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## **The Legacy of Music Education Methods in Teacher Education: The Metanarrative of Dalcroze Eurhythmics as a Case**

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### *Abstract*

The article examines the role and relevance of certain so-called music education methods used in current educational practice. As different pedagogical approaches and teaching methods aim at good and educative experiences, they suggest an ideal story of success and a direction of growth for the self of the music learner. In this article, these ideal stories are seen as embodying the normative metanarratives of music education. As an example, the article constructs a metanarrative of Dalcroze pedagogy. Jaques-Dalcroze's texts are analysed as articulating a certain conception of the human being, alongside ideals as to how the competencies of human beings are developed through music and within music education. The article then discusses how methodological metanarratives as normative frames for representing success stories may be used in today's teacher education in developing the teachers' cultural metacognition and in leading the profession towards a critical narratology, to enrich the reflective practice of future teachers.

Keywords: Dacroze Eurhythmics, metanarrative, method, music education, reflection, teacher education

### **Music education methods as metanarratives**

Narrative researchers have pointed out that, throughout human history, retold stories have had important cultural functions (e.g., Bruner, 1990, 1996; Polkinghorne, 1988; Stephens, & McCallum, 1998). Stories, myths, legends and tales offer models for integrating one's self into the culture and the institutions of a society. Stories give meaning to past events and through them we anticipate how things may develop in the future. In this way, these models bestow narrative knowledge that stands as a criterion of competence and know-how – of knowing how to speak, listen, and act within a particular society and community. As different cultures, places, and times support, and are supported by, different stories, narrative knowledge and 'reading' narratives offer a way of accessing cultural understandings as to what it is to be a human being – a self – in a particular context (e.g., Bruner, 1990, p. 77) as well as what it is to be a teacher and a student (e.g., Clandinin & Connelly, 1995; Riessman 2008, p. 8).

Following the premises used by narrative researchers, we assume that such narrative knowledge also exists in music education: knowledge that defines the self of a music learner and a teacher at a particular time; knowledge that future music teachers learn in order to integrate their selves into the institutionalised world of music education and musical life. Such institutional narrative knowledge within music education appears not so much as a homogenous body of episteme, but as a multileveled and historically incoherent, even mutually contradictory, set of ideological and practical understandings of the goals, purposes, and ‘know-hows’ of the profession. Furthermore, similar to narratives in general, the stories told in music teacher education become normative in their suggestions as to how future events and experiences are to be ‘read’. Thus, within this complex professional world of stories as music educational cultural understandings, it is possible to identify stories that have certain clearly specified ideals, and that are developed in order to predict and control educational processes.

In the previous century, methodological inventions such as Dalcroze, Orff, Kodaly, or Suzuki methods could be seen as constituting grand narratives and representing this kind of clearly outspoken ideological formation – that is, ideas with normative suggestions for change – that have been consciously developed within the field to define the identity of a music teacher when taken as a professional guideline. For instance, Kodaly teachers tend to share at least the main practical know-how and the fundamental principles and values of their chosen educational method. However, as with the tradition of Kodaly music education or Orff pedagogy, shared knowledge is embodied in any music teacher education, anyplace, anytime, anywhere and its representations can be traced, for example, throughout curriculum texts.

Thus, as a set of ideals and principles, a body of well-defined practice, goals and objectives deemed to be worthy of pursuit (Choksy, Abramson, Gillespie, & Woods, 1986, p. 2), a method of music education can be seen as offering a story that legitimises a particular version of ‘educational truths’ and ends. The ‘truths’ suggest, implicitly or explicitly, an ideal story of success and a direction for growth. When these educational truths become self-evident guidelines which are then used in the profession or community of music teachers, one can talk about *metanarratives* – or grand narratives – that take on a *moral status* in the profession when retold in the context of successful education (see also, Stephens, & McCallum, 1998, pp. 3–4).

