

# What music teacher will I be? A case study on the teaching philosophies of final-year pre-service Swedish music teachers

## Que professor de música serei? Um estudo de caso sobre as filosofias de ensino de professores de música suecos em formação no último ano



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**Abstract:** Written teaching philosophies are a common part of applications for music teaching positions and a pivotal exercise for pre-service teacher development. However, their contents are not often addressed in the music education research literature. Using a case study of last-year pre-service music teachers at a Swedish university, I explore these statements to uncover their beliefs about practicing the music teaching profession. The results revealed four different areas of concern for the participants related to methodology, self, curriculum and students. Furthermore, the participants differ slightly from their counterparts in other subjects by highlighting aspects such as professional development or the teacher-parents/guardians relationship. In addition, they often express their alignment with humanistic or constructivist pedagogical approaches while simultaneously intending to work with extrinsic motivation. I argue the impossibility of classifying their underlying music teaching philosophies within the traditional ones in the field as such proposed by Keith Swanwick, Bennett Reimer and Christopher Small. Finally, I discuss the limitations and the implications of the results for the professional world.

**Keywords:** Music. Teaching. Philosophy. Beliefs. Sweden.

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**Resumo:** As filosofias de ensino escritas são uma parte comum das candidaturas a cargos de ensino de música e um exercício fundamental para o desenvolvimento inicial de professores. No entanto, seus conteúdos não são frequentemente abordados na literatura de pesquisa em educação musical. Usando um estudo de caso de professores de música do último ano em uma universidade sueca, exploro essas declarações para descobrir suas crenças sobre a prática da profissão de professor de música. Os resultados revelaram quatro áreas diferentes de preocupação para os participantes relacionadas à metodologia, self, currículo e alunos. Além disso, os participantes diferem ligeiramente de seus pares de outras disciplinas ao destacar aspectos como o desenvolvimento profissional ou a relação professor-pais/responsáveis. Além disso, muitas vezes expressam seu alinhamento com abordagens pedagógicas humanistas ou construtivistas, ao mesmo tempo em que pretendem trabalhar com motivação extrínseca. Defendo a impossibilidade de classificar suas filosofias de ensino de música subjacentes dentro das tradicionais no campo como descrito por Keith Swanwick, Bennett Reimer e Christopher Small. Por fim, discuto as limitações e as implicações dos resultados para o mundo profissional.

**Palavras-chave:** Música. Ensino. Filosofia. Crenças. Suécia.

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## Introduction

Applicants for a teaching position are often required to submit their teaching philosophies in written form and to summarise them verbally for job interviews. The teaching philosophy is indeed thought to represent a crucial part of the recruiting process, thus demanding extensive preparation: "This is not the sort of question you should fumble or improvise on the fly. You'll look unprepared for the job if you don't have a ready answer. Teachers are expected to be able to talk about their philosophy" (DOYLE, 2021: 1). Moreover, writing a teaching philosophy is an essential exercise for fostering reflection and contributes to the development of pre-service music teachers, provided that "it directs and guides a teachers' teaching practices in the classroom as well as how they perceive teaching and learning and the students around them" (SOCCORSI, 2013: 21).

My main aim with this study is to explore final-year pre-service music teachers' conceptions and priorities for their future profession as stated in their written teaching philosophies. Based on the case of last-year pre-service music teachers at a Swedish university, the present qualitative case study is guided by the following research questions:

1. What topics are raised within their written teaching philosophies regarding their intentions to practice the profession?
2. What higher-order themes may emerge from the analysis of those topics?

The results of this research may be relevant in different ways. First, this study complements the extant research literature by providing information on a population that is understudied. Accordingly, the results may serve as a point of comparison against the typical, Anglo-centred body of works. Furthermore, the results of the present study may have a direct

impact on the professional realm by providing knowledge to both jobseekers and recruiters in the music education world. Finally, the results may raise possible gaps in teacher education programmes according to the standpoint of pre-service music teachers at the very last stage of their education.

