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# Exiles on Main Street: A Pedagogy of Popular Music Through Technology and Aesthetic Education

Jordan Mroziak

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EXILES ON MAIN STREET:  
A PEDAGOGY OF POPULAR MUSIC  
THROUGH TECHNOLOGY & AESTHETIC EDUCATION

A Dissertation  
Submitted to the School of Education

Duquesne University

In partial fulfillment of the requirements for  
the degree of Doctor of Education

By  
Jordan Mroziak

May 2017

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2017

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THROUGH TECHNOLOGY & AESTHETIC EDUCATION

By

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Approved February 21, 2017

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## ABSTRACT

# EXILES ON MAIN STREET: A PEDAGOGY OF POPULAR MUSIC THROUGH TECHNOLOGY & AESTHETIC EDUCATION

By

Jordan Mroziak

May 2016

Dissertation supervised by Dr. Gary Shank and Dr. Judith Bowman

This dissertation investigates the application of instructional technology within the specific context of popular music education. Synthesizing the work of Mishra & Koehler (2006) and Bauer (2014), this dissertation operationalizes a broader, more contemporary definition of instructional technology that goes beyond the traditional conception of mere instructional tool towards one that is more protean, unstable, and opaque. Research questions about technology's impact on music education are central to this curriculum study and evolve into considerations on how the relationship of popular music and instructional technology shape a pedagogy for popular music education. Making use of principles rooted in aesthetic education, critical pedagogy, and TPACK, the curriculum created fulfills the requirements of an undergraduate program in music education mapped onto the National Association of Schools of Music standards.

Presented along with a standards map are course overviews, syllabi, and lesson plans that specifically make use of the theoretical backgrounds discussed.

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## CHAPTER 1

### PROBLEM

#### **Introduction**

Initially, my intention was to investigate the ways in which in-service music educators were teaching popular musics across a variety of educational settings and grade levels. However, early research indicated that music educators have adopted their pedagogies from the instruction they received in music teacher preparation programs. These programs, while placing emphasis on the more traditional areas of instrumental, choral, and general methods alongside of general music education, have largely ignored popular music as a unique disciplinary concentration. Evidence of this can be readily found in the College Music Society's *Directory of Music Faculties*, which lists areas of music specialization amongst collegiate members from across the United States. Popular music appears only as a subcategory of ethnomusicology and is entirely absent from the Music Education specialties. Areas that are found under specialties in music education include Early Childhood, Elementary General, Secondary General, Choral, Instrumental and others.

#### **Current Field of Practice**

The field of music education has slowly begun to recognize the significance of popular music as defining the experience of 'life music' but still lacks a central belief about its validity and appropriateness in the curriculum. These sentiments about the status of school music vs. life music are growing within the field of music education; similarly, websites such as Music Creativity Through Technology (<https://musiccreativity.org>) include examples of neglect in the field with regard to technology and culturally relevant pedagogies. Established by leading scholars and professors in the field of music technology and music education, this website aggregates publications and research on the topic of technology in the classroom with hopes of

reaching what the field calls “the other 80%” – those students who do not participate in traditional performance ensembles and music classrooms (Dammers, 2011; Dammers, 2013; Etherington, 2014; Frankel, 2010). These researchers have shown that technology is largely neglected as an integral element of pre-service music teacher education and current classroom practices.

Traditional, ‘digital’, and ‘new’ media forms of instructional technology have taken on myriad usages and meanings in music classroom pedagogy. Despite the possibilities inherent in contemporary media, instructional technologies in music education have been used largely for administrative purposes (Taylor and Deal, 2000; Dorfman, 2008). Deubel (2002), Dorfmann (2013), and others make specific efforts to counteract this type of thinking with regard to technology and media usage. These writers advocate for the implementation and evaluation of technology in support of learning processes and outcomes, taking into account how educators can best understand the inherent tensions amongst the areas of our specific interest, “...technology, the subject matter (content), and the means of teaching it” (Mishra & Koehler, 2006, 1047).

This phrasing comes out of the TPACK model, which has become critical for educators working with and for technology integration. Scholars such as Dorfman (2013) and Bauer (2014) have highlighted the impact that this type of conceptualization can have on pedagogical beliefs and related practices in the music classroom. The dynamic and fluid layering of distinct yet interrelated abilities forces us to think critically about the multiple aspects of classroom teaching in and through technology. While TPACK provides a useful framework for considering technology in pedagogy, it has not been widely adopted in practice. In speaking about this technology integration gap, Bauer states that when technology is used “...it is frequently not

integrated in a way that optimizes its potential to support learning, and perhaps to even transform the learning experience of students through innovative pedagogical approaches and the study of unique content” (2014, p. 9). Bauer here specifically asserts that the potentials of instructional technology do not solely reside in a pedagogical process but can also be understood as presenting new pathways into the inquiry of ‘unique content’. He additionally recognizes that contemporary technologies have taken on characteristics that have moved them further away from original conceptions of ‘instructional technology’. These characteristics are:

- protean –being flexible and possessing variable characteristics depending on usage
- unstable – rapidly changing and evolving
- opaque – lack of clarity or linearity with regards to how they operate for instruction (Koehler & Mishra, 2008)

On the basis of this broad conception of instructional technology the following operational definition will be used throughout this study: instructional technology is more than a simple or linear tool—rather, it is a broader technological context and environment for investigating unique relationships between pedagogy and content.

Similarly, initial efforts to include technology in the classroom have made use of popular music, as it is, indeed, predicated upon and mediated through technology. However, the research done within the scope of this area has not specifically concentrated on popular music nor has it addressed the distinct musical tradition on its own grounds. The website of the National Association for Music Education (NAfME), the leading professional music education association, recently featured an advocacy article promoting technology-based music composition instruction using forms native to the Western Classical tradition. However, this kind of thinking does little

to address the neglect of popular music as a distinct musical tradition with its own unique merits. Rather, it imposes musical concepts native to the Western Classical tradition upon the popular music tradition, thereby undermining both validity and authenticity. Again, the research suggests that both technology and popular music are peripheral areas for music education practices.

Mantie's recent study of discourse in popular music journals and music education journals (e.g., *Journal of Research in Music Education*, *Journal of Music Teacher Education*, *International Journal of Music Education*) reveals these findings with precision and accuracy. In 81 articles related to popular music and music education, the phrase "popular music pedagogy" was *only found twice*. "Appending the word 'pedagogy' generally connotes the existence of an autonomous skill/knowledge domain (e.g., string pedagogy, piano pedagogy, world music pedagogy, fiddle pedagogy)" (2013, p. 335). This reveals a lack of foundational understanding about what exactly is meant by popular music pedagogy.

In short, the area appears to lack 'an autonomous skill/knowledge domain'. Popular music pedagogy remains a vague phrase that must be defined in the field of education research and inquiry. Mantie also uncovered the deep questioning of the validity of popular music by American researchers. While international authors have begun to focus on utility and efficacy, American research remains philosophically mired in the issue of legitimacy. This hurdle must be overcome before effective and meaningful empirical research can be undertaken, lest the field continue on its path of 'preaching to the converted.' It is also important to note that the interrelated nature of technology and popular music has not been addressed in the field. A pedagogical approach that makes necessary and beneficial connections in these two areas, both currently neglected, can prove transformative to the field of music education at large.

Evidence of this issue is found even in the curricula of institutions that are nationally recognized for their pre-service music education programs. Seven such institutions (including Duquesne University), known for high quality music teacher education programs, were investigated to determine the extent to which instructional technologies and popular music studies are included and, if applicable, integrated. The institutions include (1) Duquesne University; (2) Eastman School of Music; (3) Ithaca College; (4) Northwestern University; (5) Ohio State University; (6) University of Illinois–Urbana-Champaign; and (7) University of Michigan. A brief profile of each institution and its music teacher education curriculum follows.

The Mary Pappert School of Music is part of Duquesne University, a not-for-profit, private degree-granting institution with regional accreditation. The Mary Pappert School of Music offers a Bachelor of Science degree in the field of music education. The Bachelor of Science degree implies an emphasis in the science or pedagogy related to music education content. This degree is different from a Bachelor of Music degree, which emphasizes music studies in an applied or performance-centric music education curriculum. The curriculum at Duquesne University is a single degree program that provides certification in general, vocal/choral, and instrumental music education. There are no specific instructional technology or popular music courses in the music education curriculum. A single technology course exists that emphasizes basic music sequencing and production but does not look at pedagogical affordances.

The Eastman School of Music is part of the University of Rochester, a not-for-profit, private degree-granting institution with regional accreditation. The Eastman School of Music offers a Bachelor of Music degree in the field of music education emphasizing music studies in an applied or performance-centric curriculum. The curriculum at The Eastman School of Music



is a single degree program where students choose certification in General, Vocal/Choral, or Instrumental music education. There are no specific instructional technology or popular music courses in the music education curriculum. One course exists that encompasses music history from 1880-present but does not place these musics into a pedagogical context.

Ithaca College is a not-for-profit, private degree-granting institution with regional accreditation. Ithaca College provides a school of music in an independent college and offers a Bachelor of Music degree in the field of music education. As with Eastman, this emphasizes music studies in an applied or performance-centric curriculum. The curriculum at Ithaca is a single degree program that focuses on vocal and instrumental music education. While a music technology course exists, the course catalog description indicates that it is not geared towards pedagogical applications of technology but rather looks broadly at technology in the field of music. Again, as with Eastman, one course exists that may potentially cover some elements of popular music, encompassing music history from 1900-present. However, the course description in the university catalog makes no mention of content related to pedagogical potential, instead looking at the broader social and cultural contexts.

The Bienen School of Music is part of Northwestern University, a not-for-profit, private degree-granting institution with regional accreditation. The Bienen School of Music offers a Bachelor of Music degree in the field of music education. The Bachelor of Music degree emphasizes music studies in an applied or performance-centric music education curriculum. The curriculum at Northwestern is a single degree program that allows students to choose certification in Choral, General, Instrumental, Choral/Voice Performance, Instrumental/Jazz Studies, Instrumental/String Performance, or Instrumental/Wind & Percussions Performance in music education. There are no specific instructional technology or popular music courses in the

music education curriculum. A single technology course exists that emphasizes basic music sequencing and production but does not investigate pedagogical affordances.

At Ohio State University, a not-for-profit, public degree-granting and state supported institution with regional accreditation, the school of music is in the college of arts and sciences. The OSU school of music offers a Bachelor of Music degree in the field of music education. This degree emphasizes music studies in an applied or performance-centric music education curriculum. The curriculum at Ohio State is a single degree program that provides certification in General, Vocal/Choral, or Instrumental music education with the option to pursue more than one certification. A single technology course exists in the music education curriculum but does not focus on pedagogy or application in education. It is similar to the technology course at Northwestern in that it acts as a broad gateway to technology in the study of music. There is one course in contemporary popular music titled “African-American Musical Traditions” though this course does not address pedagogical applications and is a requirement across multiple degree programs.

The University of Illinois–Urbana-Champaign is a not-for-profit, public land-grant university with regional accreditation. The School of Music at UIUC is in a college of fine and applied arts, offering a Bachelor of Music degree in music education. The curriculum at UIUC is a single degree program that allows concentrations in General, Choral, Instrumental music (wind, brass, and percussion), and Instrumental (strings) education. There is one specific instructional technology course in the music education curriculum titled “Introduction to Music Ed Tech”; no follow-up or advanced studies courses exist beyond this level. No course on popular music exists beyond a broad survey of music history that ranges from 1750 to the present day.

The University of Michigan is a not-for-profit, public, state-supported university with regional accreditation. The University of Michigan houses a School of Music, Theater, and Dance, offering a Bachelor of Music degree in music education. The curriculum at UM is a single degree program that allows concentration in either Choral or Instrumental music education. There is one specific instructional technology course in the music education curriculum titled “Tech for Music Educators” and is offered at the 100-course level; no follow-up or advanced studies courses exist beyond this level. One course in the music history progression addresses all music after World War I but this course does not specifically investigate popular music or its pedagogical applications.

Table 1. provides a comparative summary of pertinent data from these seven nationally recognized schools for pre-service music teacher training.

Table 1. Music Education Curricula With Technology and Popular Music Components

<b>School</b>	<b>Pop Music in Music Education Curricula</b>	<b>Instructional Technology in Music Education Curricula</b>	<b>Total Credits in Program</b>	<b>Credits in IT or Pop Music</b>
Duquesne Univ.	No	No	138	0
Eastman	No	No	155	0
Ithaca	No	No	125.5	0
Northwestern Univ.	No	No	52*	0
Ohio State Univ.	No	No	127	0
Univ. of Illinois at Urbana-Champaign	No	Yes (1 introductory course)	130	2
Univ. of Michigan	No	Yes (1 introductory course)	130	1

\*Northwestern uses “units” rather than “credits” where each unit is equivalent to 2.66 credits.

While some institutions include a single introductory course on technology in the field of music education, the dominant practice emphasizes traditional approaches (string, brass, woodwind pedagogy, vocal/ choral methods, etc.) as part of core music education studies.

Notably absent is any inclusion of popular music and pedagogical applications of instructional technology in music education coursework. As these two topics are neglected in pre-service teacher education, they remain on the margins of existing classroom practices. Bound together, popular music and instructional technology have immense potential for moving the field of music education forward into the 21<sup>st</sup> century while reaching learners previously disenfranchised by existing systemic practices.

### **Problem & Purpose**

The problem, therefore, is at the foundational level of how popular music education and instructional technology are understood within the profession and, correspondingly, the lack of attention towards these fields in pre-service music teacher training. Put directly, there is no tradition of how popular music is taught in pre-service music teacher training from which empirical testing of specific tools could hope to achieve anything—no body of common practice, no consensus on its pedagogical value, not even a generally accepted definition (Rodriguez, 2004; Middleton, 2000; Mantie, 2013). So the question is how to begin constructing an authentic pedagogy of popular music in music education that relevantly engages contemporary learners through technology, the primary means of participating most commonly found throughout popular music culture. As voiced by Bowman, “...the introduction of popular music into the curriculum will change little unless we examine explicitly its implications for how and why we do what we do—unless we take advantage of the opportunity to retheorize our instructional and educational practices” (Rodriguez, 2004, p. 30).

Given the research on how instructional technology and popular music are conceived within the field of music education, there is a need for a new theoretical framework that leverages the interwoven nature of these two culturally relevant topics. This pursuit evidences

the need for a curricular approach that inspects the dominant practices of popular music culture and offers a pedagogy that emerges *out of the field of lived practice*.

Therefore, the purpose of this study is to construct a pre-service music teacher education curriculum that embodies the inextricable nature of popular music and technology, a curriculum that features the authentic ways that popular music culture creates meaning while simultaneously leveraging instructional technology as the primary environment of learning. Focusing attention on the undergraduate level has implications for the entire field of practice, as foundational beliefs about the value of musics and pedagogical practices are formed and solidified at this level. This curriculum can better serve contemporary music learners with relevant content and pedagogies that respect their identities and challenge their worldviews.

### **Statement of Intent**

Research and writings on the topics of TPACK (technological pedagogical content knowledge) as a teaching framework, critical pedagogy, aesthetic education, and informal learning can all contribute to resolving the problem of how the music education profession responds to popular music and instructional technology, which in many ways is a response to how music education chooses to address its learners and its own relevance. While many of these writings provide insights yet to be applied to popular music pedagogy, these areas operate at a unique crossroads where each can provide elements important to an authentic signature pedagogy of popular music and instructional technology.

