

TRANSFORMING PEDAGOGICAL PRACTICES IN MUSIC TEACHER TRAINING

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Philosophy of music education is a field of research that reflects the profession's understandings of what constitutes good music teaching. Authors in this field have in past years warned teachers of the perils of leaning on the Methods, often claimed to ignore the context-specific features of diverse musical practices. Rather, it has been suggested that each musical practice embodies the way it is learned and that today teachers need to learn several musical practices. This paper argues that practices as musical silos, where reflection is used only for improving one's skills within the existing cultural borders, train future teachers to limit their reflective powers to the following of rules and principles of the sounding realities outside schools. With the fear of creating 'school music' methods and through an emphasis on musical authenticity and content knowledge, the theorization of music teaching and teacher education, in particular, runs a risk of marginalizing pedagogical creativity and critical stances. A 'laboratory point of view' (Dewey) will be suggested, as distinct from the apprentice idea to music teacher education, to create a forum for students' experiences and collaboration, to transform routine expertise into critical change agency, and training into education.