## Framework

Beliefs are psychological constructs in the form of assumptions and understandings that may not necessarily be coincident with reality (PAJARES, 1992). The investigation of teacher beliefs is a central topic in education, provided that these beliefs function as 'glasses' through which teachers understand and modify their pedagogical reality (FIVES & GILL, 2015). DEWEY (1933) highlighted the significance of researching this area for "it covers all the matters of which we have no sure knowledge and yet which we are sufficiently confident of to act upon" (p.6). While beliefs cannot be directly observed, teacher writings have proven to be a valid means for their investigation (FIVES & GILL, 2015). Written teaching philosophies are common statements among teachers in which these beliefs are indeed captured. However, there is no fixed definition, structure, content or length for such teacher philosophies. For example, the term 'teaching philosophy' is defined as follows on the website for the *Center for Educational Innovation* at the University of Minnesota (CEI, 2020: 1):

Your teaching philosophy is a self-reflective statement of your beliefs about teaching and learning. It's a one to two-pages narrative that conveys your core ideas about being an effective teacher in the context of your discipline. It develops these ideas with specific, concrete examples of what the teacher and learners will do to achieve those goals. Importantly, your teaching philosophy statement also explains why you choose these options.

On the website for the *Center for Excellence in Learning and Teaching* at Iowa State University (ISU, 2020), a teaching philosophy is defined similarly but with subtle differences: a statement of 1 to 4 pages long in which not only beliefs but also values and approaches to objectives, methods and evaluation, should be included. Other varied definitions and requirements may be found on the websites of different universities, even statements that “there is no required content, set format, or right or wrong way to write a teaching statement. That is why writing one can be challenging” (CUGS, 2020: 1). In any case, three common attributes of teaching philosophies have emerged after my review:

1. A teaching philosophy is a page-limited statement.
2. Topic prioritization is therefore required: Among the many possible topics, each teacher must make their own choices to demonstrate what better defines and differentiates them from other teachers.
3. A crucial part is devoted to describing one’s own intentions or principles for developing future teaching roles.

While the beliefs of pre-service and in-service teachers are commonly explored in the research, my scrutiny of the literature reveals that understanding such beliefs through written teaching philosophies is more of a rarity in the field of music education. Indeed, I found that such work is more frequently found in other fields within educational research, such as management education (BEATTY *et al.*, 2020; LAUNDON *et al.*, 2020), language education (MERKEL, 2020; PAYANT, 2017), nursing education (FELICILDA-REYNALDO & UTLEY, 2015), social work education (DROLET, 2013), early childhood education (GILBERT, 2009), mathematics education (GRUNDMAN, 2006; BINONGO, 1995) and chemistry education (EIERMAN, 2008). These studies are coincident with the relevance of teaching philosophy statements

as part of teaching portfolios to help teachers make their implicit ideas on teaching and learning explicit. In a cross-disciplinary context, KAPLAN *et al.* (2008) surveyed 755 committee chairs at colleges and universities across the United States to identify the attributes of a successful teaching philosophy. According to the analysis of their open-ended responses, the authors found different categories that they propose as rubrics to assess teaching philosophies. These provide ideas on crucial topics and aspects to consider when writing a teaching philosophy, such as: 1) Goals for student learning, 2) Teaching methods, 3) Assessment, 4) Creating an inclusive learning environment and 5) Keeping a good structure, rhetoric and language.

Regarding the underlying philosophies in music teaching, two classical and opposed mainstream approaches in the philosophy of music education are *Music Education as an Aesthetic Education* (MEAE) versus *Praxial Music Education* (Praxialism). The first was proposed by REIMER (1970) and advocated by Charles Leonard and Robert House. According to MEAE, music is defined as an aesthetic object, i.e., a product. In order to enjoy this product (music), a number of skills must be polished, depending on each culture. The main goal of teaching music is, therefore, to develop “the aesthetic potential” that each student possesses by getting involved in an “aesthetic education” towards improving those skills. This education would enable people to become sensitive to music, wherein “an education in music can be understood as an education in feeling, a unique way of extending our emotional lives” (REIMER, 1970: 89). In contrast, according to Praxialism, music is not an aesthetic object or a product but, rather, a process instead. Proposed by SMALL (1977) and advocated by ELLIOT (1995), Praxialism is grounded in the act of ‘musicking’. To do musicking is to be engaged in a musical performance by, for example, performing, listening, composing, dancing, selling tickets or guarding the clothes of concert attendees in the wardrobe (ELLIOT, 1998). In other words, taking part in any

activity required for music performance (whatever the level of competence) constitutes a form of engagement in this process. Thus, children are legitimate artists even if they do 'musicking' in a different way than professional artists.