The concept of signature pedagogy offers a useful framework for considering the various implicit and explicit pedagogical practices within specific disciplines and area concentrations (Shulman, 2005). Shulman delineates a signature pedagogy into three interrelated dimensions of surface, deep, and implicit structures that provide insight into a discipline's epistemology: we

discover what constitutes knowledge, how knowledge is critiqued, and how expertise functions. Surface structure explicates the “...concrete, operational acts of teaching and learning...”, deep structure provides “...a set of assumptions about how best to impart a certain body of knowledge...”, and implicit structure “...comprises a set of beliefs about professional attitudes, values, and dispositions...” (2005, pp. 54–55). Given “...the critical role of signature pedagogies in shaping the character of future practice and in symbolizing the values and hopes of the professions” (2005, p. 52), solidifying a foundational pedagogy for teaching popular music opens vital pathways towards overcoming some of the most pressing questions in music education. The active nature of the signature pedagogies investigated by Shulman indicate that they are pedagogies centered on ‘process.’

The centrality of process in understanding signature pedagogies resembles how aesthetic education views its own philosophic and pedagogical foundations. Maxine Greene’s work on aesthetic education and her accompanying lectures at the Lincoln Center Institute evidence this point. In establishing the value of and approach for an authentic and enriching arts education, Greene offers “the critical process, the process of making available, is what is important. It is far more important than the conclusions we might come to, certainly more important than some measurable success” (2001, p. 27). While Greene’s work focused on the arts in the broadest sense, encompassing visual art, literary art, theater, dance, and music, aesthetic education has found similar grounding in the work of the music education philosopher, Bennett Reimer.

As indicated by Reimer, “...aesthetic education is not a body of immutable laws but instead provides some guidelines for a process that, by its very nature, must be ongoing and open-ended... range(ing) more broadly than within aesthetic theory alone, because the ramifications of the concept of aesthetic education are very broad, covering most if not all

aspects of educational theory, educational practice, and philosophy of education” (2009, p. 17). First, viewing aesthetic education within music as a continuously unfolding process provides a context for understanding the implications of pursuits both in and out of the classroom. Elevating the ‘process or ‘unfolding’ to a level of primacy honors the inner experience of art—personal identity and truth as uncovered/created through metaphor, the subjective, the expressive, the affective—while simultaneously moving away from the prevalent model in education of conceptual and conclusive exactitude. Second, Reimer’s points make clear the intent to constantly revitalize and reimagine aesthetic education as an amalgamation of that which best serves not simply the discipline but, significantly, the learners that it serves. Focusing attention on those directly impacted by work in educational theory puts necessary perspective on the learners and their lived experiences as consumers, interpreters, disseminators, and (re)producers of music and art.

Reimer’s philosophy of music education provides a general stance towards the teaching of the art regardless of focus or disciplinary concentration. His words in a publication by MENC (The National Association for Music Education) however, speak more directly to the need to address internal issues within the discipline itself. Namely, he addresses popular musics as a legitimate field of study in the music classroom with intent to speak to particular issues of relevance, accessibility, and authenticity. He states,

One reason for an uncomfortably high degree of artificiality in school music programs across the globe has been a pervasive attitude by music educators that only the classical (and to some extent folk) musics of their culture are worthy of study in school settings.

This posture ignores, even denigrates, the music most enjoyed and treasured by the great

majority of people in practically every culture, particularly by people of school age.

(Rodriguez, 2004, p. viii)

Addressing the predominant belief that popular music is an inferior type of music and, thus, unfit to be included in music education, Reimer suggests a reconceptualization of the music education curriculum. This reimagining necessitates taking seriously the authentic inclusion of popular music as a valued asset in music education curricula. However, the music education profession suffers from disciplinary inertia in its focus on performance-based practices, isolation from the broader socio-political impact of music, maintenance of authoritative power structures, and focus on product over process. Still, music education philosopher Wayne Bowman suggests “...popular music cannot improve or revitalize the curriculum without radically reforming the way it is conceived. Put differently, the introduction of popular music into the curriculum will change little unless we examine explicitly its implications for how and why we do what we do—unless we take advantage of the opportunity to retheorize our instructional and educational practices” (Rodriguez, 2004, p. 30).

### **Research Questions**

Although certain researchers are advocating for the inclusion of popular music and instructional technology in pre-service music teacher training programs (Rodriguez, 2004; Reimer, 2009; Frankel, 2010; Dammers, 2011; Dammers, 2013; Etherington, 2014), the data on prominent undergraduate music education programs, displayed in Table 1., shows that these areas are either underrepresented (2 introductory technology courses) or wholly absent (0 popular music courses) from current curricula.



This dissertation, using a definition of instructional technology constructed by existing research in music education technology, defines instructional technology as broader in scope, which allows us to investigate and question the relationship among pedagogy, ‘unique content’, and technology-as-environment (Dorfman, 2013; Bauer, 2014). In addition, initial inclusion of popular music in education has relied on questioning the issues of power, identity, and authority in studies of popular music. Music education can respond in parallel pursuits by asking similar questions and simultaneously generating experiences that foster these understandings utilizing both popular music and instructional technology.

Music education is at a critical juncture where it can seize this opportunity to reinvestigate the nature of its core beliefs about education and the value of the students that it directly serves. Therefore, the research questions are as follows:

1. How can we reach a broader audience with content that is relevant and engaging for contemporary music learners?
2. What constitute valuable experiences in popular music education?
3. How does popular music maintain the authenticity it carries outside of school?
4. How does the relationship of popular music and instructional technology shape a pedagogy for popular music education?
5. How do we foster deeper understandings of and engagements with popular music through relevant instructional technologies?

These complexities are not solved in simple ways but require deep investigation into long standing beliefs about what we do as educators and what we hope to impart to our students. This endeavor requires belief in the transformational power of learning as a process that is both philosophically grounded and with tangible implications: in the words of philosopher Wayne

Bowman, "...by committing seriously to process, one changes almost everything about music education" (Rodriguez, 2004, p. 41).

## CHAPTER 2

### REVIEW OF LITERATURE

#### **Introduction**

The following review flows from the research questions and allows for a cohesive curriculum to be generated with necessary consideration for theories in music education, instructional technology, and popular music studies. The first section focuses on how identity and aesthetics are imparted and structured within contemporary understandings of music in culture. Addressing the identity of contemporary learners is essential to understanding how and why specific disciplines are viewed as relevant and worthy of study. The next section looks at the history of how music education and popular music have interacted in order to best inspect what have historically been viewed as valuable music learning experiences as well as how various movements have attempted to evolve traditional practices. The third section presents research on how popular music education has used the language of “informal” learning to maintain its own authenticity as well as to respect the means by which learners interact with it. The fourth section critically investigates the technologies inherent in popular music culture to address how they carry cultural meaning, how learners interpret those meanings, and how instructional technology harnesses and integrates these technological understandings for pedagogical purposes. The fifth section addresses how the field of music education can maintain its relevance, synthesizing research from aesthetic education, critical pedagogy, instructional technology, and pre-service teacher training to form a signature pedagogy for popular music.

#### **Music and Identity**

A review of the history of terminology, as well as the contemporary issues in pop musicology, reveals repeated appearances of the issue of identity. This emphasis is central to the

investigation, as popular music can only be fully appreciated with the accompanying questions of “For whom and how?”

To investigate how personal identity is structured in the case of popular music in education, it is necessary to view the concept of identity through multiple lenses. The first is that of cultural studies with regard to ‘the self’ and ‘subjectivity’ as conceptual touchstones. Various pursuits in cultural studies have explored how individuals interact with cultural texts, represent themselves through acts of similarity and difference, and generate a cohesive (though fluid) identity. The following lenses are closely related and focus primarily on musical endeavors in the generation of identity, first through looking at studies of music consumption/taste/psychology and second through music educator identity construction. The research on identity is vast and bridges diverse areas including psychology, philosophy, and cultural studies. Therefore, it is necessary to limit this investigation to how concepts of identity come to bear on the context of popular music pedagogy and instructional technology.

While early perspectives assume a direct interaction between an individual and a cultural production, the work of Stuart Hall is critical in elaborating on these more minimalistic frameworks. While referring specifically to television programs, Hall’s essay *Encoding, Decoding* (Hall, 2007) provides a useful theoretical structure with which to understand how someone internalizes and uses cultural texts. Hall believes that modern communications work beyond the ‘sender/message/receiver’ guideline, being more accurately described as a five-stage process of “production, circulation, distribution, consumption, reproduction” (Hall, 2007, p. 478). While this revision of the process poses numerous implications for the dissemination and reception of cultural objects, it is of critical import in regard to considerations of *consumption*. How individuals consume cultural commodity is transformed from a passive acceptance into an

active participation and engagement. Surpassing the previously mentioned model (sender, message, receiver), Hall's model allows for and acknowledges the capacity for reproduction *on a work*—for individuals to carry out a decoding in which messages and ideals, narratives and identifiers are both received and generated as part of the production/reception process. Further, Hall states "...it is in the discursive form that the circulation of the product takes place, as well as its distribution to different audiences. Once accomplished, the discourse must then be translated—transformed, again—into social practices if the circuit is to be both completed and effective" (Hall, 2007, p. 478). The point here is the direct connection between discourse translations, internalization of a text, and its direct application in generating tangible social practice. The re-appropriation from object into practice leading to material effect offers a conduit in which we can start to fuse a collective of identity practices—how we react to a text, how we put the text to use, and how the generated reactions are attributes of identity.

To move from how one receives a text into how 'the self' is constituted, cultural studies divides identity into two necessary and complementary elements. "Self-identity (is) the conception(s) we hold about ourselves and our emotional identification with those self-description(s)...social identity (is) the expectation(s) and opinion(s) that others have of us" (Barker, 2012, p. 220). These definitions supply ways forward that begin to account for the complexity in establishing an identity. In the context of popular music, identity is a "...culturally specific production" where "...what it means to be a person is social and cultural 'all the way down...'", and the implication here is deeply felt (Barker, 2012, p. 221).

If what it means to formulate ourselves as persons is reliant upon socio-cultural products and our relative negotiated stances towards and/or against them, then identity is inextricably tied to interior and exterior reflections on identity. For our purposes, "identity is an essence that can

be signified through signs of taste, beliefs, attitudes and lifestyles” (Barker, 2012, p. 220).

Perhaps most succinctly stated by Weeks (1990), our identity is a collective of traits that bear real import on daily life: “...identity is about sameness and difference, about the personal and the social, about what you have in common with some people and what differentiates you from others” (Weeks, 1990, p. 89).

In synthesizing the actualization of identity from material and cultural to individual and collective, Willis (1990) describes the aesthetic hierarchy ascribed to art objects and how this reflects upon “common culture”. While his explanation aids in discussing a prevalent delineation between high art and mass/consumer culture, its relevance to identity structuring is of particular importance here. Willis offers a vision that wants to “...recognize—literally recognize...” the symbolic acts of identity and creativity as lived in everyday life. Affording appropriate gravity to acts of representation and expression, signs and symbols, Willis sees these undertakings as where “...individuals and groups seek creatively to establish their presence, identity, and meaning” (Storey, 2006, p. 564). Following from the previous ideas discussed by Weeks and Hall, Willis makes known that these processes, products, and habits mark both similarity AND difference. Additionally, the ability to construct meaning in both sociocultural and personal manners argues for a sense of purpose inherent in these habits and practices.

Willis also suggests that these actions play out in a variety of mediums undergoing numerous processes that bear both individual and social weight.

We are thinking of the extraordinary symbolic creativity of the multitude of ways in which young people use, humanize, decorate and invest with meanings their common and immediate life spaces and social practices—personal styles and choice of clothes; selective

and active use of music, TV, magazines; decoration of bedrooms; the rituals of romance and subcultural styles; the style, banter and drama of friendship groups; music-making and dance...they can be crucial to the creation and sustenance of individual and group identities...There is work, even desperate work, in their play. (Storey, 2006, p. 565)

This is a statement of immense weight for the world of popular music, but there are two significant notes relevant to popular music and education. First, “active use of music” is listed well before “music-making” in the description of *types* of activities. This suggests that the active choice of music bears considerable weight as a symbolic practice of creativity and identity. Second, popular music is a cultural phenomenon that directly addresses every aspect Willis enumerates here.

A final point concerning cultural studies and the conception of identity is again elaborated through the work of Hall (1992). Reflecting on identity as a fluid entity, he formulates three conceptualizations of identity: the enlightenment subject, the sociological subject, and the postmodern subject. In the postmodern subject, Hall takes an anti-essentialist stance, posing that there is no inherent ‘this-ness’ to linguistic modifiers. Language ‘constructs’ rather than ‘unearths,’ suggesting that qualities and categories—ethnicities, politics, sexualities, descriptors—are fluid and thus lack a constant central essence. Using this framework, persons take on multiple identities at different times in different places, and these identities can exist in contradiction or unity with one another.

The specific role of music in establishing identity that is both social and individual is critical to consideration of this final point. While literature relating to music and social behavior has tended toward investigating broad genre-based observations, Hansen and Hansen (1991)

focus on rock, punk, and heavy metal, and suggest a tri-partite hypothesis. First, that musical preference is an indicator of personality, in that individuals attempt to choose music that is a reflection of concepts of self and social reality. Instead of *choosing* they are *shaping* the meanings of chosen musical texts in order to best fit their desired individual and social usage much as Hall suggests, that ultimately individuals carry out work to *decode* or repurpose and reproduce a text. Second is that listening to varying types of music aids in shaping internal personality and, finally, that there is a causative relationship between these two areas, findings that echo the previously mentioned work of Willis, Hall, Storey, and Barker.

Further evidence that bears weight for popular music and identity is found the work of Larson et al. (1989) and Larson (1995). Respectively, these studies investigated the amount of time spent consuming media (TV vs. music) as well as adolescents' solitary usage of media. Larson et al. (1989) argue that the adolescent years are the period when individuals spend the peak amount of time listening to music. They note that because there is no consensus on chronological markers, the term "adolescent years" addresses the years from puberty to legal adulthood.

Moreover, Larson (1995) finds that "adolescents use music listening...to directly engage with issues of identity. Solitary music listening, I have argued, is a fantasy ground for exploring possible selves...The images and emotions of popular music allow one to feel a range of internal states and try on alternate identities, both desired and feared" (Larson, 1995, p. 547). Playing out these emotions and identities becomes the primary focus of adolescence which, when coupled with data from studies such as Larson et al. (1989) generate a convincing rationale for the primacy of music as a generator of both individual and social identity.



While enormous strides in technology have been made since the early to mid-1990s, more recent studies reinforce this general trend in music and media consumption. Additions to people's media habits over the past decade have included inventions like tablet computing, smartphones, cloud-based services and so on. Services like YouTube, Twitter, Instagram, and Facebook have marked out vast territory in the lives of adolescents and older generations as well. In addition to these advances, some researchers are investigating concerns over multitasking or simultaneous use of multiple media in adolescents. Foehr (2007) found that 81% of young people spend some of their time multitasking in a given week. Further, "42% of time that music is the primary medium, it is the only activity. Images of teens sitting and enjoying music without doing anything else are reminiscent of the pre-television era...Perhaps young people do still spend time lying on their beds, staring at the ceiling and listening to music" (Foehr, 2007, p. 18). Despite cultural and technological trends that might have served to 'replace' music as a regular and meaningful identity activity, music has remained a central fixture amongst adolescents.