Ideological stories that music educators continuously tell to one another share one feature: they predominantly aim at positive growth. Education is widely accepted as being based upon ideas of success, achievement, or other positive attributes, although understandings of the direction of growth may vary. Even if human life is characterised by sequences of successes and failures, and that in one’s life it may be possible to identify experiences where fatal ‘failures’ have, in the end, been educative, or even if in our daily life we learn through experimenting and through our mistakes, yet, as teachers we do not systematically plan failures for our students. Hence, teaching, and stories that are told to support growth, are based on an idea of positive change with the minimum amount of inefficiency and purposelessness (see, for example, Dewey, *Middle Works*,

vol. 7, pp. 281–282; Spector, 1990, pp. 147, 268). This means that professional narratives (stories) in music education offer discourses with a clear sequential order for the use of a definite audience. Such dedication characterises the 20<sup>th</sup> century Grand Methods (Dalcroze, Suzuki, etc.) which are used in music education, in particular.

In recent increasingly pluralistic decades, however, taken-for-granted professional guidelines and dominating legitimisations in the society have, in general, been under critical scrutiny. The most well-known analysis has been made by the French philosopher, Jean-François Lyotard (1985), who claims that even scientific knowledge gains its value in relation to narrative knowledge and metanarrative myths. For Lyotard, as for many other postmodern theorists, awareness of these myths has led to a deep suspicion, if not to the end, of metanarratives; the end of any ultimate ends and truths; or of knowledge that is believed to be ‘true’ and therefore applicable globally, bringing growth and success to anybody and functioning as a cultural pretext even if applied in a variety of ways. All in all, metanarratives have been criticised for functioning as totalising stories encompassing and explaining ‘little stories’. Consequently, a Lyotardian postmodern education does not follow any grand narratives, *grands récits*, about reason, rationality, knowledge, or self. If metanarratives still exist, they are no longer thought to function creatively in a contemporary pluralistic society. Moreover, if strictly following this line of thought, the narratives of mastery and emancipation, as acclaimed characteristics of modernity, have also lost their power in today’s music education.

In this article, we agree to align ourselves with the general postmodern argument that 21st century music education may not be guided by any one or even several metanarratives. This is because our professional field may not be as singular as it used to be and because it may no more advance through any one, and only, Story. Equally, it is worth considering when pondering the ‘truths’ of our profession that even the grand theories in science – the reservoir of stories with no Great Narrator – are ‘perhaps more story-like than we have expected’ (Bruner, 1996, p. 122). However, at the same time we resist cultural anamnesis that leaves historical processes unreflected upon as simply representing the ‘bad’, ‘wrong’, or ‘old-fashioned.’ As the culture of music education is still rather stubbornly constructed in and through western classical music practices, as in the century of the Grand Methods, we will discuss more generally the relevance of normative metanarratives in the reflective work of our profession.

In the following, we use ‘narrative heuristics’ on one of the Grand Methods, Dalcroze Eurhythmics, to construct an example of an emancipatory metanarrative of music education. We will achieve this through analysing Émile Jaques-Dalcroze’s texts as a mode of communication that articulates a certain conception of the human being alongside ideals as to how the competencies of human beings ought to be developed through music and within music education. In our narrative construal, we look for the ‘voice’ of Jaques-Dalcroze (see, Bruner, 1990, p. 77) through the following questions: What kind of success story is embodied in Dalcroze pedagogy as a normative ideal that directs the educator’s actions and for what purpose was this story constructed? Finally, the analysis

is submitted to the wider question of what could be the legacy of Dalcroze Eurhythmics, or other Grand Methods, in today's music teacher education.

### **The metanarrative of Dalcroze Eurhythmics**

Émile Jaques-Dalcroze's pedagogical ideas started to brew within the tradition of western classical music and in the milieu of the early 20th century French cultural climate that emphasised human individuality. This cultural emphasis had an undeniable influence on Jaques-Dalcroze's writings and is manifested, for example, in his profuse writing style and how he calls attention to emotions and subjective experiences (Juntunen, 1999). Concretely, we examine the ideas developed at the Conservatory of Geneva where Jaques-Dalcroze (1865–1950) worked as a professor of harmony in the 1890s and where, after a few lessons, he discovered major insufficiencies in his students' musical responses and education in general.