The studies investigating pre-service music teachers' identities (i.e., the pre-service teachers' beliefs on the self) using the analysis of their written outputs may also serve as a point of comparison to frame the present study. Among these studies, DOLLOFF (1999) explored teacher identity in music teacher education by pursuing a case study with undergraduate and postgraduate students in music teaching. The participants were required to a) write stories about memories of their teachers, b) use visual metaphors to explain what teaching is like, and c) draw the imagined ideal teacher. The results mainly demonstrated that for pre-service music teachers, there is almost no relationship between the ideal teacher and themselves. Thus, the ideal teacher is usually conceptualised as a different person, older and more capable. In contrast, graduate music teachers typically depicted their ideal teachers as themselves within an out-of-control situation, i.e., with some element of chaos (such as an unordered desk, head spinning frantically, children acting out, etc.). In relation to these results, KNOWLES (1992) found that the teachers who describe unpleasant rather than positive experiences when expressing their beliefs on the self within the profession had weaker teacher roles. Therefore, the study of KNOWLES (1992) supports the relevance of teachers having a clear and positive image of the self as teachers.

Regarding the study of pre-service music teachers' beliefs by means of written outputs, BERNARD (2009) investigated these teachers' assumptions on teaching, learning and music by pursuing a case study. Based upon Riessman's framework for narrative analysis (RIESSMAN 1993, 2002), the author analysed the course assignments on the autobiographical events of a single student in-depth. These events were stories about music teaching, music learning and making music. The results revealed

some views regarding teaching that are relevant to the present research: 1) Music teaching is seen as a social activity; 2) it is important for teachers to help their students to step outside of themselves and their thoughts about music; and 3) there are some important assumptions about what is considered a “good music teacher”, such as being passionate and igniting a passion for music among students, creating a context that is open (i.e., not judgmental) for the exchange of ideas with students, and encouraging in-class discussions.

Also in close relation to the investigation of pre-service music teacher philosophies, KOS (2018) used the class assignments of eight students in the early stages of their teacher education to investigate their beliefs on music teaching and learning. Students completed an assignment, called a ‘manifesto’, where the participants submitted a 5-7 minute video explaining their beliefs about music teaching. The author instructed participants by giving them possible topics to reflect on, such as “the purpose of music education, why they wanted to teach music, what made for good teaching, and the characteristics of a quality music education” (KOS, 2018, p. 564). Three main themes emerged in the results of this study: 1) ‘A desire to share and develop passion’, 2) ‘Expressing, feeling, and emotional growth’, and 3) ‘Providing opportunities for all students’. The first is related to the role of music teachers as mentors to support students in finding their passion. This passion may or may not be related to music (i.e., passing on the own love for music); for example, learning, teaching or the passion for the feelings of playing a piece constituted possible passions declared by the participants in this study. The second theme identified by KOS (2018) is related to teachers’ counselling roles in developing a sense of belonging, their ability to work together, their self-worth, self-efficacy, resilience and compassion. The third theme is related to providing equal opportunities for students to participate in the music class no matter the students’ backgrounds. In connection with this last theme, the participants expressed their concerns



regarding the necessity of addressing the students' wide-ranging needs, experiences and interests.

Regarding the Swedish context, WESTVALL & GEORGII-HEMMING (2010) investigated pre-service music teachers' views on music education, teacher education and becoming a teacher in Sweden. The participants in their study were thirty pre-service music teaching students in the middle of their degree programme at a Swedish University. The authors retrieved the results by means of a qualitative analysis of their students' (i.e., pre-service music teachers') written assignments and two focus-group interviews. Among the results found by WESTVALL & GEORGII-HEMMING (2010), the most relevant regarding the present research is their participants' aims to craft a democratic learning environment. This finding is discussed in different dimensions: first, in relation to the aims stated in the syllabus of the Swedish national music curriculum in primary education; second, as opposed to the ancient master-apprentice orientation to which equal musical participation and active citizenship are not issues of any importance at all; and thirdly, by the authors' discussion on democracy as an attribute of inclusive education.