Music's deep connection to individual identities was further demonstrated in the work of Baumgartner (1992), whose investigation of the intersection between self-narrative and music established that individuals tend to solidify memories in direct correlation with specific pieces of music. In essence, music acts as autobiographical markers that both trigger and enhance memories and the narratives they are associated with. The work of Dittmar (1992) and Abelson (1986), when taken in tandem, generate further compelling evidence for the importance of popular music. Dittmar elaborates how material objects bear weight upon both shaping and publicly embodying the self or an individual's constructed identity. Abelson suggests that our personal belief systems—preferences, tastes, attitudes—are *owned* by us and function much in the same ways as possessions do—as indicators of our self. It seems that if both material

possessions and intangible preferences are both delineators of identity, then popular music as an intensely present multimodal art form is a prime component in how people perceive themselves—socially and individually.

While these studies provide foundational ideas about music and identity structures, Simon Frith, a founding scholar of popular music studies, provides an analysis of the ways that identity is elaborated in popular music (2004). One of the most salient points Frith makes concerns a synthesis of the previous research studies. He argues that:

I want to reverse the usual academic and critical argument: the issue is not how a particular piece of music or a performance reflects the people, but how it produces them, how it creates and constructs an experience...that we can only make sense of by *taking on* both a subjective and a collective identity...my argument here, in short, rests on two premises: first, that identity is *mobile*, a process not a thing, a becoming not a being; second, that our experience of music—of music making and music listening—is best understood as an experience of this *self-in-process*. Music, like identity, is both performance and story... (Frith, 2004, p. 109)

This statement provides invaluable insight into the nature of music as a foundational element of identity structuring. Identity construction as a *process* is analogous to not only the nature of music but to our experience of it. Frith also reaffirms the predominant views of media and identity as elaborated in cultural studies, with specific regard to the productive nature of media in constructing and recreating an experience that is simultaneously both singular and social in nature. For Frith, the object does not simply arise out of an audience or collective but rather produces them as much as it is produced. It is in this reciprocity that popular music has

unique power over identity. Frith furthers this idea by stating, “Identity is not a thing but a process—an experiential process which is most vividly grasped *as music*. Music seems to be a key to identity because it offers, so intensely, a sense of both self and others, of the subjective in the collective” (Frith, 2004, p. 100). The strength of this point is in the concurrent unity and difference of the subjective and the collective. Listening is a social process as much as it is a subjective one, as wearing a shirt from a concert, making a mixtape, sharing a song on Spotify, reading a blog, talking about a band, watching a concert DVD, and *listening* all constitute a web of meaning where these interactions make us as much as we make them.

Finally, it is important to examine the specific ways in which music educators form an identity and how it interacts with praxis. Hargreaves et al. (2007) suggest that music educators carry slightly different considerations in establishing identity including musical preference, educator skills, and alternating between the roles of musician and teacher. This process suggests a similar ‘working out’ of multiple coinciding identities as mentioned previously in negotiating musical and educational roles. Understanding personal role and responsibility as determined by identity bore substantially on praxis as indicated in Gee (2001). A number of studies (Bouji, 1998; Hargreaves et al., 2007; and Pellegrino, 2009) show that pre-service students viewed their identities as ‘discipline expert’ or ‘teacher’, which was largely determined by experiences in pre-service education. Dolloff suggests that “developing a personal pedagogy results from the interaction between an individual’s beliefs and skills” (Dolloff, 1999, p. 193). This interaction establishes a strong connection between performance and practice-based aspects such as musicianship and the technical pedagogical areas of pre-service teacher education. Ballantyne et al. (2012) further this point by concluding “Pre-service music teachers (PSMTs) rely on their experiences with performance to teach others about music...and to instill their passion about the

art of musical performance. In learning to be an effective teacher PSMTs became better pedagogues and musicians; development of both areas is needed in music teacher education” (p.14). This insight suggests that beyond the multifaceted concept of musical identity previously discussed, music educators undergo a simultaneous development with regard to their unique classroom identity. This further suggests that by shifting away from the reliance on traditional performative offerings in pre-service music teacher education, the field can alter the profile of practices in formal K-12 contexts.

Finally, Hargreaves and Marshall (2003) analyzed some results from the Teacher Identities in Music Education Project, which led to analogous conclusions about this intersection and its impact on the profession. Investigation into how identity reflects aspects of self-image with specific reference to musical aesthetic choice and usage revealed that “Pop music not only plays a central role in the lifestyle of most teenagers...but also constitutes a ‘badge of identity’ for many of them...Many pupils’ musical identities are strongly bound up with the cultural associations of pop music out of school: yet most secondary school music teachers are the products of the Western classical tradition, which still dominates a good deal of secondary school music” (pp. 265–266). This background in a ‘conservatory model’ of music and music education weighs heavily on how popular musics and other idioms such as jazz, folk, etc. are included in the classroom. This merging or synthesis of a musical skill set and pedagogical skill set offers a unique perspective with which to investigate pedagogy, musical canons in the classroom, preservice training, and the intersection of these educative forces in shaping the learning experience.

This review of how identity is constructed and conceived of within the areas of both cultural studies and music education provides necessary insight into their reflections in the field

of popular music pedagogy. First, the experience of popular music plays a significant and tangible role in the continuous formulation of identity. The emphasis here is on ‘continuous’ as, like the definition of popular music, the identity is an endless unfolding—“...a process, not a thing” (Frith, 2004). Additionally, these markers of identity are not simply passing choices but, instead, are deeply embedded markers of both individual and social identity. As an indicator of both subjective and collective cultural capital, popular music’s essence lies in its ability to capture identity and history in vivid and meaningful ways. Finally, music educators’ experiences often heavily emphasize their role as performers and pedagogues with specific emphasis on the Western Classical tradition of music education. While the successes of this approach for that specific tradition cannot be overlooked, it indicates both a need to reshape the field to more fully account for contemporary cultural traditions and also to devise pedagogical approaches that authentically honor these traditions. With these considerations in mind, the proposed curriculum will heavily emphasize experiences in arts education that foster the development of personal and collective identity construction. Such experiences will orient the focus away from technical details towards the expressive and aesthetic dimensions captured in personally meaningful works of art.

### **Music Education and Popular Music**

Exploring future pathways for a pedagogy of popular music requires a complementary investigation into the historical trends in traditional music education in order to understand where music education has been and what it has viewed as valuable experiences in learning music. Popular music pedagogy is a relatively new field of inquiry; historically, popular music in the curriculum has been ignored, and much of the existing literature fails to give it serious consideration. The following topics are discussed not simply for what they accomplished but for

the theories and practices they promoted and negated. A foundational understanding of central events in the contemporary history of music education can assist in understanding particular shifts in the fields of theory and practice while additionally accounting for how these adjustments were precipitated. It is notable that external pressures affecting the broader socio-cultural image of education have driven much of evolution in music education. While the 1950s were an era of much turmoil and triumph in the area of educational reform, this did not generally affect music education.

The Contemporary Music Project of the late 50s gave private philanthropy an entrance into support for understanding how the arts and the broader cultural landscape of America interacted. Focusing on the relationship between composers and public school music programs, Norman Dello Joio, a composer himself, worked towards a grant that placed young composers in residence among public school music programs. In Dello Joio's words, "Having lived the precarious life of a composer of serious music, I proposed the idea of putting young men of proven talent to work, doing what they should be doing, which was to write music" (Mark, 1978, p. 29). The use of the term 'serious' is problematic in a number of ways, not least of which that it imposes a cultural hierarchy that values one music over many others. Further, the incorporation of this 'serious' music into school music curricula necessitates a complementary judgment of what gets taught and, significantly, *how* it gets taught. Furthering this charge are five goals that the Music Educators National Conference (MENC) offered in relation to this project. One such goal was "...To cultivate taste and discrimination on the part of music educators and students regarding the quality of contemporary music used in schools" (CMP, 1973, p. 33). When matched with the initial quote, this poses specific aesthetic judgments on

particular musics—negating as much as it affirms. Also, this further points to a curricular focus on emphasizing specific materials and outcomes.

The Yale Seminar on Music Education, taking place in 1963, was intended to critically analyze the potential issues facing the profession. Involving a combination of researchers, active musicians, and formal educators, The Yale Seminar identified instructional materials and performance practices as of particular interest to the future development of music education. While a number of criticisms of existing classroom materials were constructed, one observation is of specific interest. To begin, “[material] is constricted in scope...Non-Western music, early Western music, and certain forms of jazz, popular, and folk music have been almost altogether neglected” (Lowens, 1971, p. 76). The work of The Yale Seminar is significant as it began a trend that recognizes the relative disregard of popular musics—jazz, rock & roll, blues, etc.—by much of the professional community. Corroborating this view, a recent music education text that refers to the Yale Seminar notes that “despite the availability of a wealth of excellent music, the youth of America still preferred to listen to current popular music that lacked the inherent musical content of art music. School music education had done little to improve the situation” (Mark, 1978, p. 35). This text, revised as recently as 1996, maintains a position that has been recognized as neglectful and counterproductive for the better portion of 60 years. The Yale Seminar, admittedly not entirely accepting of *every* strand of popular music, nonetheless recognized the problems of offering musical materials that were out of sync with the times—painting a myopic view of music history. Despite this historical commentary, even contemporary texts proffer few words on the importance of incorporating popular music and frequently diminish its musical significance. The confrontational tone in which popular musics

are discussed with regard to aesthetic value and musical merit furthers a perspective that diminishes the musical heritage and lived culture of student and, increasingly, educator alike.

Occurring shortly after the Yale Seminar was The Juilliard Repertory Project. Attempting to address many of the recommendations of the Yale Seminar, this project hoped to generate "...a large body of authentic and meaningful music materials" (Mark, 1978, p. 37). Again, the significance of many movements is to be found not simply in what they value but for what they negate through their ideology. This project suggested that the music that students would be experiencing every day outside of the classroom would not qualify as authentic or meaningful. The contributions of Frith (2004), Abelson (1986), Dittmar (1992), and Hall (1992) counter such claims by noting that it is through cultural usage and reproduction that our identities are more fully constructed and understood. While the project helped to generate a sizeable amount of material, it was not intended to speak to previous concerns about the value and nonexistence of popular music in the classroom.

In stark contrast to the work of The Juilliard Repertory Project, The Tanglewood Symposium shed light on specific issues inside the profession of music education with regard to popular music. Where Yale and Juilliard both dealt with issues of music in the schools, the Tanglewood symposium addressed larger issues of music in society. With the socio-cultural upheaval of the 1960s came a similar crisis in music education wherein questions arose about what role the profession could play in society. Seeking to breathe new life into practices and beliefs, The Tanglewood Symposium "...was devoted to discussions of value systems as they relate to the roles of the arts in society, characteristics of contemporary society, contemporary music, the role of behavioral science, creativity, and means of cooperation between music education and other segments of society" (Mark, 1978, p. 39). While various subcommittees



were formed to address specific topics, one such group charged with discussing “A Philosophy of the Arts for an Emerging Society” developed important talking points about music and its relation to contemporary cultural changes. Notably, “The nature of contemporary society forces us to realize that music that is new (electronic)...is aesthetically valid for large segments of the population. An aesthetic theory for contemporary society must encompass both new and foreign musics...” (Mark, 1978, p. 41). Speaking to an overarching philosophy about the aesthetic value of “new” music, this statement serves to validate not only the music itself but also the cultural value and lived experiences of those using the music in their everyday life. The importance here lies in the acceptance of this music on a philosophic level that recognizes its musical and cultural usage; deep changes in the profession’s belief system were now being discussed in meaningful and tangible ways. As part of this group’s work, additional consideration was also given to the societal roles that music played. From this, it was felt that “...four roles can be defined in the process of music: creators, distributors, consumers, and educators. Each has to find its place in the social structure” (Mark, 1978, p. 41). In light of the previously discussed work of Frith and Hall, it is now more reasonable to assume the existence of a fluidity with regard to these categories not only for a general cultural understanding of aesthetics, but specifically for the sake of music education. Understanding that those who create can simultaneously consume and that those who consume may not ‘make use of’ material in the intended manner is vital to negotiating popular culture and its multifaceted web of meaning. The role of the learner can be understood as that of content expert—expressing one’s opinions about music in social settings as they pertain particularly to one’s own worldview and aesthetic preferences. This is equally important in theorizing how the roles of music learners can be authentically accommodated in classroom pedagogy.

The output of the symposium generated a summative document, “The Tanglewood Declaration.” This document provided a definitive landmark for developments in the field of music education, pinpointing a core set of principles of what music education should believe and attempt to achieve. Though it did not generate a philosophy of music education, it did result in the establishment of the Goals and Objectives (GO) Project, which attempted to fulfill many of the outcomes set forth as critical in the Tanglewood Declaration. Establishing the role of MENC and approved by its board, The GO Project yielded documents and directives meant to nurture the future success of music education.

In connection with popular music, it clarified critical issues that are significant for an evolving pedagogy. First, it provided grounding that spoke directly to the need for popular music in the classroom amongst a variety of other neglected musical traditions. Thirty-five goals and objectives were enumerated with eight given priority as especially imperative (Mark, 1978, p. 46). Numerous objectives specifically speak to pedagogical approaches aimed at meeting the needs of a diverse culture and complex societal demands. Addressing such current and future issues in music education, it was felt that the profession should:

...Lead in efforts to develop programs of music instruction challenging to all students, whatever their sociocultural condition, and directed towards the needs of citizens in a pluralistic society...assist teachers in the identification of musical behaviors relevant to the needs of their students... [and] advance the teaching of music of all periods, styles, forms, and cultures. (Goals and Objectives, 1970, p. 6)

While the objectives are stated broadly for the purpose of flexibility in implementation, these three specifically yield the beginnings of a philosophy that embraces a multicultural

contemporary pedagogy and that proffers a student centered approach. Engaging with musical “behaviors” and recognition of a “pluralistic society” makes available a variety of potential pedagogical approaches that are largely predicated upon the specific parameters of a given educational environment and societal demands. The final point acts as an official endorsement that popular, along with world, folk, and (using the verbiage of the era) electronic, music should be incorporated in classroom materials and content. What is left unstated is the nature of the pedagogy that should accompany such endeavors.

The second point concerning the existence of “musical behaviors” gets to the heart of challenging existing pedagogical models. These behaviors are held in relation to perceived ‘needs of students’ but without mention of a proper process to assess societal needs or the means to maintain a contemporary curriculum. The question of ‘what behaviors are relevant to the needs of students?’ is frequently a point of discussion amongst educational reformers and organizations seeking to transform learning experiences for students. Current debates and discussions often focus on information literacy, technology, creativity, lifelong learning, mobile/tablet computing, equity, and relevant/authentic learning and assessment. Many of these topics remain at the periphery of music education curriculums and others, such as creativity, are frequently not provided adequate consideration. As suggested in Odena, Plummeridge, and Welch (2004, p. 16), “Although the general literature on creativity gives teachers a key role in setting the environment for creativity, music curriculum writers tend to focus on organizational issues...”

Following the work of the GO Project, the National Commission on Instruction oversaw the publication of *The School Music Program: Description and Standards*. Through the explanation of an idealized school music program, the publication sought to create a point of

reference to which schools could compare their existing. This work offered a detailed view of the school music program as envisioned by the profession's governing body, with a level of depth previously unspecified: it recommended appropriate "standards for curriculum, staffing, facilities, and equipment, and levels of support." This document demonstrated the profession's ability to remain a discipline of consequence and rigor in an era demanding quality in all areas of education (Mark, 1978, p. 48).