As with any story worth telling and construing, Jaques-Dalcroze's pedagogical ideas were 'born in trouble' (see, Bruner, 1985, p. 142). While analysing the traditional classical training methods used at the Conservatory, Jaques-Dalcroze paid attention to the aural ability of his students who 'were not able to appreciate the chords which they had to write' (Jaques-Dalcroze, 1921/1980, p. vii). He also noticed that, although very advanced technically on their instruments, his students were weak in hearing and musical expression. They could 'compose perfectly correct cadences, but without revealing any of their musicality' (Jaques-Dalcroze, 1935). Jaques-Dalcroze concluded then that the methods of training musicians focused on the thinking mind alone and did not allow the students to experience the elements of music fully (1935). According to his analysis, all the deficiencies of musical performance showed weakness in rhythmic understanding and expression and that 'defects in musical rhythmic expression are invariably results of *physical* defects in the musician' (Jaques-Dalcroze, 1921/1980, p. 40). These weaknesses were revealed in the slowing down or speeding up of movements, in the lack of accurate accents, in unbalanced phrasing, and so forth (Jaques-Dalcroze, 1910). As he saw it, the deficits of musicianship exhibited in physical actions were due to disharmony between the functions of the mind and the body (Jaques-Dalcroze, 1921/1980, p. 152; 1930/1985, p. 103).

After these observations, Jaques-Dalcroze started experimenting with combining body movement and solfège exercises, and noticed that the students sang more musically when incorporating rhythmic gestures or when made to move alongside improvised music (Jaques-Dalcoze, 1935). He noticed that rhythmic musical sensations 'call for the muscular and nervous response of the *whole organism*' (Jaques-Dalcroze, 1921/1980, p. viii). Once, when walking side by side with one of his students, he realised that the student, who was incapable of *performing* music with rhythmic accuracy, could *move* rhythmically: the student naturally followed his changes of tempo and the length of his steps when walking together (Spector, 1990, p. 56). After first experimenting with professional music students, Jaques-Dalcroze soon extended his ideas to the teaching of young children. He then observed that while his older students' musical hearing was 'hindered by futile

intellectual preconceptions,' the younger children spontaneously appreciated acoustic sensations and proceeded quite naturally to their analysis (Jaques-Dalcroze, 1921/1980, p. vii). In this way he came to seek the connection between what he called instincts for pitch and movement, harmonies of tones and time-periods, time and energy, dynamics and space, music and character, music and temperament, and, finally, the art of music and the art of dance (Jaques-Dalcroze, 1921/1980, p. viii).

Using today's terminology, it could be said that the understanding of the human being that underpinned Jaques-Dalcroze's pedagogical views was holistic (Westerlund & Juntunen, 2005): he stressed that the body and the mind were inseparable and wanted to bring thoughts 'into immediate contact with behaviour' (Jaques-Dalcroze, 1921/1980, p. x; see also, Jaques-Dalcroze, 1930/1985, pp. vii, 108). According to his ideas (Jaques-Dalcroze, 1910, 1921/1980, p. 52), excessive intellectual thinking, or an imbalance between thinking and sensing, or physical movements, leads to *arhythm* – an inability to control rhythmic movements. In turn, the balance between thinking and moving promotes freedom of imagination and emotion and thus general well-being (Jaques-Dalcroze, 1930/1985, p. 6). Gradually, Jaques-Dalcroze became convinced that the exercises he had elaborated upon developed the numerous capacities of a person and could also bring many benefits to daily living in general. For instance, the exercises, he thought, developed bodily skills, gave the student perfect self-knowledge, awareness of what he could accomplish, developed imagination, and the ability to express him- or herself freely and with joy (Jaques-Dalcroze, 1930/1985, pp. 14–15). After some years of experimenting, Jaques-Dalcroze's educational ideas consolidated and took a form in which various exercises integrated ear-training, rhythmic body movement, and improvisation.<sup>i</sup> All in all, the problems Jaques-Dalcroze found during his days in institutionalised music education were related to the dualistic view of mind and body and the nature of knowing in this dualistic framework. Similar critique was posed in the early 20th century on a more general level (e.g., John Dewey in his *Experience and Nature* in 1925) and has grown extensively over the past years when the anti-Cartesian critique (e.g., Damasio, 2000; Lakoff & Johnson, 1999) has become an almost commonsense stance in science. Hence, the basic cornerstones of Dalcroze pedagogy can be seen as an early critique of the Cartesian tradition within the profession of musicians. In the Cartesian view, knowing is predominantly understood as being gained through visual sense and intellectual thinking instead of through hearing, feeling, touching, or doing. Taken to the extreme, Cartesian cognition defines knowing as a correct representation of things (such as notations, compositions) separated from bodily experiences (Stubley, 1996, p. 369; see also, Westerlund, 2002, p. 101). Jaques-Dalcroze aimed at resolving the unbalance caused by the intellectualisation of musical knowledge and the tendency towards abstractions without practical or bodily connections in learning practices. His pedagogical reflection therefore concentrated on searching for ways to combine thinking, sensing, feeling, and bodily action by linking listening and body movement, by making students both bodily and mentally active, and by making his students experience things for themselves. (See, Westerlund & Juntunen, 2005.)