In summary, while the investigation of pre-service music teachers' beliefs is common in the research literature, the use of teaching philosophies towards this aim is not. This gap in the literature is of concern, given the discussed relevance of teaching philosophies in the music teaching professional world and as means for the development of pre-service music teachers. Furthermore, pre-service music teacher beliefs are not typically studied in relation to how this population intends to act as future music teachers, which is the focus of the present study.

## Methodology

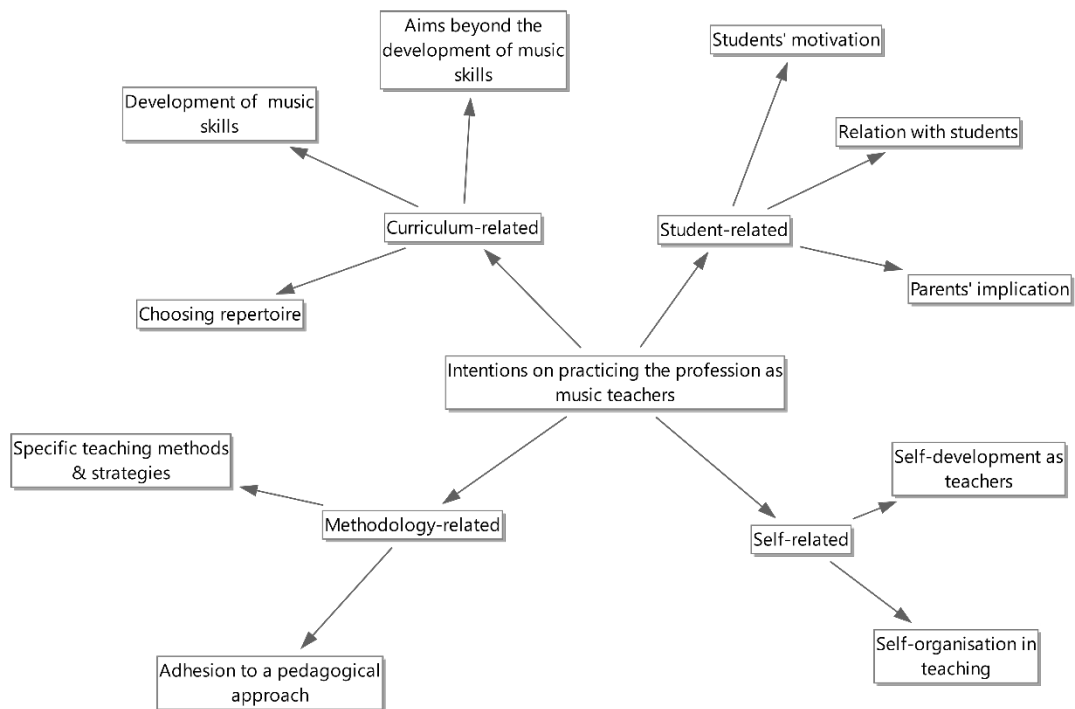
The present study is part of the results of a wider research project that is aimed at exploring attitudes and motivations in music education contexts. The research design of the present

study is aligned with qualitative case studies (STAKE, 1995) and based on the case of the University of Karlstad (Ingesund College of Music) in Sweden. The case under study is especially suitable for this research given that the teacher education programme at the University of Karlstad is aimed at educating music teachers for working in different contexts (e.g., primary and secondary school, conservatory, and music schools) and with specialisation in all the typical classical-music and pop-rock music instruments, thereby making it a rich information case. Pre-service music teachers enrolled at the very last stage of their education at this university were invited in written and verbal form to submit a written essay (between 5-9 pages) on their teaching philosophies to be used for the present study. The participants were informed of the aims and procedures of this study and agreed to participate by signing a written consent form. The participants were not instructed to include any particular topic in their essays but, instead, freely elaborated on the whole contents of their responses. A total of  $n = 47$  students agreed to participate. Their essays were anonymised and incorporated into a database. Thereafter, I analysed these by means of thematic analysis and with the aid of MaxQDA v.2020. The rationale for using thematic analysis relies on its capacity to reveal patterns from an open-minded standpoint (MAGUIRE & DELAHUNT, 2017). I followed six steps in doing the analysis (BRAUN & CLARKE, 2006): 1) becoming acquainted with the data, 2) the emergence of initial codes, 3) searching for themes, 4) reviewing themes, 5) defining themes and 6) writing the report.