While internal standards were written for the profession to uphold as part of *The School Music Program*, a sizeable achievement was gained with the *Goals 2000: Educate America Act*. *Goals 2000* gave the various disciplines in the arts (theater, dance, music, visual) an opportunity to construct national standards for the first time, offering a type of legitimacy in the eyes of an often skeptical public. Grouped by grade level with four further divisions based upon types of knowledge, the content and achievement standards reflected many of the objectives discussed in the Tanglewood Symposium. The four subdivisions of each category included creation and performance; cultural and historic context; perception and analysis; and the nature and value of the arts. The standards were not prescriptive in nature, and there was no mandate for schools to adopt them. Curriculum development based on the goals was left to local educators. As a result, areas such as theater, drama, and dance were underdeveloped; music and visual arts often did not fare much better with regard to time and money allocation and curricular planning. However, the National Standards for Arts Education created a platform for the formal validation of undervalued disciplines while leaving the freedom for individual expression and valuation of the arts in the hands of students and teachers alike.

Following the sizeable work contained in *Goals 2000*, the Housewright Symposium on the Future of Music Education generated *Vision 2020*. This document, again coming from the

profession's major governing body, Music Educators National Conference (now National Association for Music Education), provided an opportunity for the profession to appraise its role in contemporary education with reference to the changing face of society's needs. Taking stock of the curricular changes that arose out of the 1960s and the continued evolution of the field up through the 1990s, *Vision 2020* hoped to provide another landmark in much the same way as the *Tanglewood Symposium*. Various committees were formed to address perennial questions in the field such as why do humans value music, why study music, and how will societal and technological changes affect the teaching of music, among others (Madsen, 2000). *Vision 2020* is regarded for its accomplishments in pushing much needed agendas with specific attention on the maintenance of relevant and engaging curricular and professional considerations; this document does reinforce an ideology with regard to music education and popular music. First, in the discussion of how skills and knowledge can best be taught, there is specific mention of the importance of technology. Accepting of technology's transformative powers for the music curriculum, it is suggested that, "...the media and technology used for teaching music in school include the media and technology used to produce and experience outside the school" (Madsen, 2000, p. 95). This statement reveals an awareness of consistency and relevance in shaping pedagogical approaches in music education. The relative *authenticity*, with which in school learning is increasingly concerned, is established and defined by the contextual lived experiences of the students outside the classroom. In this case, the focus is on technology's implementation to better facilitate musical production, consumption, and utilization—it is the technological experiences outside of school that should shape those in 'formal' learning. This points to an acute awareness of philosophical consistency—school should augment relevant materials and

processes that happen beyond its confines *by mirroring* the form and content of those materials and processes.

Secondly, there remains an indecisive attitude that revolves around the use of popular music in the classroom. While *Vision 2020* goes a long way to discuss the usage of diverse content, no firm pedagogical position is evidenced other than the occasional endorsement of inclusion. Mention is given to the hopes of "...mixed ensembles, ethnic ensembles, and popular music ensembles..." where these musics would presumably be incorporated in appropriate and meaningful ways (Madsen, 2000, p. 93). Additionally, it is hoped that "The best composers in each genre will be encouraged to write music for school use, and the distinction between classical, folk, and popular music will be increasingly blurred or eliminated" (Madsen, 2000, p. 94). Again, the document promotes the inclusion of a variety of musics from outside the traditional canon of 'Western Art Musics', but without appropriate consideration in pedagogical or philosophical consistency. Assuming that various styles or traditions can and should be taught using a single monolithic approach encroaches upon traditions using the values and aesthetics of one dominant pedagogy. The second statement in particular suggests not only a level of unfamiliarity with popular music culture but also a level of societal unfamiliarity, as these genres are not simply musical styles to be played—they are choices of personality and cultural engagement that are *lived*.

Following the work of *Vision 2020*, the Tanglewood II symposium hoped to play upon the successes of the initial event while updating topics and foci for the 21<sup>st</sup> century. Held in the summer of 2007, the Tanglewood II symposium aimed to "cultivate a new understanding of music learning, to examine the values of music in culture and its effects on transmission processes, and how schools, public and private at all levels, can meet the decades ahead with a

deeper understanding of the role they can play in supporting a musical future” (Hebert, 2007). Seeking inspiration through the spirit of the first event, Tanglewood II was aimed at cultivating a renewed sense of purpose and understanding for the profession. Taking into account contemporary findings in a variety of fields that impact education, the event worked to establish a path forward in a world of rapidly shifting social trends and cultural understandings. Of specific importance is the primary position given to the role of technology not only as a tool of communication but also as a tool of mediation, creation and, perception.

In the last four decades, the ways through which people produce, consume, enjoy, express, and understand music have changed dramatically. Digital technologies have transformed the nature of musical products, processes, and delivery systems opening new creative possibilities. Unprecedented accessibility to musics from throughout the world community [has] generated new musical forms and creative fusions in a constantly changing musical landscape. Technological, intellectual, social and cultural transformations have given rise to innovative modes of expression and a previously unimagined diversity of musical practices. Important new insights into how music is learned, both formally and informally, have been provided by the fields of psychology, neuroscience, and sociology. (Hebert, 2007)

This introductory statement for the culminating declaration yields a wealth of information with regard to the state of the profession and also yields further insight into philosophies and pedagogical beliefs. It is the first to point out the broad changes in *the nature* of music—a shift in the foundations of educational beliefs of the previous 50 years. The possibilities that are opened up by technology, having altered the nature of musical products, predicate an analogous shift in how people comprehend the meaning of such objects. Therefore, if the ways in which

music is produced, consumed, expressed, etc. have changed, educational practice must change as well. As Hebert notes, social and cultural transformations have altered musical practices and processes, not only through unprecedented cultural exchanges (facilitated by technology), but also by means of progressive politics with regard to equity of and access to materials and experiences. The educational agenda must be reshaped to correspond to the new reality where world and popular musics, presented with technological equity, are recognized and employed to best fit the needs of a pluralistic society. Finally, the statement from Tanglewood II recognizes both formal and informal learning processes in relation to music. This is one of the first official discussions of the potential learning environments and processes. Although specifics of the learning experiences are not stated, acknowledgement of informal experiences in music learning illuminates a way forward for further development of creative pedagogies in the profession.

Investigations of significant events in the music education profession over the past 50 years provide insight into how the pedagogical tradition has evolved. While much discussion has occurred on the topic of popular and world musics, as found in documents from major symposia including the *Tanglewood Symposium of 1967*, the profession has moved cautiously with regard to adopting music outside of its traditional canon. This is further evidenced by a strikingly similar mention of the adoption and usage of such musics in Tanglewood II—40 years later. These events have pointed to a prolonged neglect, and also a certain kind professional atrophy. To be specific, the internal mechanisms of music education (from its philosophical underpinnings, to its conceptualizing of music learners, to its pre-service teacher education, and beyond) have been maintained to perpetuate a pedagogical model that continues to replicate and validate a specific type of learner in the specifics of a single traditional canon.



Given this lineage of music education reforms, it is evident that the field sees value in incorporating popular musics as one of many non-traditional offerings meant to complement existing content and practices. Despite the value suggested in these documents, the field has focused incorporation on single courses but not on large-scale curricular development: the field has been discussing such reforms for over 50 years but has not acted to effect change in meaningful and tangible ways. This review demonstrates a desire within the field of practice to expand but an apparent inability to envision what these practices might look like in context. The proposed curriculum operationalizes these discussions on the value of popular music in music education while furthering them by providing educational theories and concrete acts of teaching and learning that support popular music as a unique discipline.

### **Formal/Informal/Nonformal Learning**

Research on establishing pathways forward in music education tends to emphasize musical performance as the primary means by which students ‘learn’ music. Related to these efforts, the use of ‘informal’ learning has come to mean the ways by which popular musicians learn their craft. And while this research has uncovered important differences between the learning processes of “classical” and “popular” musicians, it is not entirely clear how these terms might best be used to reach a broader audience in music education. In short, these delineations amongst forms of learning and education are contested and require explication if progress is to be made in understanding their uniqueness and interrelation. The dominant mode in music education suggests that formal schooling is the totality of musical learning, which negates an immense breadth of daily musical encounters. Most important is the way that music education has recently begun using ‘informal learning’ as a descriptor aimed at respecting popular music’s own authentic epistemology and ontology. These issues require a context for operationalizing

definitions of formal, informal, and non-formal learning; terms that surface repeatedly in music education research related to popular music and that require deeper explanation if a coherent and meaningful curriculum is to be constructed.

The broad scope of literature in these areas has often focused on the need for lifelong learning reflected through adult learners in the workplace. Coffield and Golding mention informal learning and its impact on employability and "adult stakeholders" (Coffield, 2000; Golding, et al., 2009). These works require explication in order to clearly express their significance for youth-oriented informal learning. A frequently used set of definitions stems from The Organization for Economic Co-operation and Development's report *Recognition of Non-formal and Informal Learning*, which suggests that formal learning is "...always organized and structured, and has learning objectives. From the learner's standpoint, it is always intentional: i.e. the learner's explicit objective is to gain knowledge, skills, and/or competences." Positioned against formal learning, informal learning is "...never organized, has no set objective in terms of learning outcomes and is never intentional from the learner's standpoint" (OECD, 2007). The report goes on to suggest that informal learning is 'learning by experience'.

Eraut reinforces the conceptual framework around formal learning, proposing that external structuring and implied assessment are central to its definition. "Clearly a degree of explicitness is needed not only for improving performance but also for the purpose of accountability" (Eraut, 2000, p. 134). However, Eraut begins to deviate from definitions of informal learning by suggesting that it can be intentional. This pivot point becomes crucial in moving away from the tacit conception of informal learning laid out by the OECD report. Other authors have also modified the definition of informal learning to include self-directed pursuits as well as incidental learning and socialization (Schugurensky, 2000). These possibilities emerge

from questioning both the intentionality of learning as well as the consciousness of having learned something, thus creating a spectrum of informal learning possibilities.

Perhaps as a result of applying the terminology to school-age/youth populations or perhaps in response to changes in the research literature, later reports by the OECD have been used in recent publications to expand the summary of definitions. Most notably, a MacArthur Foundation review of learning suggests that,

*Formal learning* (typically) happens in public school systems and leads to widely accepted forms of credentials...the *non-formal* learning sector describes a wide range of activities and disciplines, where the curriculum might follow some structure, plan, or pattern but usually will not lead to credentials...the voluntary nature of participation sets up different expectations among teachers and their charges as well as framing the power relationships...*in-formal learning* describes individualized study undertaken at the learner's own speed and driven by the learner. (Sefton-Green, 2013, p. 17)

This later work reveals an expanded framework that includes elements of the learning context beyond the existence of structure (implying objectives) and intention. Because it takes into account power relationships as well as pace, motivation, and place, it starts to assemble elements for inclusion in a typology of learning.

Researchers have examined specific elements of the typology in order to construct a more in-depth conceptualization of particular features of informal learning. For instance, Illeris (2009) investigated the perceived walls around different “learning spaces” in an effort to further separate out the delineations between in-school and outside-of-school learning. These types of learning—“everyday learning, school and educational learning, workplace learning, interest-

based learning, and net-based learning...” (p. 17)—are directly related to his four types of learning processes (cumulative, assimilative, accommodative, and transformative), which borrow heavily from the work of Jean Piaget. Most compelling is Illeris’s attempt to bridge the transfer of knowledge between separate contexts by looking at the learning processes and types of knowledge. In this way, a conversation about types of learning is established that views place as pliable and meaningful but ultimately not deterministic.

Following from this investigation of place and types of learning processes, other research seeks to ascribe additional attributes to types of learning. Cross (2007) offered additional considerations that may aid in distinguishing formal from informal learning. Among these are degree of control, method of learning material delivery, length of time, author of learning, development time, and type of content. In describing a variety of characteristics, Cross agrees with the findings of Colley, Hodkinson, and Malcolm (2004). This piece clearly puts forth the definitional limitations and contradictions inherent within formal, non-formal, and informal learning.

It is not possible to separate out informal/non-formal learning from formal learning in ways that have broad applicability or agreement. Seeing informal and formal learning as fundamentally separate results in stereotyping and a tendency for the advocates of one to see only the weaknesses of the other. It is more sensible to see attributes of informality and formality as present in all learning situations...However, if the intention is to explore issues of in/formality, theories of learning as a social practice have advantages, due to the range of interrelationships they address. (Colley, Hodkinson, and Malcolm, 2004, p. 8)

Structuring the understanding of types of learning as a broad spectrum with varied

attributes avoids either/or distinctions with regard to hierarchy while also offering a flexible pedagogical model that accommodates multiple theories of learning. It is also through this adaptable model that learning styles, processes, locations, purposes, and content (all previously mentioned in research that has considered formal from in/non-formal learning) can be taken into account as fluid and interwoven.

There is much overlap and congruence between the general education literature and applied music education research. Lucy Green (2008) has made notable contributions to what has been called “a new classroom pedagogy” in music education, also known by the term “informal pedagogy” (Price & D’Amore, 2007). This method has offered a radical departure from the Western Classical tradition of music education and has made specific use of the ways and means by which popular musicians have acquired their musical abilities—self-chosen music, collaborative learning by listening and copying recordings, learning that is unstructured and not facilitated by a teacher, and an integrated approach that combines performing, listening, improvising, and composing (Green, 2002, 2008). This method demands a reconceptualization of the teacher’s role from active expert to empathic collaborator—not correcting performances but leading by example, performing alongside of students, allowing student choice, and making room for learning by mistake, collaboration, and open communication.

This model of performance education is dramatically opposed to that of traditional school music ensembles featuring a director or conductor who chooses repertoire, leads rehearsals, and molds performance. A central element of Green’s pedagogy is that it situates ownership of the learning process and content firmly in the hands of the student participants. This observation is echoed by Finney and Philpott, who argue that informal learning pedagogy is “...emanating from a concern that the ‘ownership’ of musical learning should be firmly located with pupils” (Finney

and Philpott, 2010, p. 7). Reminiscent of the general research, Folkestad (2006) attempts to describe formal and informal learning with regard to location, learning process (in music, notation or aural), ownership, and intention. However, Folkestad claims that every musician operates in a constant dialectic between these informal and formal moments. This leads to the assertion that “Formal-informal should not be regarded as a dichotomy, but rather as the two poles of a continuum...” (Folkestad, 2006, p. 143).

Espeland (2010) and Jenkins (2011) have also conceptualized informal and formal learning not as opposites but as two aspects of a cohesive whole. Jenkins (2011) sees the holistic, playful, and experiential aspects of informal learning as empowering. This is especially important for him as he relates this process of investment in music learning as an investment in self-identity. “There are, after all, many similarities between the process of perceiving music and perceiving self-identity” (p. 194). This statement is especially significant as it is one of the first examples of informal learning as a process being applied outside the domain of music performance. Most of the literature suggests that this methodology and pedagogy applies to learning an instrument, but Jenkins (through Theodore Gracyk) offers that “simply listening” to music can be attended to via informal processes. Wright (2013) further supports such transformative claims in suggesting that informal learning in music education is similar to the radical and liberatory practice of critical pedagogy associated with Paolo Frière . In this description, Wright offers “...all aspects of learning processes are negotiated between learners and teachers, students being empowered with control over their learning...the teacher begins from the learners’ everyday, lived experience” (Wright, 2013, p. 34).