Although Dalcroze Eurhythmics is said to be ‘a process, an approach, or an experience’, rather than a method as such (Bachmann, 1984, p. 37), the pedagogical account clearly suggests an ideal path and practical guidelines for musical growth that aim at helping the student to acquire possession of those qualities deemed essential for a musician, both professional and unprofessional. For Jaques-Dalcroze, a real musician is not an individual who only knows how to play an instrument well, but rather a person ‘who knows how to show all the phenomena of music with the whole of his individuality’ (Jaques-Dalcroze, 1935, p. 3). Jaques-Dalcroze thought it was possible to develop musicianship in terms of bodily capabilities (combined with ear-training) and therefore in a more holistic way (1935). He wanted children to perceive the musical world aesthetically first, before conscious appreciation: music education should first and foremost engender a love of music in students and create a feeling for beauty (Jaques-Dalcroze, 1930/1985, p. 141, 1921/1980, pp. 22–23). Children should experience music with their whole bodies, learn to move, sing, and hear. As a result, they would attain not only a love of music but also a desire to express musical feelings (Jaques-Dalcroze, 1921/1980, pp. 5, 53–54, 1930/1985, pp. 118–144).

To solve the problems of educational practice inherent in his time, Jaques-Dalcroze developed a progressive method which he felt would lead to an ideal musical education. As education starts from desire and felt experience, discipline ought to be added only gradually. Teaching should first encourage the spontaneous, intuitive movement reactions to music and only later focus on refining them. Bodily skills and every medium of physical expression should be developed so that studying music should start through exercises of rhythmic movements that make it possible to produce and experience music through one’s own body (Jaques-Dalcroze, 1930/1985, pp. 51, 112). When the movements of a child have become rhythmical, (s)he will also learn to think and express her- or himself rhythmically (Jaques-Dalcroze, 1930/1985, p. 106). In the early stage of musical studies, children should also be taught to know themselves, to become conscious of their personalities and to develop their temperaments (Jaques-Dalcroze, 1921/1980, p. ix).

Next in this development, attention should be paid to improving the child’s hearing faculties through the use of exercises of rhythmic movement (Jaques-Dalcroze, 1921/1980, p. 4). For Jaques-Dalcroze, hearing was equally as important as the emission of sounds. He wondered why a child was so often first taught to sing and play and not to hear and listen through a ‘musical instinct’ that is based on sound experiences (Jaques-Dalcroze, 1921/1980, p. 57). Once the ear is trained to the natural sequences of sounds and chords, the mind no longer experiences the slightest difficulty in accustoming itself to the various processes of reading and writing (Jaques-Dalcroze, 1921/1980, p. vii). Then, music education should be directed towards singing and training the voice (Jaques-Dalcroze, 1930/1985, p. 134). Producing sounds with the voice develops and defines hearing more certainly than practicing with an instrument. Vocal sounds should be combined with whole body gestures to initiate rhythmic musical expression (Jaques-Dalcroze, 1921/1980, pp. 5, 21).

While trying to cherish a natural fluency of expression, Jaques-Dalcroze was also careful about introducing instruments to children too early. A child should begin instrumental studies only when

(s)he has become capable of experiencing musical sensations, when (s)he feels the desire to express them, and when her/his ears have been accustomed to distinguishing the various sounds (Jaques-Dalcroze, 1930/1985, pp. 122, 140). Improvisation should be an essential part of instrumental studies from the beginning, because it teaches students to express their musical thoughts and feelings spontaneously through the instrument (Jaques-Dalcroze, 1926).

