicated in Figure 2. In England, this relates to the school phases, since primary school teachers are largely generalists and those in secondary schools specialists. In Slovenia, it is most common to find generalists teaching students up to and including eight years of age.

Figure 7: Who Teaches Music in Schools

	Generalists	Specialists
Slovenia	6 - 8/10	9 - 15
England	4/5 - 11	12 – 16/18

The organisation of teacher training varies considerably between the two countries. The system has just changed in Slovenia. Before the academic year 2009/2010, both primary and secondary school, specialist and generalist, teachers trained for four years then, to gain a Bachelor degree, took one year writing their diploma and ended their studies with a final exam. Since then, the programmes for training primary and secondary teachers have been adapted in the light of the Bologna treaty. There are now two possible pathways: 3+2 years or 4+1 year. Generalists and specialists have to gain a Masters degree to enable them to teach within a primary or secondary school. Both the old and new programmes for generalists and specialist include training in music and in music pedagogy skills although that for generalists is very small. They are required to teach all subjects in the first years of the primary school and so they must develop their competences in many different fields. Specialists have a more intensive continuous training in musical subjects, paralleled in pedagogical subjects and within teaching practices. Their courses are complex and prepare trainees for teaching music in primary (students aged 9–14), secondary, and music schools and also for conducting children choirs and youth choirs.

Figure 8: Training Music Teachers

	Primary	Secondary
Slovenia	4 +1 year pre September 2009 3+2 or 4+1 year from September 2009	4 +1 year pre September 2009 3+2 or 4+1 year from September 2009
England	Most often very little	3 years music + 1 year mainly pedagogy

In England, those teaching music in the secondary school (specialists) develop subject skills for three years and are then supported in developing teaching skills within a one year postgraduate certificate in education course (PGCE). Some of these are at Masters level, others are not. Primary school teachers must teach all subjects and so many come to the profession without an undergraduate degree in music. Furthermore, the postgraduate, one-year, generalist primary teacher training courses include very little support, if any, in developing music and/or music pedagogy skills. (See Figure 8). Since 1998, the government has set out generic teaching standards, all of which must be achieved, prior to gaining Qualified Teacher Status (QTS); these apply to both primary and secondary teacher training courses (Department for Education and Employment, 1998). Training institutions are

permitted to organise their courses in whichever way they choose as long as these enable the trainee teachers to meet all the current QTS requirements (Training and Development Agency, undated). However, current legislation does not prescribe the exact subject knowledge expected of a music teacher; as such, there is a wide variety of expectations across different institutions.

b) Singing

Singing in Schools

Slovenia has a strong singing tradition, in and outside schools. In the past, singing was a compulsory subject in primary and secondary schools; it now forms part of one of the three major music fields - performing - the other two being listening and creating. Every music teaching session is complex and must include singing. A strong emphasis is placed on developing good vocal technique, a short warming up before singing is obligatory and it is recommended that exercises be closely connected with the song to be sung. Part singing is common. The use of CD backing tracks is seen as "bad practice" by many educators, although some teachers use them. Rather, teachers are encouraged to use their own voices to teach songs and it is suggested that they accompany the class on the piano or other instrument such as guitar or accordion. Developing musical literacy runs in parallel with this such activities: in the first three years, visualisation of music contents is one method for learning new songs. (Rotar Pance, 2007) (See Figure 9). Students aged 9 –11 learn standard notation and they develop singing by score at a very elementary level. Singing is also the activity most frequently used to support interdisciplinary connections and cross-curricular links between school subjects and within projects.

Figure 9: Example of Visualisation of Contents (Oblak, 1999, p.13).



In England, singing is an important tool for learning in primary schools although, as with all musical activities, the quality of the work has not always been good, since the mainly generalist teachers often lack either confidence or music skills, or both (Hennessy, 2000; Holden & Button, 2006). In 1998 this was exacerbated by the introduction of the government's National Literacy Strategy in which an hour each day was set aside for a structured approach to development of reading and writing skills for all primary children (National Literacy Trust, undated); this work encroached upon time for other subjects, including music. However, there has been strong support for the development of singing within primary schools since 2007, when the government announced it would be investing £10 million in a national singing programme for primary school-aged children, and with the introduction, in 2008, of a national programme to increase singing opportunities for the same age children (Sing Up, undated). Whilst this is applaudable, amongst some music educators there has been some concern that:

1. not all teachers who work on this programme are specialist voice teachers and, thus, some do not have the pedagogical knowledge necessary for effective teaching;
2. in many cases, there is relatively little focus upon the development of singing technique;
3. in schools not yet touched by the programme, singing can often take the form of whole class or even whole school 'sing-alongs' in which there is little focus on specific skills development so that songs are sung over and over with little improvement in, for example tone quality
4. in many schools, pupils learn to sing in unison but there is little beyond part singing such as rounds.