While definitions and formulations of formal, informal, and non-formal learning remain somewhat contested, as illustrated by existing research into adult, continuing, and general

education, there does seem to be moderate consensus about what distinguishes strict formal educational pursuits from informal learning within the realm of music education. This may be the result of a relatively unchanged music education canon and consequent pedagogy that has just recently been questioned with regard to authenticity, ownership, and content. However, these views are not universally accepted within the music education community. Scholars such as Allsup (2008) doubt the liberatory ability of informal learning “...against the sophistication of predatory capitalism...it seems prudent to provide formal spaces in which dialogue and critique can occur” (p. 6).

This literature reveals that the allure of informal pedagogical approaches is in their offering of student-centered collaborative learning through culturally relevant materials. And it is repeatedly suggested that no learning situation is purely formal or informal, but that attributes classifiable as each are in constant play and flux. This particular iteration of informal learning can potentially engage learners in innovative and contemporary ways through the music out of which the pedagogy was developed. This level of philosophical consistency between the art form that it derives from and the content that it teaches remains its most significant feature. It is this point that provides the greatest contribution to an authentic pedagogy that emerges *out of* the field of practice (popular music culture). However, also highly significant is the recognition that informal/nonformal processes are not strictly limited to performative aspects of music education. While most commonly associated with the learning of an instrument through aural comprehension, it has also been suggested that music listening can be attended to through informal means. This authentic pedagogy opens doors for music education to reach broader audiences in ways that are wholly unique to popular music culture.

Given this research, the proposed curriculum will incorporate informal learning in both

performative and non-performative classroom settings. These practices provide the flexibility and adaptability necessary to leverage popular music in authentic and personally meaningful ways. To carry out these practices, the teacher's role is changed from content expert and sole authority to that of co-learner, in accord with principles of critical pedagogy.

In these ways, I will synthesize the existing research to embrace music education's conception of informal learning while recognizing the affordances, limitations, and attributes that can be ascribed to a multiplicity of learning places, processes, locations, and content.

### **Implications of Music's Instructional Technology**

Gaining a more fully developed appreciation of technology in this formative pedagogy of popular music is critical, both to using technology in education and to authentically engaging learners with content. Because the discipline of popular music is built on technology, the materials of music technology *are* the instructional technologies of popular music. Solidifying this foundation premise, Thèberge affirms, "...without technology, popular music in the twenty-first century is unthinkable" (Frith, et al., 2001, p. 3). Thèberge continues, noting that to fully appreciate the completely mediated nature of technology on the popular music experience, we must move past thinking in terms of microphone styles, guitar pickups, recording devices, and speaker wattages.

Technology is also an environment in which we experience and think about music; it is a set of practices in which we engage in making and listening to musical sounds; and it is an element in the discourses that we use in sharing and evaluating our experiences, defining, in the process, what music is and can be. (Frith, et al., 2001)



Significantly, this perspective on popular music technology is identical to that delineated by music education technology scholars—instructional technology is broader than its common conception as a simple linear tool and is best understood as an environment and context for unique interactions. Given the extensive work done by Paul Thèberge on music technology's role in culture, this section will draw heavily on his work, especially that featured in *The Cambridge Companion to Rock & Pop* (2001).

Viewing technology not simply as the products that facilitate the creation of music but as the ground on which transformations of aesthetics, identity, and educative moments are worked out has far reaching implications for understanding the role of technology in music pedagogy. This section presents a chronology of popular music's instructional technologies—the items that underpin and continue to shape the unique interactions of popular music culture and have given it grounds to evolve as a distinct musical tradition.

Music technologies for the purposes of capturing sound have been evolving since the mid-19<sup>th</sup> century, with De Martinville's phonautograph representing the initial step in this process. Conceived exclusively as a means to capture sound, the phonautograph lacked any ability to effectively *reproduce* sound. Instead, a stylus modulated in order to create a jagged line that was analogous to the sound wave it was receiving. This device enabled people to visually engage with sonic data in a way that was previously unattainable. In the broadest sense, this visual engagement with sonic material foreshadowed a number of future ongoing dialogues in music technology, including the relationship between analog and digital information streams and also music as a multimodal art form.

The first true means of capturing and reproducing a sound came in the form of Edison's phonograph cylinder in the late 19<sup>th</sup> century. This method of recording is critical in that it launched an industry whose primary purpose was the capturing of sonic data with the intent to sell it to consumers wanting to "re-experience" the art in their home environments. The development of this device represents the historical moment where music transformed from a unique ephemeral experience to one that could be relived and "owned" as never before possible. The cylinder birthed the need for recording specialists (later producers and engineers), song writers, studio musicians, marketing specialists, advertisers, artist and repertoire workers, visual designers, and consumers all operating under the umbrella of 'popular music'. It set in motion systemic forces that transformed a conceptual art object into a tangible, consumable, commercial product that had significant influence on the listener. This visualization and reproduction of sound also impacted instructional technology, allowing both synchronous and asynchronous audio interactions, facilitating the creation of sound recording products, and engaging learners via multiple learning modalities.

The concept of owning music is perhaps most readily associated with the first major means of broadly accepted mass dissemination—the phonograph. Credited most frequently to Emile Berliner, the phonograph was invented in 1889 as an alternative means of sound recording and reproduction. While similar in audio fidelity to the cylinder, the phonograph disc offered a number of benefits that included a slightly increased playback volume and ease in portability, thus, transportation and storage. While both the cylinder and phonograph existed in parallel up through the first decade of the 20<sup>th</sup> century, post World War I saw the emerging dominance of the phonograph. The evolution of the phonograph itself is marked by many debates ranging from the establishment of standard rotation speeds (80, 78, 33 <sup>1</sup>/<sub>3</sub>, 45, 16 <sup>2</sup>/<sub>3</sub>) to the shift to vinyl

from shellac. Regardless of these particularities, the phonograph remained the mainstay of commercial recording and production through the 1950s. As an instructional technology, the phonograph marked a new era and challenged traditional conceptions of when, where, and how learning could take place. Similarly, in transforming the role of live performance, it enabled musical learners to hear, revisit, emulate, and reimagine existing pieces and musical practices. Increased quality of recording and replication processes yielded simultaneous increases in the demand for better listening experiences as well as a move away from live performance as the primary means of artistic, self-expression.

The mid-20<sup>th</sup> century saw the upheaval of the relatively long-lived practice of phonograph production as magnetic recording techniques came to the fore. While variations had existed since the late 19<sup>th</sup> century, magnetic recorders in the form of tape machines were not brought to full realization until German engineers perfected the technology during World War II. “The overall improvement in sound fidelity, duration of recording time and, above all, the ability to edit and splice together different ‘takes’ of a performance, contributed to a quality and flexibility previously impossible with conventional disk recording methods” (Frith, et al., 2001, pp. 8–9). Shedding the technical intricacies of phonograph recording, tape machines offered a lower barrier to entry than their predecessors; this leveling of the playing field facilitated a rise in small business recording studios. The historical move from phonograph to tape effectively led to a drastic reorganization of the popular music industry throughout the 1950s as small ‘indie’ record labels started opening their doors to local artists. The most notable of these labels—Sun, Chess, Atlantic, Motown, Victory—aided in birthing some of the stars of Rhythm & Blues and Rock & Roll, shifting almost the entire industry’s focus away from Tin Pan Alley style musics. While the finished product of these studios (in the form of recorded songs) certainly changed in

light of technological shifts, the internal processes that went *into* a record also transformed. This example is one step along a continuum where lowering technical knowledge effectively attracts more artists and users into the field of musical expression — a practice still unfolding with the relatively recent advent of social and collaborative music platforms. Understanding instructional technology in the domain of popular music necessitates this kind of historical engagement in order to leverage the forces of artistic creation, collaboration, and expression.

With the use of tape recording methods, many record producers and engineers began to manipulate and push against the technology's limitations and restrictions in order to create new sounds and timbres. "For example, echo, originally produced by the physical gap that exists between the record and playback heads on a tape recorder, was employed as a novelty effect in pop recording from the early 1950s onward" (Frith, et al., 2001, pp. 8–9). This is a notable concept because it demonstrates the restrictions and circumstances that technology had put in place and how they were manipulated, adopted, and overcome by means of creative implementation. What had previously been a by-product of technological design was quickly adopted as a fashionable aesthetic trait amongst creative artists. The industry would later go on to repackage this type of effect and market it back to consumers—experimentation bottled and sold. Multitrack recording represents another example of this kind of transformation.

While basic multitrack systems had been in place since the mid-1950s, the 1960s saw the expansion of studios from 4- to 24-track recording capabilities. These possibilities were intimately explored in much of the popular music being written and recorded at this time. These tracks were compiled in such ways that a single vocalist could layer their voice repeatedly, creating an entire choir out of one individual's performances. With this evolution in music technology, the recording process changed from centering on simple capture to compositional

possibility. No longer did bands need to have material ready and rehearsed for the recording studio; they were free to walk in and spend time crafting layers of interwoven sounds.

“Multitrack recording is not simply a technical process of sound production and reproduction; it is also a *compositional* process and is thus central to the creation of popular music at the most fundamental level” (Eno, 1983, pp. 56–57). In this way, technology becomes not only the object that brings conceptual art into existence but also the process by which the artist begins to conceive of and work with his materials. Multitrack recording does not simply represent the mode of production and the process through which musical artists work: it also embodies a particular aesthetic that audiences have come to expect and prefer. For a variety of reasons ranging from increased fidelity to aural ‘separation’ of tracks, multitrack recording has become *the* standard for popular music production and consumption. By constantly saturating our experiences with the processes and practices of multitrack recording, our aesthetic sense forms expectations as to how contemporary recordings of quality are supposed to sound. When inspected broadly, the multitrack recorder becomes a prime example of Thèberge’s belief that technology functions on a deeper and more pervasive level than the mechanical means by which audio is propagated. Applied to this particular implementation of instructional technology, multitrack recording becomes a necessary context for the meaningful investigation of aesthetics, which, as discussed in the review on identity, has deep implications for music education. Additionally, leveraging technology for musical creation and expression implies a fundamental grasp of how this specific technology functions.

This continued evolution of recording technologies developed into the ‘prosumer’ movement. A portmanteau of ‘producer’ and ‘consumer,’ this word is frequently used in the world of music technology to describe the movement within the industry to create accessible

technologies that yield high quality ends. This is a movement that has been evolving since the first days of portable consumer tape machines that hoped to offer low-cost methods of home multitracking. “The continuous ‘democratisation’ of the audio marketplace allows for a level of do-it-yourself recording activity (and an associated aesthetic) that is unusual in contemporary cultural production” (Frith, et al., 2001, p. 12). As amateur musicians become increasingly capable of creating professional (or near professional) level products, technology begins to occupy central stage in discourses on aesthetics and identity. This view of technology can be seen as far back as the Punk movement of the 1970s, which rejected the ‘indulgence’ of studio production and polish for the perceived authenticity and anti-establishment stance of lo-fi tape recordings. At present, hardware such as tablet computers and mobile devices further reduce the barrier to entry. Amateurs and those with little to no pre-existing technical knowledge can make ample use of such hardware and software to create complex and personally meaningful works. The technologies of sound recording have shaped our field of experience in popular music well beyond the technical operations that are perceived as their primary function: they structure our understandings of popular music and, thus, our identity in multifaceted ways.

As similar technological forces, musical instruments bear immense weight on how artists and consumers create aesthetic standpoints from which they construct evaluations and identities. These instruments are bound up with ideas of personal expression and perceived ‘authenticity’ “...because of the way in which specific sounds (and images) are linked to musical genres and the way in which nostalgia works...”(Frith, et al., 2001, p. 13). Perhaps no other instrument is tied to the lineage of popular music more than the electric guitar.

Invented in 1931 as means of entrance into big band jazz, the image of the electric guitar fastened to history is that of the 1954 Fender Stratocaster. This instrument was enthusiastically

adopted by the first wave of R&B—cum—Rock & Rollers, evolving into a living extension of the body during live performances and regarded as “...one of the musical icons most commonly associated with rock” (Frith, et al., 2001, p. 13). While there are numerous examples of artists having “signature guitars” and “signature tones” (timbral qualities directly associated with their performance style), Bob Dylan serves as one of the clearest/most striking examples of the connection between identity and instrument.

Dylan began his career as a folk artist, covering songs directly associated with American folk artists like Woody Guthrie and Pete Seeger. This musical style was commonly regarded as an acoustic art form, performed exclusively on folk-related instruments like acoustic guitar, banjo, mandolin, and harmonica. This in itself represents a direct linkage between a physical instrument and a broader musical aesthetic and tradition. This type of image stands true even today as images arise when we hear specific timbres—steel drums related to Afro-Caribbean music, sitar in Hindustani and Indian classical musics, etc. However, this association also extends into elements of personal and artistic identity. As Dylan continued his career throughout the early 60s, he became somewhat disenchanted with his deeply rooted folk songwriting style. His live appearance at the Newport Folk Festival in 1965 caused immediate controversy as his set shunned the acoustic guitar in favor of a heavily amplified electric blues band setting.

The perpetuation of this event as a symbol of artistic ambition and personal identity carries forward the intended meaning. Dylan playing an electric guitar symbolized a drastic shift with regard to the music and to his intentions as an artist. This moment is seen as having radical implications not only for how Dylan saw himself as an artist, but also for how his audience perceived *themselves*. If one liked his new music, did that mean that they were no longer ‘folkies’? Could they no longer speak out about politically progressive topics as the folk

community was often regarded as doing? Was it just coincidence that when Dylan started writing with an electric guitar, his public persona, fashion, and art changed? These questions are not arbitrary issues of socio-political and musical history. Rather, they strike at the heart of how a piece of technology—whether on stage, in a classroom or both for our purposes—is understood as a functional component of personal identity that shapes a field of experiences.

Thèberge notes that “...musical innovations do not always flow from the top down (that is from professional to consumer markets); rather, significant innovations can originate in almost any market sector” (Frith, et al., 2001, p. 14). Perhaps the most prominent example is the phonograph turntable. Reappropriating a consumer device, early deejays transformed the noise associated with rotating the vinyl under the needle into scratching—the rhythmic phrases most associated with early Hip Hop and live deejay performances. This technology was invented, marketed, sold, and consumed primarily as a reproductive one; a turntable allowed one to hear the music created *by others*. Accessed in a new way exclusively from the operating principles of the consumer, the turntable was transformed into an instrument with its own unique affordances and limitations.

This type of reproductive practice evidences both the unpredictability of the creative industry market and the process by which a technology can be created to represent an entirely distinct set of cultural identities in unique practices, beliefs, and abilities. As cited through Straw (1993), Thèberge suggests that,

...one might consider the art of the deejay as founded, initially, upon a type of consumer knowledge—a knowledge of musical style based in judgment and connoisseurship—



which is then combined with a particular set of musical skills: the ability to sequence and mix together a series of songs and rhythmic breaks. (Frith, et al., 2001, p. 15)

A similar pattern of reinvention occurred with the emergence of the digital sampler. Intended for the reproduction of existing traditional instruments in the recording studio, digital samplers recorded pieces of sound (“samples”) to then be played back when triggered. “In many commercial recordings, the digital sampler is used specifically for the mundane purposes for which it was designed: as an inexpensive replacement for grand piano, drum sounds, string and brass ensembles and, more recently, the sounds of traditional instruments from around the world” (Frith, et al., 2001, p. 16). Despite industry intentions, the sampler found unconventional usage in the hands of remixers and house music producers who borrowed from previously existing commercial recordings ranging from soul to heavy metal. The impact of this activity was felt throughout the recording industry as it struggled to find ways to combat the copyright infringement they felt was rampant as part of sampling culture. Albums such as *Paul’s Boutique* by The Beastie Boys were made in an era prior to this industry clampdown, featuring entire guitar parts and rhythmic breaks lifted from Led Zeppelin, James Brown and many others. Sonic collaging could only be made possible by the powers of music technology but it also pushes against the boundaries of legality, ownership, musical identity, and stylistic constraints. The power of music’s ‘instructional technologies’ in shaping larger cultural practices alongside of both personal and collective identity marks its ability to transcend purely mechanical implementations.