## Results

I identified four first-order themes, ten second-order themes and 47 third-order themes. A general overview of the analysis, including first- and second-order themes, is offered in figure 1. Following this, I present the rationale of the analysis and provide selected examples to illustrate the results.

Figure 1



*Graphic overview of the first- and second-order themes resulting from the analysis.*

## Methodology-related

This theme comprises two main, second-order themes: 'specific teaching methods & strategies' and 'adhesion to a pedagogical approach'. In relation to the first, the participants raised many varied topics. The stated intention to both challenge and support students is shared among the participants and may be epitomised in the following response:

My teaching philosophy is therefore based on a balance between being "outside the box" and exploring new ground, but continuously coming back to the I-can feeling: where it is safe and wonderful. To continuously run marathons but after that unwind by jogging a couple of hundred metres. But also remind the student that even if what we are doing now is difficult, I think you can do it. To also make a deal with the student to first do "the hard part" and then celebrate by playing something easy or playing old repertoire to raise the I-can feeling.

Fostering collaborative learning is also a common aim among the participants: '[to make students] cooperate with each other and thereby learn from each other' and 'to be able to organise classes as a working collective'. In the same vein, feedback, in terms of providing adequate and sufficient advice to students, is relevant to the participants.

Other common topics raised by the participants include adapting to their students' characteristics and keeping a balance between demonstrations and explanations while teaching. Regarding this last topic, many of the respondents identify the teacher 'speaking/explaining too much' during the lessons as a concern. Body language is also a concern, particularly in relation to being aware of their own body language and avoiding dissonances with the content of the messages, facial expressions and their own position in the room. Some respondents also mentioned their intention of 'teaching by asking questions'. Furthermore, some participants described with detail how they plan to work with questioning in their lessons, stating, for example: 'When it comes to questions, I want to try as often as possible to ask a counter question so that the student is forced to think for himself/herself. We would then discuss the reflection stated by the student and jointly arrive at an answer'. Finally, a few respondents mentioned their intention 'to see their own teachings' from the students' standpoint.

Regarding the participants' approach in relation to the main historical trends in pedagogy, three of these are commonly named: constructivist, humanistic and student-centered approaches. However, the participants who mentioned any of these approaches did not usually provide concrete examples of how they plan to put their chosen alignment into action.

### Self-related

The second-order themes identified in relation to the participants' intentions regarding the self were 'self-development as teachers' and 'self-organisation in teaching'. Regarding the first,

the participants highlighted their interest in attending courses aimed at in-service teachers' professional development. They tend to express that their education as music teachers should not finish after they are awarded their degrees: 'I am not finished after 5 years at the music college. I want to continue to read and keep up to date with the latest research'. Furthermore, their intentions for self-development include other means, such as filming themselves teaching, sustained reflection on their lessons and peer-tutoring between them and their future colleagues.

Regarding the theme 'self-organisation in teaching', the participants raised miscellaneous topics in terms of teaching principles guiding their future practice. The most common topic raised within this theme is the fact that they will not consider talent to be a prerequisite for *musicking* and that music is understood as both a process and a product. Other topics regarded how their teaching practice would be driven by both their own experience and scientific grounds and that they would allow sufficient time for planning their lessons.

### Curriculum-related

The analysis of the topics raised by the participants in relation to the music curriculum resulted in three themes: 'choosing repertoire', the 'development of music skills' and 'aims beyond the development of music skills'. Regarding the first, they tend to discuss the rationale for choosing repertoire in relation to avoiding any prioritisation. They also tend to think that classical music is in danger. The following is a statement that mirrors this highly shared opinion:

Where do children listen to opera if not at home? Who will introduce that music to them? In my opinion, the answer lies with the music teacher. If you have pop singers as your idols, it is perhaps not so strange that opera seems foreign and uninteresting. In other words, I have a responsibility to introduce opera to the students. If I don't do it, no one will.

The development of the students' music skills is also a general concern for the participants in the present study. In this regard, they commonly highlight the central place of singing in learning music. Moreover, a few of them also named music history, theory and analysis as central knowledge in music education. In addition, some of them mentioned the need to teach how to practice at home when teaching someone to play an instrument or sing.

