

In my presentation I will be addressing the following:

- the growing acceptance of a multi-genre teacher training program in Gothenburg since the 1970's
- integrating methods courses for broad categories of music teachers (photos)
- student empowerment and empirical learning
- the power of emulation (what role models do our students meet at the Academy?)
- the multi-cultural and technological demands of today and tomorrow
- most vocal and instrumental teachers in the future - specialists and general practitioners in one

I will first be reading an app. 10-minute summary about our experiences of the training of instrumental and vocal teachers in Göteborg over the last three decades. In the second half of my presentation, we will be meeting Gustaf and Sofia in two different roles in their training programme.

At the present, in Sweden, group instrumental teaching methods, for instance are widespread and generally accepted. In addition, the co-existence of different musical genres is also widely accepted, both at the conservatory level and at municipal music schools and compulsory schools.

This has, of course, not always been the case. It all began in the 1970's when the higher music education systems of Sweden were radically reformed. The teacher training programs were to be adapted to meet what was called "the needs of the profession".

Looking back at that reform, one easily sees that there are a great deal of skills that a music teacher needs and needed 30 years back! The many ingredients in the reformed program of the 70's are a witness to that fact. The schedules were full for the instrumental teachers-to-be!

This was an extremely progressive program that also won international acclaim and attention.

But one of the interesting results was that the students had so much scheduled, and so much that was "fed to them" that they had no time for their own practice, preparation or reflection. There was very little student empowerment in this program. Instead of empirical learning, where students are taught specific skills or methods in depth and then expected to be able to apply them in other contexts, this was a question about being *taught everything*. The result was a very progressive training program, but the students also experienced the program as consisting of the superficial and stressful learning of an almost endless number of skills and an enormous amount of knowledge. These same trends continued through the 80's and 90's.

But, as the years went by, my role as a methods teacher went through somewhat of a metamorphosis. In the 70's I began as a *flute* methods teacher, meeting and teaching students studying to become *flute* teachers. Soon, both I, and my colleagues and supervisors, realized that a lot of what I was teaching (besides the important *flute*-specific skills) would be of interest to *other* wind students as well. Just to mention a few - playing by ear, imitation, learning to read music, posture and breathing, planning lessons and school concerts – these are all important aspects of instrumental teaching that are relevant to instrumental teachers of all categories and instruments. Soon I was not only having methods lessons with flute students. I was also having some with all of the instrumental and vocal teachers-to-be.

At the turn of *this* century, the teaching training of music teachers in Gothenburg was rather abruptly integrated with the training of all teachers at the teachers college of our same university. Suddenly, not only were all of our instrumental and vocal teachers united in courses, but teachers of all categories were in the same courses. Our music teaching students are taking

some of their methods courses with their colleagues studying to become history, math or nursery school teachers. This has placed great demands on both our Academy of Music and Drama and on the Teachers College.

What our students have won has been a broader understanding of the world of pedagogy and of the schools and children they will be encountering as professionals. What they have less time for is their musical and instrumental studies. Needless to say, this has been a radical and revolutionary change for us all. It has raised essential questions of the need of empirical learning and student empowerment.

So, in some ways, this latest radical reform of the training of instrumental and vocal teachers, has forced us to teach in a modern and efficient manner.

I would now like to take a look at the photo of Gustaf and Sofia in the class room with the children and describe the course they are participating in during their third semester of studies, in other words rather early on in their program. Right here they are in the midst of a field work project as part of a general music methods course..

All music teachers-to-be at the Gothenburg Academy participate in this general music methods course together. This includes traditional classically trained instr. and vocal teachers, jazz teachers, world music teachers, eurythmics teachers and class room music teachers. In a series of seminars and workshops we read through my general methods book and deal with, just to take some examples, the following issues common to all music teachers:

- the art of identifying with the pupils you meet
- the importance of the teacher as a role model
- creating contexts in music teaching
- making music fun and challenging
- planning lessons and evaluating them

- playing by ear and improvising
- learning to read music
- retaining playfulness and also quality in all music making
- famous music pedagogues of the 20th century
- posture and ergonomics
- the art of practicing
- organizing student concerts and dealing with student recitals
- working with themes and projects
- etc..

This is both a theoretical and practical course with both discussions and hands-on playing.

All of these skills and topics are then applied and practiced during a week of field work, when small groups of teachers plan project work at a primary school.

As the vocal and instrumental teachers progress in their training program, they get to apply these principals and practices in their more instrument specific methods courses and in their related supervised field work.

Let us have a look at the other picture, of Sofia and Gustaf honing their musical and instrumental skills at their chamber music lesson at the Academy. In itself, playing chamber music at their advanced level is necessary, inspirational and very well appreciated. Chamber music in their own development as musicians and individuals does not need to be questioned. But, we can ask the additional question: how are these chamber music lessons related to their development as music teachers?

When Sofia and Gustaf are rehearsing and having lessons on the Schubert Trio, are they gaining self-confidence and instrumental and interpretive

skills? Are they experiencing the joy of cooperating with one another and making collective progress? Is there music making both enjoyable and challenging? Are they empowered - are their progress and results their own responsibility or a reflection of "my genius as a teacher"? All these questions need to be answered if chamber music at this advanced level, in addition to all its other attributes, can become an integral part of their training in becoming music teachers.

How have we worked to get a picture of the whole despite all of the detailed work we have done in the form of more traditional chamber music teaching? How do we discern the form and meaning of this piece? I would like to show you an assignment done by Sofia and Gustaf with that aim in mind.

Hopefully, Sofia and Gustaf will profit as music teachers as well as musicians in their chamber music course

2 overheads:

1. Sofia and Gustaf's graphic description of the course of the second movement of Schubert's Piano Trio op. 100. Dynamics, themes, character, story-line, etc...
2. Hanna was eleven when she composed this graphically depicted trio for three flute head joints.

The idea of giving young pupils or near beginners an idea of the whole character or form of a melody or piece they are singing or playing is one of the great challenges of instrumental teaching. It is so easy to get stuck in details about the instrument or score and forget what the whole thing is about!

In instrumental teaching, doing advanced activities and introducing advanced concepts at the elementary level of the pupils in question, is an art and a challenge.