This abbreviated review of music technologies provides a glimpse into the broad impact new innovations offered. The tools previously mentioned are the instructional technologies of popular music; they provide context for accessing the educational benefits of the music while

defining the implicit experiences of and values within popular music culture. As noted by Thèberge, these are not mere objects but rather define the field of cultural experiences that popular music offers its audiences. For popular music education, these technologies define and shape the process of identity as it unfolds both socially and individually, the means by which we learn about our self and one another, and, most significantly, how we relate to the art of popular music throughout the course of our lifetimes.

For the purposes of the proposed curriculum, instructional technology is understood as interwoven with and inextricably bound to expressions within popular music culture. Not only could popular music not exist without modern technologies, but also modern understandings of popular music are replete with technological implications. In these ways, an authentic pre-service curriculum that makes use of popular music must simultaneously explore both pedagogical uses of and cultural meanings within technology.

### **Relevance and Engagement**

Privileging a performance-dominant approach in a single musical tradition has led to a critical juncture in the discipline of music education. At this point, a “one-size” model is untenable going forward, and greater consideration must be given to the myriad ways that contemporary music learners experience music outside of our classrooms. The choice to include popular music as a central feature in music education is not arbitrary nor is it without consequence. Therefore, the curriculum presented changes the performance-based focus of existing classroom practices, moving instead towards habits of active listening and critical aesthetic and expressive considerations.

As a genre, this music speaks to the contemporary lifestyles and aesthetics that students are bringing into our classroom environments. The promise of taking popular music seriously in music education offers an opportunity to reframe our pedagogical beliefs and approaches in order to engage contemporary music learners with relevant content—so long as our approach is philosophically consistent with how the music functions in society. This change, however, precipitates a dramatic and parallel change in the way music teachers are educated.

In order to best address popular music's inclusion in pre-service music teacher education, the following section (Signature Pedagogy in Three Parts) lays out the basis for a philosophically consistent pedagogical framework that follows from three critical pieces of educational research: Mantie (2013), Shulman (2005), and Mishra & Koehler (2006). The previously discussed research of Mantie (2013) offers that, while discussions about popular music pedagogy have taken place, the field remains uncertain of what that phrase means. Therefore, popular music pedagogy scholars need to establish what is central to praxis, and this foundation must be drawn from a thorough understanding of its own epistemology. The proposed framework is adapted from Shulman's model of 'signature pedagogies' and explains how one might best understand popular music pedagogy through the lens of surface, deep, and implicit dimensions. Shulman's own work primarily engaged with disciplines that had an existing pedagogical lineage. Because popular music has not had a comparable lineage, this adapted framework adheres to the conceptual dimensions and intentions while departing in its creative imaginings. Finally, Mishra & Koehler's TPACK framework will be used to further explicate the interrelated domains of the popular music pedagogy's signature pedagogy.

## Signature Pedagogy in Three Parts

The following section develops a signature pedagogy of popular music that emerges from the stated research questions and review of literature. As mentioned in the Chapter 1, Shulman's formulation of signature pedagogies offers a pathway to understand educational practices by investigating what the valued acts of both teaching and learning are, how we can best educate others in these ways, and how the overall values of a given set of beliefs manifest in the learner. Each area of Shulman's signature pedagogy model accommodates one or more of the research questions stated in the problem chapter.

### **Surface structure: Establishing and maintaining authenticity.**

“One cannot expect positive results from an educational or political action program which fails to respect the particular view of the world held by the people. Such a program constitutes cultural invasion, good intentions notwithstanding.”

Paulo Frière Frière, *Pedagogy of the Oppressed*

Popular music, in and of itself, is not an answer. Because it carries its meaning through a variety of media each carrying its own distinctive characteristics, the act of teaching popular music the same way we have taught Western Classical music is problematic and counterproductive. To do so would strip the lived experience of the art away from educational encounters leaving only a distorted ‘school-form’. Bowman offers just such an historical example as he recounts how jazz eventually came to be included in school music programs—devoid of the performative nuance, personal inflection, and democratic pedagogy that make jazz a unique art form (Rodriguez, 2004). In order to avoid this type of misappropriation, popular music pedagogy must leverage the lived experience outside of school. To ignore the experience of popular music culture would be to construct an inauthentic practice.

Newmann, Secada, and Wehlage suggest that “...authenticity is defined as the extent to which a lesson, assessment task, or sample of student performance represents construction of new knowledge...which has some value or meaning beyond success in school” (Parkay, Hass, & Anctil, 2010, p. 85). Inspecting authenticity in such a way means that, in the act of teaching and learning about popular music, there must be a deeper engagement than the mere recitation of fact. Specific dates, vocabulary, and replication of skills may comprise a portion of popular music knowledge, but personal engagements, collective understandings, and physical encounters are more often the lasting impressions left upon us by popular music culture. Green states that,

...it may at first sight seem possible to redefine popular music’s *delineated* educational value, with a view to treating it in the same way as classical music and allowing it the same mode of study...But as we have seen, the structures in which teachers worked prevented them from collectively re-defining the value of a music whose delineated meanings did not, and still do not, require redefinition for their consumption *outside* school. (1988, pp. 112–113)

To present content that dismisses the lived experience negates the value of popular music and, critically, runs the risk of taking the lifeblood out of students’ passions—passions that create the foundation of personal and collective identity during a crucial period of development.

As has been discussed, popular music implicitly and explicitly engages in discourses negotiating aesthetics, politics, identity, gender, sexuality, class relationships and so on. Thus, an authentic pedagogy should include dialogues about and experiences in such topics (Middleton, 2000, p. 9). In this way, *content* can be presented authentically; the material in the formal music learning environment is made equivalent to the material in the informal music learning

experience. However, stopping here creates only a half-authentic pedagogy of popular music. What must also be taken into consideration and developed more fully are the ways and means that content is delivered, experienced, discussed, and assessed: there must also be an equivalent authenticity of *process*.

Research on the inclusion of popular music processes has focused primarily on the ways and means by which popular musicians learn the craft of performance and musicality. Most comprehensively discussed by Lucy Green, these ‘informal’ processes center on experiences of student-chosen material in collaborative exchanges, with a heavy reliance on aural skills. These types of experiences in music making lead her to observe students’ developing what she calls ‘critical musicality’ (Green, 2008, p. 83). Comprised of numerous individual processes, this form of musicality lends itself to the formation of a type of critical literacy within the context of popular music—the ability to decipher, question, interpret, make meaning, and communicate intelligently about the codings held within the media around us. ‘Critical musicality’ focuses this attention on popular music media in its various and multimodal formats.

Harnessing the authenticity of popular music in the formal school environment requires understanding individual and collective meaning while leveraging collaborative, democratic potentials. The direct association of this critical musicality to Paolo Frière’s critical pedagogy clearly demonstrates a framework upon which to base this type of music education. As a means of establishing a concrete teaching and learning structure, critical pedagogy offers fresh ideas toward a pedagogy of popular music that maintains authenticity of process.

Critical pedagogy is different from other traditional pedagogical models within music education, as it is not bound to repertoire or formulaic procedures. Rather, by nature of the

process, it reconfigures the power relations in the classroom to position teacher and student as co-learners and experiencers. In the act of opening the classroom to real-world issues, dialogue, and experiences as emergent from the learners, critical pedagogy seeks to empower and effect a change in the views of the teacher and student alike. Musical meaning, both inherent and delineated, can be attended to by means of critical pedagogy, as its implementation is not solely built upon abstractions. A natural apprehension for a music teacher would be the fear of removing tangible elements of music theory (key, tempo, tone, intonation, etc.) and adopting a more abstract approach (aesthetic choice, personal meaning, collective imaginings, etc.). However, Frière himself advocated for a connecting of word to world, otherwise known as “conscientization”, where concrete concepts were holistically and meaningfully discussed in direct relation with socio-cultural abstractions. The learning implied here results in transformative empowerment—an internal acknowledgement that goes beyond the recitation of fact to a deeper level. It is at this deeper level of impact where these concepts are bound together; identity, aesthetics, and empowerment can only be obtained as such through a form of critical pedagogy. In short, the aim is to enable students to recognize and attend to the extension of their individual and collective personalities through both the inherent and delineated aesthetics in popular music culture.

The deeply embedded nature of authoritarian music education, with such power-centric roles as conductor and director, make critical pedagogy more radical in its orientation. A classroom dedicated to critical pedagogy would look, feel, and sound different than traditional offerings in music education. However, Kaschub & Smith (2014) note that these kinds of strategies are becoming more common with “Teaching practices that place students in more powerful roles where they have the opportunity to influence curriculum and to construct personal

meaning have grown steadily” (p. 9). Therefore, such a pedagogical approach is not without its grounding and receives further conceptual support from a historical line of constructivist pedagogues. Having reviewed how critical pedagogy can be implemented in order to establish the acts of teaching, sharing, and learning, the next step is to determine what insights and sets of knowledge are of value and how they are best imparted.

**Deep structure: Fostering greater awareness in the arts.**

“I believe that, when consciousness is opened to the appearances and to the sounds of things, when children are encouraged not simply to perform correctly, to demonstrate sets of skills or competencies, but to perceive and name dimensions of their lived worlds, they are far more likely to pose the questions in which authentic learning begins.”

Maxine Greene, *Variations on a Blue Guitar*

Working towards a cohesive pedagogy born out of the lived experience of popular music demands that a set of core beliefs be established in order to provide a trajectory for learning. However, as has been discussed, the ‘meaning’ of popular music is never simply stated, easily codified, nor intended to be delivered in a linear fashion. Rather, “...meanings are mediated, the dominant meanings of texts subverted, and ‘alternatives’ to ‘mainstream’, commercial music are always present. Accordingly, popular music must be seen as a site of symbolic struggle in the cultural sphere” (Shuker, 2008, p. 258). If popular music’s meanings must remain negotiated and consistently in play, then a comparable system must guide the dispositions of teacher and student, that is, a system of hard skills and easily assessable outcomes that resembles the performance-dominant ideology of the current music education system must be shed in favor of one that advocates hybridity and divergence as primary tenets.

As a means of recognizing and utilizing such a malleable yet forceful collection of principles, aesthetic education brings a distinctive set of beliefs to bear on arts education. In first



addressing the issue of hybridity, aesthetic education has remained a flexible system through which critical and meaningful engagements with the arts have been constructed. In its view of the arts as an inexhaustible resource for self-discovery and inquiry, aesthetic education does “...not consist of one particular set of problems or issues, resolved in one particular fashion, relevant to one particular institutional Zeitgeist as it exists at any one particular period of history” (Reimer, 2009, p. 33). Its adaptability has been crucial in its capacity to remain relevant, as it is not beholden to a single specific set of criteria or a specific lens in determining the path forward or process taken. As such, it remains completely compatible with the aforementioned view that popular music’s meanings remain consistently at stake—individually and contextually.

In addition, in its orientation and value structure, aesthetic education advocates for a personally nuanced and active engagement with the art object. Best expressed through the works of Maxine Greene, preeminent scholar of aesthetic education, this particular view is elaborated when she suggests that,

...I am especially interested in what happens...to the one who experiences the painting, the poem, the performance. For another, I am interested in finding out what can be done to enable diverse persons not only to attend in the way described, but to identify themselves, to choose themselves with respect to the aesthetic-artistic domain. How does an engagement with the drama...feed into a person’s lifelong quest for meaning. (2001, p. 51)

With regard to the development of a pedagogy of popular music, special emphasis is placed on the *experience of* the art. The lasting impact to be garnered is one in which the learning and corresponding transformation take place through the perception of and engagement

with the art object. Aesthetic education does place some emphasis on replication and play with the materials of the art form, however, the experiences in using the materials are primarily intended to promote understanding of the technical perspectives and choices made in the broader construction of the work of art.” These concrete insights, via an understanding and appreciation of technique, act as a gateway for the construction of deeper reflections into how meaning is expressed socially, culturally, and individually. As such, technique is secondary to and in service of the active and participatory nature of the critically reflective experience.

Translated into the world of music education, this means radically de-emphasizing technique and performance as central to our conception of valid musical experiences. As part of the current system of music education, an enormous amount of time and effort is exerted in ensemble-based performative classrooms. As has been mentioned, these types of classes dominate the world of music education, thus alienating those who don’t fit neatly into those categories. However, in refocusing values to align with those of aesthetic education, the profession may be better positioned to gain the respect, participation, and excitement so often found in musical experiences outside formal classrooms. To do so, it is necessary to rethink the criteria for evaluating both music classrooms and learning experiences. As Greene offers,

What we are trying to bring about is neither measurable nor predictable. How could it be if our desire is to enable persons to be personally present to works of art? How could it be if we want so deeply to enable persons to reach out, each one in his/her freedom, to release his/her imagination, to transmute, to transform? (2001, p. 30)

While one might be concerned that such flexible outcomes would create confusion, this concern is anchored in an understanding of education that elevates dichotomous relationships

over the heterogeneous expressions that inhere in all art forms. To this end, the Lincoln Center Institute developed a set of open-ended outcomes emerging from the works of Maxine Greene, John Dewey, and similar educational philosophers. The Capacities for Imaginative Learning provide identifiable yet flexible goals through which aesthetic education can take root. These goals provide the means by which we can best impart the body of knowledge related both broadly to arts education and specifically to the ideals of popular music culture. These are,

Noticing Deeply: To identify and articulate layers of detail in a work of art through continuous interaction with it over time.

Embodying: To experience a work of art through your senses, as well as emotionally, and also to physically represent that experience.

Questioning: To ask questions throughout your explorations of a work of art that further your own learning; to ask the question, "What if?"

Making Connections: To connect what you notice and the patterns you see to your prior knowledge and experiences, as well as to others' knowledge and experiences, including text and multimedia resources.

Identifying Patterns: To find relationships among the details you notice in a work of art, group them, and recognize patterns.

Exhibiting Empathy: To respect the diverse perspectives of others in our community; to understand the experiences of others emotionally as well as in thought.

Living with Ambiguity: To understand that issues have more than one interpretation, that not all problems have immediate or clear cut solutions, and to be patient while a resolution becomes clear.

Creating Meaning: To create your own interpretations based on the previous capacities, see these in the light of others in the community, create a synthesis, and express it in your own voice.

Taking Action: To try out new ideas, behaviors or situations in ways that are neither too easy, nor too dangerous or difficult, based on the synthesis of what you have learned in your explorations.