Alongside instrumental studies, it was important to keep on developing a refinement of hearing, a sense of rhythm and ‘nervous sensibility’ as well as the ability to express spontaneously inward sensations (Jaques-Dalcroze, 1909, 1945/1981, p. 227). Refinement or precision of hearing involves not only the ability to recognise sounds and their relationships, but also the ability to recognise the dynamic and agogic nuances of music as well. A sense of rhythm is manifested in rhythmic movements, which in turn affect the rhythmic expression of the musical performance. Nervous sensibility – a perfect balance in bodily actions – allows one to experience and recognise all the qualitative nuances of motoric activity, in the same way as the development of hearing allows for the precise recognition of sounds and their relationships (Jaques-Dalcroze, 1945/1981, pp. 227–228). The goal of all these exercises was for the body to express thoughts, feelings, and sensations effortlessly (Jaques-Dalcroze, 1921/1980, pp. 41, 157). However, the most important aspect was the ability to express music in a personal way. Through music one should be capable of communicating aesthetic impressions to the audience, not just of repeating a learned series of phrases accurately (Jaques-Dalcroze, 1930/1985, p. 59, 1921/1980, p. 104). One should be able to replace intellectual thinking with spontaneous feelings; to fuse instinctively with the music (Jaques-Dalcroze, 1921/1980, p. 157).

Without going too deeply into the discussion of how successfully and consistently Jaques-Dalcroze was able to articulate his ideas (particularly when examined in the light of today’s overwhelming literature on the question of the mind and body) as a whole, Dalcroze pedagogy’s most valuable aim was to highlight the embodiment of the human being and the embodied ways of learning within music education (see, Juntunen, 2004). In its historical context, it can even be read as an early, almost postmodern attempt to break the rise of the modern, rationalistic conception of the human self in music and music education; or as a *counternarrative* (e.g., Peters & Lankshear, 1995) in its working against the disembodied epistemology that emphasises reading skills as well as a rational and distanced analytical approach to music. As a counternarrative of its own time, Jaques-Dalcroze’s pedagogy offered transformative ideas, which rejected technicist conceptions of teaching and learning and challenged educators to seek out the students’ lived, embodied experiences. The revolutionary nature of Jaques-Dalcroze’s ideas is demonstrated in his own writings: ‘during the course of my first year of teaching my method, I had to fight against much unwillingness and misunderstanding. --- Towards the end of my first Demonstration, one of the members of the Committee cried out before everybody present “Mon Jacques, you are reviving the very worst scenes of Latin decadence!” --- Without doubt, those who judged Eurhythmics so severely were most sincere. They firmly believed the Method to be harmful, and in any case useless’ (Jaques-Dalcroze, 1935, pp. 9–10).

## Mediating between Grand Methods and situated learning: the challenge of the 21<sup>st</sup> century

Still today, in many countries, Dalcroze pedagogy is applied in music education and teacher preparation. However, for instance in Finland, using any Grand Methods as given models for teaching is increasingly being considered old-fashioned or limited in contemporary teacher education. New stories are replacing the old success stories. The changes in the national rhetoric of methods in music teacher education reached the culmination point in the mid 90s when the state accepted the new official national curriculum texts, *Framework Curriculum for the Comprehensive School 1994* (National Board of Education, 1994), that emphasised a learner-centred situational perspective and local curriculum plans. The official texts' revolutionary perspective shaved away the last remnants of predefined learning outcomes in music, while the teacher became a facilitator who plans learning environments and takes care to create positive motivation toward learning. In teacher education, as the Finnish researchers Kari Uusikylä and Pia Atjonen write (2005, p. 33), through the studies of didactics (the term used in Finnish universities for courses on the practice and theory of teaching and learning) the student teacher should above all be guided towards, and get practice in, structuring learning to suit the learning needs of each individual student' rather than the diagnosis analogy. The official discourse supported the international critique in music education that appeared later about the use of established methods, the so-called *methodolatry* (Regelski, 2002), in our profession. In this critique, sequential and systematic methods were seen as predetermining not only teaching but also learning that ought to be situated, creative, and practice-based (also, Bowman, 2002). Consequently, instead of searching for great authorities to guide their teaching in a detailed manner, Finnish music teachers were supposed to start with the students' experiences and interests.

Yet, this development and critique of methods undermines the fact that teachers always have working methods and that, like earlier Grand Methods, our current methods also suggest larger philosophical and educational frames of reference for the teacher's conscious practical decisions. Similarly, as Dalcroze pedagogy constituted its own critical reference so does any music education approach allude to something in the culture of education: it singles out a perspective and points out a possible problem that is avoided through the systematic use of the given method. As John Dewey wrote, the distinction between subject matter and method arises 'for the sake of greater control of the course of experience' (Dewey, *Middle Works*, vol. 7, p. 279). Thus, a method is not transparent or irrelevant in learning, but rather developed within experience itself. A relevant postmodern critique is therefore concerned not simply with the predefined nature of the culture of music education, but also with its possibly limited nature when its biases are unreflectively taken-for-granted, celebrated, and carried out.