These observations seems to counter some of the government's positive findings on singing in primary schools (Ofsted, 2009).

Since the introduction of practical music making in the classroom in the 1970s, less classroom singing has been apparent in secondary schools, despite the fact that the National Curriculum includes it as one of the 'essential skills and processes in music that pupils need to learn to make progress' (Qualifications and Curriculum Authority, 2007, p. 182). In fact, a recent government report based on inspections of schools from 2005 to 2008 stated that 'singing was an area of relative weakness' in secondary schools (Ofsted, 2009). However, with the 'Sing Up' programme entering its third year, and with children who have been involved in the

primary school scheme now entering secondary schools, it is hoped that secondary music teachers will build on previous work and benefits will be seen in the standard of vocal work in this phase.

Slovenia and England also differ in the repertoire that is explored within the classroom. In Slovenia, songs can be taken from music textbooks, which are written especially for all classes within the primary sector and for first year students in secondary schools. Songs are based on classical and folk music and some popular songs are also included as are parts from instrumental pieces to be sung with neutral syllables. Many staff use these materials but teachers are also allowed to select their own choice of vocal music. What is important is that the song collection enables the children to reach the musical goals and minimal standards of knowledge set down for each grade of schooling. In England, teachers have complete freedom in the choice of repertoire. Within the classroom, it is common to hear songs from a variety of cultural backgrounds and from popular culture; the singing of folk songs is rare. Recent attempts were made to produce a national songbook of 30 songs for primary children but, in 2008, the government scrapped the idea since there were problems deciding on which songs to include and a concern over 'cultural imperialism'. Instead, a large bank – and eclectic mix – of songs, is currently being drawn together (Telegraph, 2008).

Further differences in singing in schools in England and Slovenia relate to extra-curricular activities. There is a strong tradition of school choirs in Slovenia. The school choir, for which a syllabus has been introduced in the framework of an extended programme³, is an obligatory part of the cultural life of every primary school. Choirs are not a requirement within secondary schools, but many gymnasiums have very good mixed, girls' or boys' choirs and they have an important role to play in promoting a positive school image. School choirs participate in national and international competitions, many of them achieving high standards and awards. In England, in the primary sector, a choir may exist in schools in which there is an interested teacher or one confident or skilled in singing, but this is quite rare. Secondary schools often have some sort of choir but there is no national tradition of choral competitions for school choirs.

³ In independent primary schools there are six hours a week dedicated to work with one-, two- or three-part choirs, whilst in subsidiary schools (dislocated units of central schools), four hours a week are dedicated to one- or two-part choirs.

Singing and Teacher Training

Since singing in Slovenian schools is such an important part of the music curriculum, programmes for teacher training, both for generalists and specialists, include subjects connected with singing. Specialists also develop skills in conducting children's and youth choirs. One main area of concern, however, is the entry requirements for generalist programmes: only one of the three Slovenian universities checks the interviewees' musical and vocal abilities. Furthermore, the study programme does not offer opportunities to develop singing skills which are crucial since generalists teach pupils during the most important phase of their musical development.

Conversely, specialists have many opportunities to gain a good vocal education. Vocal ability is checked as part of the entrance exam and Music Teacher Training programmes include many subjects through which trainees are supported in achieving learning outcomes connected with the singing in the classroom and with leading the school choirs. Classical singing prevails and there are rare opportunities for rock/pop singing. This is likely to change within programmes modified in accordance with Bologna principles.

As explained earlier, in England, whilst the government prescribes the teaching competences expected to be gained by trainee teachers, no detail is given about subject knowledge. Trainees are expected to develop their music skills during the course, especially if skills are lacking but, evidently, one year gives little time to do this, especially as trainees spend more than two thirds of their course within schools on teaching placements. Since there is no governmental prescription related to singing, each teacher training institution decides on how much emphasis and time they will place on this. Also, with no statutory requirements for entry to the course, singing may or not be included within interviews.

c) Music Technology

Music Technology in Schools

ICT plays an important part in music education in England. In secondary schools, keyboards have been used since the early 1980s and are now commonplace for performing and composing (Qualifications and Curriculum Authority, 2007, p.183). The first uses of computer music technology were mainly related to work towards one of the final school leaving examinations - Music Advanced level - which students take, typically, at the age of 17 or 18. The Edexcel national examining body, formed in 1996, introduced composition through

music computer sequencing into their traditional music course and soon afterwards developed a separate Music Technology course (Edexcel, undated). Over time, more courses for similar aged students have developed and more schools have taken on such courses. Nowadays, students can also offer computer sequencing as the performance element of the music examination taken by children aged 15/16. Most music departments are equipped with computers and a range of music software; these computers are geographically situated either within or near the music department and are solely or predominantly used for music. In 2004, the government inspectors of schools noted that, in music lessons, computers were most often used by examination classes, that is, by students aged 15 and above, and not by classes of students aged 12- 14, often because of lack of equipment (Ofsted 2004/5). Marina Gall's current experience, as a teacher educator working with over 25 schools in and around Bristol, suggests that this is still the case. Primary schools tend to use computers for musical activities even less.