Reflecting/Assessing: To look back on your learning, continually assess what you have learned, assess/identify what challenges remain, and assess/identify what further learning needs to happen. This occurs not only at the end of a learning experience, but is part of what happens throughout that experience. It is also not the end of your learning; it is part of the beginning to learn something else. (Lincoln Center Institute, 2012, p. 4)

Capacities, distinct from the terminal and all-too-often binary world of outcomes, are intentionally designed to be renewable, inexhaustible, and evolvable. By the nature of these capacities, they transform as we transform over time and should be revisited, as any work of art would be. Only by the intentional and considered implementation of the unique qualities of aesthetic education, which are in turn the qualities of popular music culture, can we assist students in developing a life-long appreciation for the arts as well as the “skills of perception, problem-solving, and constructive action important to full participation in 21<sup>st</sup> century societies” (Lincoln Center Institute, 2012, p. 2). These capacities are guiding principles about how

aesthetic education best imparts its inherent benefits. Finally, in blending the ideals and practices of aesthetic education and critical pedagogy, we can arrive at the underlying values and dispositions to be imparted through popular music pedagogy.

**Implicit structure: Valuable experiences in popular music education.**

“Criticism has no significance and no importance if it is not accompanied by understanding—and that implies the comprehension of at least the possibility of love.”

Charles Rosen, as quoted in *How the Beatles Destroyed Rock 'n' Roll*

“We live in a time that demands a discourse of both critique and possibility...”

Henry Giroux, *Zombie Politics and Culture  
in the Age of Casino Capitalism*

Having established the boundaries by which a pedagogy of popular music might best convey core beliefs and provided pedagogical approaches aligned with such beliefs, we must finally identify the attitudes and values to be imparted. These integral components constitute the soul of a pedagogy of popular music—a belief system that speaks to engagements with the music at a culturally relevant level while simultaneously enriching and broadening these experiences. As previously shown, popular music’s impact, socially and individually, transcends the significance of strictly musical performance. Therefore, the inclusion of popular music in music education must be manifested in ways that do not solely value replicative performance practices.

Listening, communicating, reflecting, collaborating, questioning, creating meaning—these are the ways that popular music generates its significance and substantiates itself as a vital part of contemporary culture’s fabric. At the broadest and most universally accessible levels, music experience occurs by virtue of our ability to hear. However, the goal is not simply hearing, but the ability to be actively engaged in and through the primary experience of listening.

The mind...must be involved as it must for all other experience, in the case of music in the discernment of sounds and their interconnections as meaningful occurrences in the context of the ways various cultures provide for such meanings to come into existence. Music discernments and interconnections are constructive, imaginative, individual acts of meaning-making, as fully as anything else among human endeavors. That is, they are acts of intelligence. (Reimer, 2009, pp. 230–231)

As indicated, active listening underpins the unique, creative endeavor of musical engagement for the variety of purposes stated by Reimer. Without such interaction, it is impossible to reflect on, participate in, communicate about, and construct the real and embodied personal and social meanings held in popular music culture. This view of music listening is not necessarily new to the field of music education, but it is a minority view in the profession. Blacking, as one representative of this minority, suggested that creative listening was as “fundamental to music as it is to language” while also recognizing that it has been relegated to the peripheries of recognized musical abilities (Blacking, 1973, p. 10). As mentioned previously in this work, Reimer and Bamberger have been avid proponents of just such a formulation of music listening and have made significant attempts to refocus the discipline of music education in such a way as to characterize music listening as creative in nature. One result of this kind of shift would be a corresponding shift in curricular focus—away from performance environments towards more open and flexible classroom spaces.

In order to achieve this core value, it is important to accommodate the creative and idiosyncratic nature of students’ *own* musical experiences. While music listening has been a part of classroom experiences, they have frequently been found to differ in substantial ways. Boal-Palheiros and Hargreaves (2001) found that adolescent students found few choices in the school

environment with regard to listening, and that experiences were overly structured in how they occurred while simultaneously stripping away the communal, shared nature of music listening outside of the classroom: "...enjoyment and emotion are neglected in school music listening...The cultural dissonance between school and home listening deserves greater attention" (p. 116). Bringing students' music into the classroom while respecting the ways that it is used, understood, and appreciated outside of school must remain integral to this pedagogy of popular music. Beyond this pedagogical consideration is the reciprocal notion that music of all varieties must be understood on their unique grounds and through the unique lenses of the listener and appreciator. The first part of this interaction occurs as student and educator become more aware of their own identities, interpretations, and inquiries during participatory encounters with works of art—developing an awareness of how and why they experience an art object the way that they do. And while it is likely that there will come across contrasting reactions to and even conflicting interpretations of a piece of music, the ability to experience it as through the ears of another becomes essential to the creative experience and must be regarded as a complementary critical value and disposition to be imparted.

Similarly emerging out of this line of thought is another core value imparted as one engages with experiences of this pedagogy. Beyond the aesthetic realm of exploration, fostering critical encounters with the music and its historically and culturally embedded meanings are equally significant. This aspect requires that we harness the cultural experience of the music in order to demonstrate the extensions that the art has as a complex, polysemic object with real consequence.

The usage and value of popular music in society can be seen "...as a form of cultural capital, with records as media products around which cultural capital can be displayed and

shaped, and as a source of audience pleasure” (Shuker, 2008, p. 173). However, records are only one indicator of the multimodal nature of popular music culture; there is a multifaceted range of cultural artifacts (shirts, posters, albums, headphones, books, social media profiles, etc.) that exert social impact upon conceptions of identity, gender, race, and class.

Making use of the critical aesthetic framework requires that educators leverage popular music in order to develop critically discriminating listeners as active participants in popular music culture. Rodriguez (2004) recommends,

...helping students to become more aware and more discriminating toward music that seeks their complicity in its popularity, helping increase the popularity of lesser-known musics that arguably warrant broader recognition, and helping make informed choices and musical agency conspicuous outcomes of musical instruction. (p. 45)

This framework for popular music’s values and dispositions brings together the power of both aesthetic education and critical pedagogy. Experiences fostered through these complementary systems have potential to radically redefine curricular emphases in music education while breathing new life into classrooms—classrooms that may serve broader, more diverse audiences through culturally-relevant content. This model of critical aesthetic pedagogy offers pathways to establish a pedagogy of popular music through the framework of Shulman’s idea of signature pedagogies, bringing new perspectives to contemporary issues in music education. Critical aesthetic pedagogy

...promotes the infusion of a particular type of aesthetic experience into critical educational practices in order to help students connect the abstractions they encounter in class to the realities of the world they experience...encouraging students to explore how



their experiences shape their identities and how they are marked by the larger culture in which they live...A critical aesthetic classroom must be a place of interaction and engagement, where students' worldviews and opinions are considered the most valuable resource for learning. (Medina, 2012, pp. 30–31)

In this interaction and engagement, popular music may offer an accessible and powerful means of opening the doorway for music education—one of critique and possibility. From this formulation of a philosophically consistent signature pedagogy, practical application involving the role of instructional technology and pre-service teacher education can be developed.

**Instructional technology: Interwoven, inextricable, and intentional.**

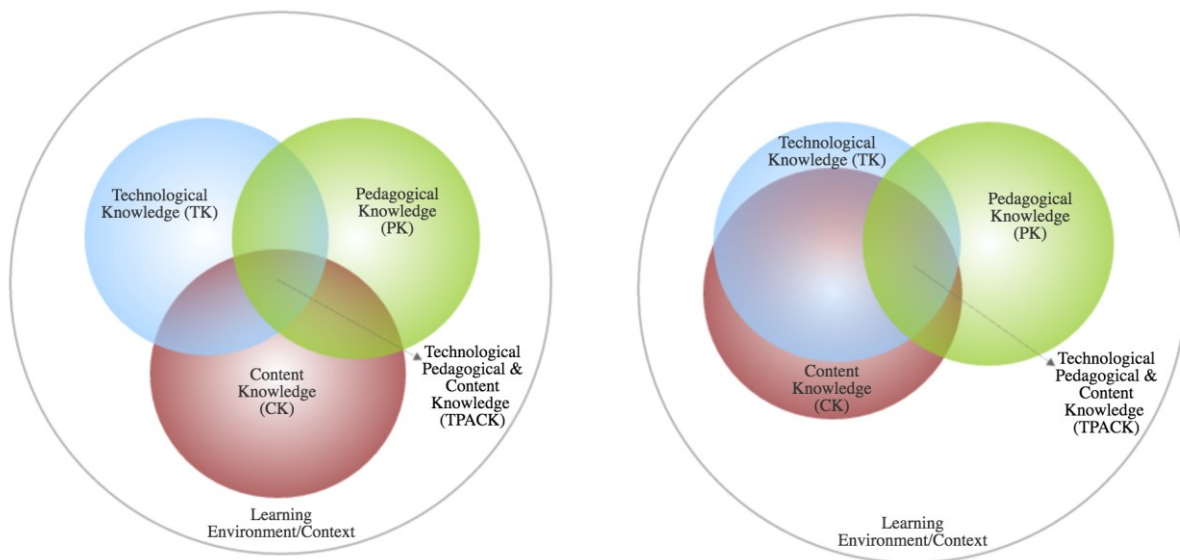
“...An increasing number of the children and young people walking through the school gates each morning are required to leave behind an entire suite of competencies, practices and knowledge about digital technologies and text. Students are required to shift from a world replete with multimodal text, remixing and mashing, and fluid novice-expert relations, to a relatively unidimensional formalized context...”  
Carrington and Robinson, *Digital Literacies*

“It doesn’t matter to me if my classroom is a little rectangle in a building or a little rectangle above my keyboard.  
Doors are rectangles; rectangles are portals. We walk through.”  
Kathi Inman Berens, *The New Learning is Ancient*

The technologies inherent in popular music culture, otherwise known as music technologies, comprise much of the instructional technology of this discipline: 45 rpms, headphones, speakers, guitars, and amplifiers, to name just a few, each carry their own unique signature in defining a multitude of signs and meanings within the field of popular music culture. For educational purposes, these technologies are woven throughout the field of study and cannot be removed without compromising both the integrity and rigor of an authentic pedagogy. As

Thèberge points out, technology is not simply a tool that fills a single concrete role, but is an essential component in constructing a field of possible experience—an environment.

One way to frame this conception is by employing TPACK (Technological Pedagogical Content Knowledge) as a framework for thinking about the intersection of various sets of teacher competencies. As elaborated in Koehler and Mishra (2008), by framing teacher competencies as falling into the knowledge areas of content-based (CK), pedagogy-based (PK), and technology-based (TK) we can gain an understanding of how teachers use these types of knowledge in classroom practice. The overlap of these three areas represents the complex and shifting location where optimal teaching with technology takes place. However, as has been mentioned, the technological grounds of popular music culture are embedded and inextricably bound *within* the content. Therefore, for the purposes of popular music pedagogy, technological knowledge and content knowledge are enmeshed within one another



**Figure 1. - Traditional TPACK framework as compared to Pedagogogy of Popular Music TPACK framework**

Although a person who teaches popular music studies does not need to be a music technologist, they must become acquainted with technology's cultural significance throughout popular music's evolution as well as its relationship with popular music's meaning.

To use instructional technologies effectively in the music classroom, they must be considered as embodied pieces of popular culture. Because they have functions beyond the classroom, these technologies and the corresponding artifacts created act as social channels—conduits for conveying personal information and enacting numerous identities with relative power relationships in a variety of contexts. These emerging and evolving digital texts require an update to what Frière called 'critical literacy'. These 'critical digital literacies' must be understood and developed in order to negotiate this new terrain of contemporary media and the nuanced set of skills necessary to interpret and make meaning (Carrington & Robinson, 2009).

This formulation runs in parallel to that of Thèberge in its acknowledgment of the multifaceted nature of technology as operating beyond the level of mere tool. Instead, technology becomes an environment, a practice, an element, and a system for understanding both content and user alike. Dowdall offers one such means of exploring critical digital literacy through the Four Resources Model of Reading (Freebody & Luke, 1990) where engagements with texts require "...not only code-breaking and meaning-making...but that a pragmatic and critical competence are necessary too" (Carrington & Robinson, 2009, p. 47). Though speaking about written text, this type of work can be carried out in the multimodal and heavily technologized world of popular music. This questioning process brings to attention underlying cultural and economic powers and ideologies, allowing pre-service music educators to gain insight into their unique part in either perpetuating or countering roles, messages, and meanings. Digital Literacy, as a term, has frequently been used as an update to the traditional notion of

literacy (identifying, accessing, evaluating, analyzing, communicating, and creating with information), adjusting only for the inclusion of new technologies such as the Internet or tablet computing. Carrington & Robinson (2009) go on to expand on new technologies and literacies necessary in 21<sup>st</sup> century learning by addressing the variety of opportunities for contemporary text production and also state that critical digital literacy requires “...a mastery of the wider socio-cultural and economic context in which text production in digital spaces occurs (p. 51).

This critical digital literacy is also connected to a foundational belief of this pedagogy—that of critical pedagogy. By framing technology as a tool *with inherent connectedness to its context, systems of thought, outcomes, and human users*, we must understand it as central to establishing diverse and fluid communities. These “...open and networked educational environments must not be merely repositories of content. They must be platforms for engaging students and teachers as full agents of their own learning” (Strommel, 2014, para. 18).

As a way of capturing the essence of and supporting this groundwork, Donald Ely speaks directly to the core of what it is to work within the confines of instructional technology.

...any statement of philosophy regarding Instructional Technology is tentative...This is a field that embraces new approaches to teaching and learning (e.g., constructivism), new media (e.g., interactive video), new ways of accessing information (e.g., the Internet), new communication techniques (e.g., email) and concepts of human behavior...philosophies change according to innovations in the society of which education and training are a part...As education and training become more dependent upon media and technology it is more likely that concern for humanistic values will emerge as a countering force. In this

sense, philosophy of humanistic technology will develop and serve as an undercurrent in various aspects of instructional design. (Ely, 1999, pp. 306–309).

This statement provides two main points to ground a pedagogy of popular music. First, Ely's suggestion of a 'philosophy of humanistic technology' speaks directly to the most important values in aesthetic education. Because aesthetic education emphasizes empathy, connectivity, and embodiment, its practices resonate with the aims and goals of quality instructional design. Therefore, the values of both critical pedagogy and aesthetic education are compatible with those in the field of instructional technology. Second, Ely specifically states that philosophies of instructional technology *must* evolve with the 'innovations in the society of which education and training are a part'. This statement suggests that the philosophy of instructional technology relevant to a pedagogy of popular music emerges not only from our broader American education system, but, more significantly, from within the world of arts education and popular music. Therefore, the integration of instructional technology into aesthetic education and critical digital pedagogy becomes even more essential for the creation of an authentic experience that speaks to the contemporary music learner.

### **Pre-service education: Reshaping the field of practice.**

"How many students, for example, were rendered callous to ideas, and how many lost the impetus to learn because of the way in which learning was experienced by them? How many acquired special skills by means of automatic drill so that their power of judgment and capacity to act intelligently in new situations was limited? How many came to associate the learning process with ennui and boredom? How many found what they did learn so foreign to the situations of life outside the school as to give them no power of control over the latter?

John Dewey, *Experience & Education*

Moving forward it is important to establish a pathway with potential for exerting a lasting impact on the field of music education. A program that emphasizes popular music pedagogy

through the lenses of critical digital pedagogy and aesthetic education would significantly impact the number and quality of professionals in the field who feel a requisite level of comfort and expertise with this currently neglected area of study. As mentioned previously, Shulman offers that signature pedagogies have a significant impact in "...shaping the character of future practice and in symbolizing the values and hopes of the profession" (2005, p. 53). Therefore, the signature pedagogy model can serve as a guiding framework for the construction of the suggested curriculum.