However, while not accepting pedagogy that follows on from the arbitrary logic of the teacher, we perhaps should explore possibilities to search for mediating positions between the postmodern fragmented landscape – where anything goes because of the lack of *grand recits* – and the modernistic professional culture in which methods automatically pave the way for universal



musical emancipation. For teacher education, it seems important to make teachers' choices and practices more conscious; for education students to be able to diagnose their own guiding beliefs and values. As Bruner writes, 'We live in a sea of stories, and like the fish who --- will be the last to discover water, we have our own difficulties grasping what it is like to swim in stories' (1996, p. 147). Therefore, in order to become conscious of the narrative knowledge, we need reflection.

As such, reflection has become commonly recognised as a crucial element in the professional growth of western teachers. In the mid 90s, Zeichner wrote that 'the whole range of beliefs about teaching, learning, schooling, and the social order have become incorporated into the discourse about reflective practice' (1994, pp. 9–10). In teacher education, reflective practice is related to the recognition of power and, thus, the ethical responsibility of individual teachers. For instance, according to Calderhead and Gates (1995, p. 2), reflection aims to encourage teachers to take responsibility for their own professional growth and to facilitate them to develop their own theories of educational practice and thus to take a more active role in educational decision-making. Or as Loughran writes: 'Reflection is effective when it leads the teacher to make meaning from the situation in ways that enhance understanding so that she or he becomes to see and understand the practice setting from a variety of viewpoints' (2002, p. 36). Hence, the challenge in reflection is to give up the belief in, and search for, absolutely right viewpoints and the unreflective reliance on custom, convention, and tradition – 'the sea of stories'. Instead, reflection encourages constant responding to new situations and changing conditions.

### **From narrative awakening to critical narratology in music teacher education**

So, what could be the role of metanarratives of music education methods in the reflective work of preparing future teachers? As such, some of the main critiques that the Grand Methods have posed may still be relevant in today's educational contexts and against the ideological cultural beliefs that these contexts signify. However, instead of rescuing the power of established methods as such in today's educational contexts, we could test the power of Grands Methods within the wider reflective narrative work in teacher education. This could take place, for instance, through re-reading and thus understanding what specific problems related to musical growth or musical practices a method identifies and aims to solve. Jaques-Dalcroze, for example, identified music students' poor musical expression as one of the major problems. As a partial solution to this problem, he developed exercises that offered holistic bodily experiences of music. Through narrative reflective work of the Grand Methods and other pedagogical narratives, educators could convert their efforts into the form of narratives to highlight what is taken for granted, canonical, and expected, and what needs a better explication, as Bruner suggests (1996, p. 125). This could make our pedagogical thinking more explicit as teachers' normative ideals concerning growth often stay implicit in pedagogical practices, and besides, are often based on teachers' own, un-reflected learning experiences. Hence, the Grand Methods of music education still have heuristic value in the profession as a historical reservoir for retold stories while becoming conscious of today's stories in music education.

When reflecting upon music education, the efficiency discourse of ‘everything for all people’ through teacher-guided top-down strategic processes, in which the targets of the strategies are imposed, is still a dominant discourse within a large part of the profession. This kind of teacher discourse produces, as Tochon puts it, ‘useful future soldiers for a mechanical society’ (1999, p. 270). It thus seems vital in our profession to ponder the targets of teacher reflection as such. We argue that besides ‘reflection-in-action’ within a musical practice (see, Elliott, 1995), or the technical reflection about actions (Zeichner & Liston, 1985), teachers also need after-the-fact ‘reflection-on-action’ (Schön, 1987) within a wider critical and socio-cultural frame of reference (see also, Carr & Kemmis, 1983). It is in this latter work that metanarratives of music education methods and recognition of the general narrative nature of our profession can function as frames of references helping us in reflecting reasons for actions, assumptions, values, and the culture of education: the ethics of music education. In its reliance on past traditions and the autonomy of music, it has become characteristic of music education to be unanalytical toward how educational practices stand in relation to wider cultural changes. Moreover, the shift to bottom-up, situated, and local learning approaches in Finland, for instance, has left the teacher alone, ‘to navigate by the stars in a sea of contexts, with strategic mottos as a rudder and students’ reactions as a sail’ (Tochon, 1999, p. 271). In the latter case, the narrative of situational learning has not functioned as an empowerment for the music teacher but may have prevented teachers from even recognising today’s rationales and stories.