### Student-related

Several aspects that are highly related to their forthcoming students' reality were raised by the participants in the present study. These include the second-order themes 'students' motivation', 'parents' implication' and 'the relation with their students'. Regarding the first one, the relevance of working towards increasing the students' motivation is a very common view among the participants. Furthermore, while they address the importance of both intrinsic and extrinsic motivation, they tend to highlight the relevance of the first. This, based upon the following reason, summarises the thoughts of many participants:

The inner motivation increases the chance that students will get a goal-oriented and self-regulated music practice. For children's inner motivation to begin to take root, they need to succeed in tasks. Previous positive experiences increase the chance for inner motivation to grow. Therefore, I think it is important that students leave the lesson with a[n] I-can-do feeling.

Reflecting on the relationship with students is also an area of concern for the participants in this study. They normally express intentions such as 'respecting each other' and 'being professional'. Moreover, some participants underline that they do not intend to go into topics of a personal nature with their

students but to hold a purely professional relationship instead. However, this is seen as a dilemma: 'The question is: where is the line between personal and private? How will I act when a student opens up to me?'. Finally, in regard to student-related themes, the parents' implication in the music education of their children is also relevant to the participants. For example, as several participants mentioned:

'Continuous conversations with students and guardians concerning both long-term and short-term goals would be a valuable element in my teaching'; and,  
'Teachers must work to maintain trusting relationships with their students and their guardians. They must also be sensitive to the views of the students and guardians.'

## Discussion

The results of the present study suggest that pre-service music teachers in the case under study give priority to four main domains in their teaching philosophies and in regard to their intentions in their forthcoming professional practice. These comprise 1) methodology-related, 2) self-related, 3) curriculum-related and 4) student-related aspects. Regarding each of these domains, several topics were particularly relevant according to the results of the present study: with respect to methodology-related aspects, topics in relation to the teaching methods/strategies and the adherence to a certain pedagogical approach/tradition; with respect to self-related aspects, topics regarding self-development as teachers and self-organisation in teaching; when it comes to curriculum-related aspects, choosing repertoire and teaching aims, both regarding their students' musical and non-musical development, is of importance to the participants; and finally, in terms of student-related aspects, they care particularly about the relationship with their students,

the parents' implication in the education of their kids and their forthcoming students' motivation.

The aforementioned domains are coincident in highlighting goals, teaching methods and the pre-service teachers' own alignments on student evaluation with previous research on the teaching philosophies of teachers from other subjects (KAPLAN *et al.*, 2008). Also in agreement with the teachers of other subjects, the participants in the present study describe their position on the ideal interaction between teachers and learners in their teaching philosophies (FELICILDA-REYNALDO & UTLEY, 2015). In regard to the specific body of works that are focused on the beliefs of pre-service music teachers, several results of the present study are equally in agreement with these studies, such as the intention to create 'open' learning environments where in-class discussions are encouraged (BERNARD, 2009) and the concerns with the students' emotional growth (KOS, 2018). However, the participants in the present study also raise aspects that are uncommon or non-existent in previous studies regarding teaching philosophies and beliefs. For example, their intentions regarding professional development and the role of the students' parents/guardians are not typically present in the extant research. In addition, there are subject-specific aspects that are not shared with the teaching philosophies of teachers of other subjects, such as the particular skills related to music that they intend to prioritise in their teaching and the criteria for choosing repertoire.

In relation to the traditional philosophies in music education, the participants in the present study see themselves in a balanced position between MEAE (REIMER, 1970) and Praxialism (SMALL, 1977). Indeed, they consider music as both a product and a process. Accordingly, their intentions with their forthcoming students regard developing individual music skills as well as socially participating in music. In terms of the classical curriculum philosophies described by SWANWICK (1988/2003), the participants may also be deemed to be in between the three different types, as they mention traits of different music teaching philosophies at



once: On the one hand, the participants may be identified with the type of teachers with 'a concern for musical traditions', given that many of them highlight their role in presenting classical music to their students. However, they also show traits connected to the type of teachers 'focused on children', as many explicitly aligned themselves to a student-centered pedagogy and are concerned with adapting their teaching to their students. Finally, the participants in this study may also be identified with the third kind of SWANWICK's (1988/2003) curriculum philosophies, i.e., 'Awareness of social context and community', provided that they underline the necessity of considering the popular musical practices of their community.