In Slovenia, major developments occurred at roughly the same time as in England: in 1998, governmental reforms introduced music technology into the curriculum in both primary and secondary schools, although as early as the 1980s, ICT and music was being explored in primary schools and others began to purchase equipment in the early nineties. Currently, the availability of equipment differs between the primary and secondary sectors in that primary teachers and pupils have more access than those in secondary schools, although not all primary school teachers make use of the opportunities that music technology affords. Geographically, the computers are, in the main, situated within a computer suite and not within the music room. As might be expected, projects, materials and research in the field of ICT and music are more common in relation to primary than secondary work, the exact opposite to the situation in England. Unlike the English system, the final national examination at the end of the primary school (for students aged 14) does not include opportunities to work with ICT either in relation to composition or performance.

Music Technology and Teacher Training

In both countries, music teacher training courses have been required to adapt to changes within school curricula. Nowadays students, entering Slovenian teacher training programmes, bring with them more general ICT knowledge and skills than in the past. In the old, pre-Bologna programmes, generalists did not have many opportunities to learn about the use of ICT in the music lessons. This was even the case within the Faculty of Education, in the

University of Ljubljana, which has a strong music department. However, current specialist trainee music teachers now learn about the use of ICT in the 3rd and 4th years of their course through music lessons within the subject *Multimedija* (University of Ljubljana, Academy of Music). That said, very few credit points are gained for both years: 8 credit points of the 240 total. Furthermore, owing to lack of equipment and space, outside of taught lessons there are no opportunities to make use of the equipment to practice and extend skills that are introduced within university workshops. As such, it is only those students with equipment of their own that have the opportunity to develop their music technology skills to a high level of competence and trainee music teachers use music technology more for own preparation than for the classroom activities. Furthermore, there are rare possibilities for ICT work in schools during teaching practice. Despite this, students still have opportunity to write the final diploma thesis on an ICT topic connected with the pedagogy. Teacher training programmes newly revised as a result of the Bologna process will bring about some important changes but, in line with current Slovenian music education philosophy, it is unlikely that there will be a stronger emphasis on music technology in classroom lessons.

In England, the first compulsory National Curriculum for ICT in initial teacher training came into use in 1999 (Teacher Training Agency, 1998) along with the previously mentioned generic Qualified Teacher Status (QTS) standards (Department for Education and Employment, 1998). At first, teacher training courses were required to monitor students ICT skills very closely; with trainees expected to meet over forty ICT standards related to their own subject area. However, the latest 2008 revision of the standards document contains no subject detail, setting out only four generic standards (Training and Development Agency, undated). As such, each teacher training institution decides upon the way it ensures that trainee music teachers know how to use technology within their own teaching and that they can use ICT to support students' musical learning. A key challenge, as mentioned previously, is that trainees come to the one year courses from diverse undergraduate courses where the focus of their musical development can be on classical music, jazz, popular music, music technology and many other areas of music. This means that some trainees can be expert in the use of music technology and other have almost no experience of using it. For the latter, a one year course barely provides them with time to develop their own basic skills, let alone to consider the pedagogies surrounding ICT in the music classroom or to trial its use for learning and/or teaching. Nevertheless, many music teacher trainees do experiment considerably with

music technology in the classroom, especially since job descriptions often ask for subject-specific ICT skills, owing to the popularity of music technology national examination courses.

d) Learning from Each Other

The comparison of singing and the use of ICT within school music and teacher training in Slovenia and England has highlighted a number of differences which are linked to the historical development of music education and teacher training programmes in each country. These reflections help us not only learn about each other but also suggest ways in which we can learn from each other.

A consideration of some of the aspects of the strong singing tradition in Slovenia might be of benefit to the English education system in terms of approaches to singing in the early years, songs and materials to support a systematic approach to vocal development and pedagogical practices as part of teacher training. Slovenian music educators might look to England to find materials to extend their current repertoire of vocal material and in terms of educating future music teachers in the field of the popular music. The use of music technology in schools and its role in music teachers training programmes in England might act as a strong stimulus to Slovenian music educators: in their consideration of the use of ICT for musical learning and teaching and the equipping of schools and music teacher training institutions with appropriate computers and equipment. Finally, English politicians and educators might benefit from a consideration of the Slovenian system in which there is a recognition that specialist music teachers are essential within primary schools, in order to support pupils in the most important years of their vocal and general musical development.

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