On a wider scale, a more intensified and multileveled reflective work in music teacher education could lead to what critical pedagogues call *critical narratology* (McLaren, 1993). In critical narratology, personal narrative is read against any imperialistic or governmental narratives that the society or profession nurtures. Student teachers may become more conscious of how metanarratives of music education methods, or science and other narratives (such as the narratives that national curriculum texts, for instance, embody) do their socialising work, how they channel our thinking as ‘cultural tools’ (Bruner, 1991), but also how they function as limitations by totalising our thinking or professional community. In our view, working with professional narratives potentially develops those *cultural metacognitive skills* of teacher trainees that are needed to be able to see one’s doings in a wider frame of reference in which the idealistic features of strategies and principles are also reflected and evaluated. As Flavell’s (1979) term ‘metacognition’ refers to the idea of thinking about one’s own thinking and action, to a consideration of, and active control over, the cognitive processes involved in learning, we suggest that cultural metacognition covers the moral and ethical aspects of a teacher’s thinking. In contrast to the top-down, teacher-led cognitive approach in which metacognition refers simply to the effectiveness of organising learning (according to whatever ideals), or to insular teacher-reflection that practice-based educational culture may support, we see cultural metacognitive skills exceeding the teacher’s local strategic processes and one’s practical work as a music teacher – or The Method as cognitive internalisation of behaviours – to become the reflection of the *material of pedagogical and cultural thought* (see, Tochon, 1999, p. 267; also, Bruner, 1996, p. 148). Through critical narrative reflection, by putting one’s own learning as a teacher into dialogue with other teachers’

thoughts and learning in other times and places, teacher education students can learn to reflect upon their own ethical role in a wider cultural and historical context. Then, developing cultural metacognitive skills takes place not only through cross-cultural reflection on pedagogical cultures, but also through learning to decode the cultural codes of one's own thinking; learning to identify how different kinds of cultural metanarratives read us just as we read them. In this kind of process of identifying one's professional knowledge landscape (Clandinin & Connelly, 1995, 1996; Clandinin & Rosiek, 2007), it is important not just to be involved in learning new issues, but also in 'unlearning some long-held ideas, beliefs and practices, which are difficult to uproot' (Cochran-Smith, 2003, p. 9).

In this way, the professional pedagogical discourse could be raised from the level of efficiency and productivity, or from the level of simple 'narrative awakening' (Tochon, 1999), to encompass the creation of a critical reflective community in music teacher education (McLaughlin, 1997). In this reflective community, metanarratives, whether Dalcroze, Kodaly or constructivist learner-centred approach, no longer represent the paradigmatic success stories that require an army of loyal soldiers willing to pass on the story to future ranks of music teachers. Rather, they may function as heterogeneous and rich intellectual material for cultural consciousness, constant critical discussion, practical testing of ideas, and, above all, for future teachers' learning. In the reflective community, as a narrative meeting point of ideological discourses, the Grand Methods, as embodying success stories of past times, can sustain their legacy in today's music education.

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The approach was first called *gymnastique rythmique*, *plastique rythmique*, or merely *rythmique* (Jaques-Dalcroze, 1909, 1921; Spector, 1990, p. 71). Since the name *rythmique gymnastic*

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described only a part of the Dalcroze approach, Professor John Harvey from the University of Birmingham initiated the name 'eurhythmics' to refer to this particular part of the method (Ingham, 1920). Spector explains eurhythmics as 'harmony between mind and body so as to secure rhythmic motion of the limbs' (Spector, 1990, p. 71). Confusion often occurs because rhythmic is applied when referring to only one of the areas of the approach. Additionally, eurhythmics is also often mistakenly associated with eurhythmics of Steiner pedagogy. Hence, as Spector as well as Landis and Carter (1972, p. 7) state, the name eurhythmics unfortunately lacks the clarity that the musical–educative practice requires.