In relation to the historical philosophies in general education/pedagogy, the participants identify themselves with modern ones, such as humanism and constructivism. However, many aspects of behaviourism are far from being left behind in music lessons nowadays, including positive reinforcement using stickers, stars, treats, etc. (ISBELL, 2012). Furthermore, the intention that the participants declare to work on top of extrinsic motivation is inherently connected with teaching from a behaviourist approach. This apparent paradox supports the part of the music teaching literature claiming that behaviourism is not currently receiving proper consideration in music education but a limited and misleading examination instead (DUKE, 2014).

The participants raised several specific concerns that, interestingly, align them more with experienced teachers than with their actual counterparts. Firstly, they express their intention of 'not talking too much' during the lessons, which is precisely a trait that differentiates experienced from inexperienced music teachers (WARNET, 2020). Likewise, they are very much concerned with their body language and reflect on their communication in a multimodal way. In this regard, they share their concerns about the implications of gaze and position with experienced teachers (MORO *et al.*, 2020). In addition, the participants commonly shared their intentions to adapt the teaching to their actual students and

to teach within the Vygotskian zone of proximal development, which is also aligned with the practice of experienced teachers (ASH & LEVITT, 2003). All the aforementioned features depict an uncommon sample in relation to the research literature regarding pre-service music teachers. This may be connected with the fact that the extant studies are typically Anglo-centered. Additionally, this result may be explained by the extensive time devoted to teaching practices in the participants' teaching preparation programme, as well as with the programme's overall high-quality, as supported by the high reputation and the score that the teaching preparation programme of the case under study has achieved in the last national assessment (LIND *et al.*, 2019).

The participants' beliefs are coincident with those of samples from their same country in their intention to foster an inclusive, student-centered education (WESTVALL & GEORGII-HEMMING, 2010). Furthermore, their conceptions may be considered in disagreement with the typical master-apprentice tradition, which is still greatly present in the practices of in-service music teachers (HARRISON & GRANT, 2015). In the same vein, the participants mentioned many intentions beyond developing music skills. Indeed, they are deeply interested in the personal growth of children, such as helping their students become independent learners and good citizens, increasing their body awareness, caring about their students' emotional development, fostering their happiness/well-being, socialisation and self-confidence. This picture depicts to-be teachers that are aligned with a global education: one that prevents music lessons from being the 'secret garden' of education (BURWELL *et al.*, 2019) any longer, i.e., a music education isolated from the children's reality and disconnected from other knowledge.

## Conclusions

In conclusion, the main contribution of the present study lies in the identification of beliefs regarding intentions in practicing the music teaching profession as expressed through written

teaching philosophies. These beliefs span four different areas, according to the studied case: methodology-related, self-related, curriculum-related and student-related aspects. Although there is a body of works exploring music teacher beliefs and writings, the beliefs captured by the teaching philosophies and analysed in the present study seem partly alien from those in the extant research; for example, in their consideration of the relationship with the students' parents/guardians and the crucial role of professional development for pre-service music teachers. By examining these beliefs further, I discussed how the participants do not show pure/clear profiles in relation to the traditional music teaching philosophies but, instead, display hybrid ones. However, that is not the case regarding the traditional, historical philosophies in education/pedagogy, given that the participants declare clear adhesions to, for example, constructivism and humanism. In this regard, the results also suggest that behaviourism is present in their beliefs but not properly addressed. I also concluded that their beliefs seem closer to those of samples from similar populations in the same country. I equally conclude that the participants' beliefs in the present study counteract the stereotype of the traditional isolation of music education in regard to other knowledge, to the students' reality and to modern pedagogy.

The implications of this study to the professional world involve the consideration of crucial topics for music teaching philosophies. As such, the reflections presented in this study may serve as a point of comparison and thus provide new ideas to pre-service and in-music teachers on top of writing their teaching philosophies. Furthermore, the results support previous research on the need to give greater attention to the traditional, historical philosophies in education/pedagogy in the university programmes for the education of pre-service music teachers.

The main limitation of the present study is shared with other case studies and is thus intrinsic to the methodology, i.e., the sample dependability of the results. Future research with other samples may confirm or disregard the relevance of the

themes and may also find further explanations for the present results. Furthermore, the point of view of recruiters may also add valuable information in relation to the topics raised by these pre-service teachers.

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