The path to shaping a field is not linear nor easily controlled. Before students enter college they have undergone many classroom experiences that have implicitly shaped their impressions of quality teachers, meaningful experiences, valuable content, and effective methods. This 'apprenticeship of observation' acts as an often unspoken foundation for how their training in pre-service education will be contextualized and actualized (Lortie, 1975). Without the appropriate means of self-reflective analysis, these experiences become benchmarks for what is good teaching and what is good content. However, this tacit apprenticeship is far from deterministic in constructing long-term views.

Dewey's work in *Experience and Education*, though specifically referring to K–12 education, offers a potential framework for inspecting how pre-service students integrate their experiences prior to training with those during that training. According to Dewey, every experience may be classified in various ways as noneducative, miseducative, and educative. While mis- and non-educative experiences are expected and debatably unavoidable, truly educative experiences bear special consideration. This point is important, as it is crucial that teachers understand each experience but foster the educative ones, drawing attention to them and

placing these experiences on a continuum—establishing a context for students to create, analyze, reflect, evaluate, understand, and continue their evolution as active learners.

The quality of any experience has two aspects. There is an immediate aspect of agreeableness or disagreeableness, and there is its influence upon later experiences. The first is obvious and easy to judge. The *effect* of an experience is not borne on its face. It sets a problem to the educator. It is his business to arrange for the kind of experiences which, while they do not repel the student, but rather engage his activities are, nevertheless, more than immediately enjoyable since they promote having desirable future experiences...no experience lives and dies to itself. (Dewey, 1997, p. 27)

In this light, experience is understood as broader and deeper than a single isolated engagement. Rather, the influence of pre-service education on a learner's evolution takes shape in a way that mirrors and complements the values of aesthetic education and critical pedagogy as processes that are complex, ongoing, and deeply consequential.

Specific perspective on pre-service music educator beliefs is provided by Schmidt (2013), who suggests that students continue to develop their professional beliefs in pre-service training from a variety of sources "...including methods courses, observation of in-service teachers, and their own teaching experience." Additionally, "Both pre-service and in-service music teachers consistently rate actual teaching experiences as the most valuable aspect of their teacher education programs" (p. 33). Without a program specifically aimed at generating these kinds of teaching experiences in popular music, there remains little hope that the music can be respected, harnessed, and used appropriately and authentically in the classroom.

## **Summary of Literature Review**

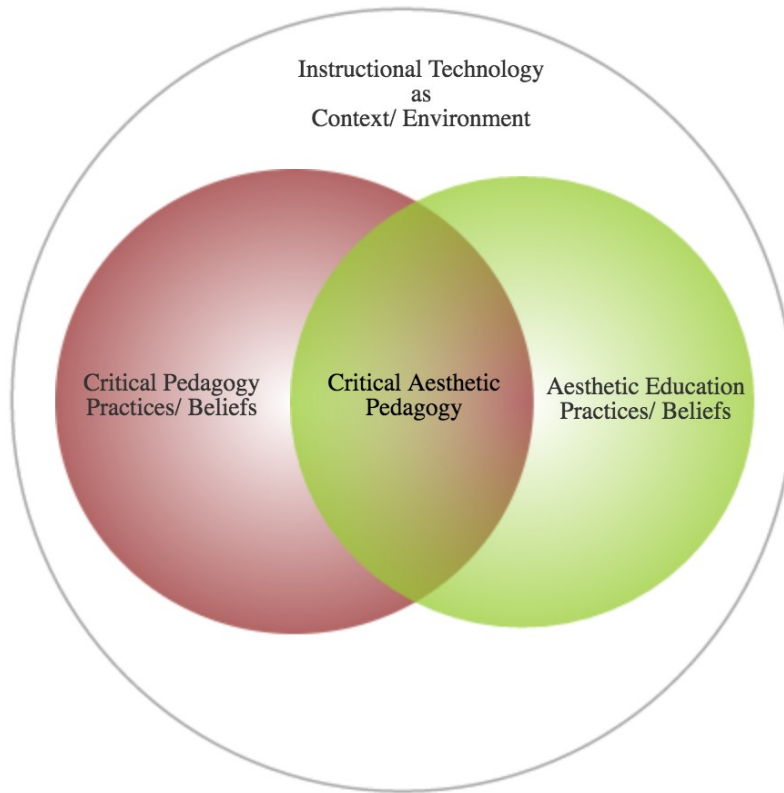
For purposes of this inquiry and curriculum, the critical points are as follows:

- Learner identity is bound up with experiences of popular music beyond the school learning environment. Therefore, the curriculum presented will respect material from a variety of backgrounds—most significantly, the lived experience of the music learners in the classroom. Learning experiences will move away from technical details towards the expressive and aesthetic dimensions.
- The proposed curriculum will go beyond the superficial considerations given to popular music through music education's recent history in providing concrete educational theories and specific acts of teaching and learning.
- Music education's existing beliefs about informal learning related to popular music will be used and expanded upon to acknowledge the multiple ways that learners choose to interact with music. The curriculum will not rely on the traditional ensemble and performance practices.
- Instructional technology is crucial to constructing an authentic and engaging curriculum about popular music. Beyond its inherent relationships to popular music processes throughout history, technology will be used and leveraged as a primary means of investigating creative processes and personal aesthetics.
- The belief in an objective response to and understanding of music must be abandoned. Music, as an aesthetic object, produces reactions and constructs meanings that are idiosyncratic, chaotic, and of deep consequence. Meaning is prismatic and reflects a variety of socially-situated nuances. Therefore, the



curriculum will make extensive use of aesthetic education practices that emphasize personal perspective and identity.

- Socio-cultural and historical forces bind interpretation, reaction, and meaning together. Music cannot be isolated from the conditions of its creation and its individual and collective usages. Similarly, the meaning of an aesthetic object for one person or group cannot be assumed to be identical to its perception by another person or group. On this basis, the curriculum will embody critical pedagogy in order to frame the art work, its audiences, and the connectedness to the world around it.
- Closely related, discussions of the arts have increasingly involved their reflection of and dialogue with cultural politics. Principles and practices related to critical aesthetic education will be incorporated into the classroom to encourage empathic relationships to the art and its audiences. This signature pedagogy can be understood as leveraging the core research discussed in the final sections of the review of literature and is visualized in Figure 2 below.



**Figure 2. - Pedagogy of Popular Music Visualized from Researched Topics**

## CHAPTER 3

### METHODOLOGY

#### **Introduction**

This chapter describes the steps taken to design and develop a pre-service music teacher education curriculum built upon instructional technology and popular music. Following the methodology, a curricular outline is presented that offers an alternative to the commonly accepted professional orientation within standards of music teacher preparation. The curricular outline includes a competency map, a sampling of ten course overviews (with essential questions, concepts, and aesthetic considerations), three course syllabi, and two structured lessons.

#### **Methods of Curricular Inquiry**

The research process involved choosing two complementary methods of inquiry: critical and artistic. As the first step in the research process involves an investigation into how knowledge is defined in pre-service music education classrooms with specific attention on both accepted canons and learner choice, I chose to pursue a system of critical inquiry built on an epistemological perspective (Froehlich, et al., 2013, p. 110). Critical inquiry involves questioning assumptions related to how and why assumed power and knowledge structures exist and, as such, starts at the level of questioning epistemological perspectives. The critical development and critique of curricula through this process of inquiry goes beyond the traditional norms of existing educational systems. Because it questions the ideological frameworks that established modes of education have been founded upon, critical inquiry into epistemological aspects of music education supports a radical reconception of the discipline of music education with specific emphasis on studies in popular music. Short notes that in the process of critical

inquiry “...those curriculum developers, critics, administrators, and teachers who are active in curriculum studies and development need to be critics of their own institutions” (1991, p. 46).

In order to more deeply focus the curriculum for the purposes of a pre-service music teacher education program, I chose artistic inquiry as a complement to the epistemological inquiry path. Short provides a foundation for artistic inquiry in curriculum studies: “Artistic inquiry has the distinctive purpose of making intelligible subjective human feeling articulated in the perceptual, aesthetic, and formal qualities of a particular phenomenon or created work” (1990, p.10). This kind of curricular inquiry is ideally suited to the requirements for generating an arts curriculum that emphasizes the aesthetic, subjective, sensory, and intuitive over the technical, objective, formal, and analytical. In the case of this curricular design, this process considers the primary overarching characteristics of popular music culture in order to employ its pedagogical affordances in the classroom. These affordances constitute the principal aesthetic characteristics of an authentic pedagogy of popular music—the ways that we best educate learners *in, about, and through* the art form while respecting its autonomy and uniqueness as a cultural object. Respecting the ‘informal’ integrity of popular music culture and practices is critical in developing a pedagogical model that maintains the aesthetic identity structuring processes that inhere in both popular music and contemporary technology.

To operationalize these research frameworks and approaches in curricular and aesthetic inquiry within the domains of music education and instructional technology, I researched the philosophical issue of the inclusion of popular music and instructional technology in order to establish the need for this approach. Contemporary research reveals a clear lack with regard to how the music education profession conceives of both instructional technology and popular

music. This evidences a desire within the discipline to include such practices, but few efforts toward practical implementation.

### **Data Collection and Analysis: Curricular Integration**

Following this initial investigation, I collected data on the integration of popular music and instructional technology in contemporary practice. To assess these trends in higher education, I chose institutions that house nationally recognized schools of music. From these leading institutions in music education, I gathered data from official university catalogs that describe curricular expectations with regard to credit hours and course descriptions. My analysis of the data on credit hour expectations, as shown in Table 1, revealed that five of seven institutions gave students no preparation on how to incorporate technology into their pedagogical practices. In the two that did provide some educational technology course work, the courses operated in an introductory capacity. This introductory work, unattached to advanced methods or performance courses, would not prepare pre-service music education students to incorporate technology in the ways advocated by contemporary music education technologists such as Bauer, Dammers, and Dorfman. Additionally, my data revealed that none of the institutions incorporated course work in popular music's pedagogical affordances. To maximize the potential effect on practices in music education while adhering to the standards of all accredited schools of music, I created a new undergraduate music education curriculum.

The institutions that I investigated are NASM accredited schools; the National Association of Schools of Music (NASM) is the governing body for all accredited, degree-granting schools of music throughout the United States. Curricula in NASM-accredited schools must meet minimum standards of achievement established by the NASM. As the NASM delineates standards for a number of degree programs, I examined the handbook for standards

pertinent to music education degree programs. These standards are described as “Threshold standards that define the fundamentals of quality and thus provide a framework supporting specific institutional and individual purposes” (NASM, 2015, p. 2). I proceeded to compile all the standards that an accredited institution would be required to meet in order to offer an undergraduate degree in music education. After compiling this data, I conducted an analysis of Duquesne University’s School of Music, a current NASM-accredited school, in order to identify and select courses for redesign.

### **Curriculum Redesign**

The redesign process relies on instructional technology and popular music as pedagogical cornerstones of the curriculum, so they must be integrated throughout curricular offerings rather than being confined to one-off courses. In these reimagined courses, implementations of technology and popular music need to adhere to the definitions forwarded by the research and also need to be presented in a pedagogically-consistent manner using the theoretical frameworks of informal learning and critical aesthetic pedagogy. Therefore, the usage of technology and popular music is, as mentioned in the Review of Literature, to be understood as a context for learning, the content of learning, and the approaches leveraged inside the environment of learning. The course comparison between the traditional model and the reimagined curriculum can be found in Table 2.

After selecting specific courses, I proceeded to redesign each to include foundations built on popular music and instructional technology. I constructed these course overviews using a hybrid process emerging from contemporary approaches to the design of learning experiences, instructional technology, and aesthetic education. Additionally, leveraging multiple perspectives for the design of the course overviews allowed for the continued integration of established

practices in both instructional technology and arts education. I used a framework that leverages a mixture of content, technology, and human resources in the design of effective learning experiences (Morrison, 2014). Morrison suggests that as part of an increasingly networked and technologized society, these areas must converge to best exemplify the needs of our current environment. Supplementing this perspective, the Lincoln Center Institute promotes the inclusion of specific aesthetic materials that can be used to engage learners in the process of artistic inquiry. The course overviews, therefore, make specific reference to instructional materials in physical, digital, and aesthetic forms. Furthermore, making use of authentic learning, the course redesign situates learners as active participants within popular music and instructional technology practices – making them perform, record, rehearse, listen, critique, and act as both student and educator within these disciplines (Herrington & Oliver, 2000). The essential questions offered as part of the course overviews flow from this framework: they ask learners to think critically and engage with the material in a contextual and situated manner.

Finally, aesthetic education encourages lines of inquiry in building instructional material. As defined by the Lincoln Center Institute, “A line of inquiry is an open, yet focused question that incorporates elements and concepts found in a specific work of art, and relates to the concerns of students and teachers. It invites questioning, guides our exploration throughout, and serves as the framework for constructing experiential lessons” (2012, p. 7). Similar to the concept of an essential question, a line of inquiry is distinct in that it provokes a targeted exploration that inspires the learner/experiencer to enquiry in order to generate his or her own questioning without a targeted or culminating ‘answer’ in mind. For the educator, it generates an overarching context from which lessons, conversations, and art making can be nurtured and derived. Merging these frameworks into a hybrid approach results in a design process that is

developed from relevant, contemporary, and rigorous approaches in instructional technology and arts education.

### **Curricular Mapping**

Flowing from and integrated into the reconceptualization of the music education courses, the standards of the National Association of Schools of Music are addressed in order to maintain academic rigor and accreditation standards. This required mapping out individual courses onto the overarching standards presented in the NASM 2015-2016 Handbook. Table 3 shows the location of specific courses within the overall standards required of a school in order to confer a Bachelor of Science in Music Education. The table indicates where competencies are introduced, reinforced, applied, mastered, and assessed. The NASM handbook points out that single courses may appear at multiple levels so as to demonstrate their applicability in fulfilling several competency stages.

### **Instructional Materials**

Syllabi for specific targeted courses demonstrate how the suggested pedagogical frameworks can directly be applied in the domains of music education and instructional technology. The format for the syllabi was derived from a checklist provided by Duquesne University's Center for Teaching Excellence (2016). Each syllabus includes logistical course information, course description and goals, instructional materials, assessment of learning, and course policies.

The last documents generated are lesson plans that demonstrate how specific course content can be delivered. The lesson plans make use of an LCI template (2012) so as to directly associate the instructional content and outcomes with the aesthetic materials and line of inquiry. To further connect the macro curricular document to the micro level, I adapted the template to



include an area that clearly shows how the lesson draws upon the NASM standards it is meant to fulfill. These lesson plans go on to offer the specific Capacities for Imaginative Learning that are enacted, goals of the overarching lesson, materials chosen, step-by-step lesson delivery, and a description of a culminating assessment.

### **Summary**

In summary, this chapter provided a thorough explanation of both the theoretical and practical frameworks used to generate the necessary curricular documents. The methodological underpinnings of this research emerge from music education, instructional technology, and curriculum studies, providing a substantive yet diverse approach to the curricular design process. Synthesizing these approaches, a pedagogy of popular music is presented that is embodied within a cohesive undergraduate music education curriculum. This curriculum makes use of Shulman's framework of signature pedagogies to demonstrate how critical aesthetic pedagogical practices look in the context of teaching popular music and instructional technologies.

The following chapter articulates the curriculum that emerges from practices inherent in popular music culture while aligning methods, environment, and assessment.

## CHAPTER 4

### CURRICULAR DOCUMENTS AND EXPLICATION

#### **Introduction**

This section includes a brief description of each of the five types of documents that constitute the curriculum: (1) Curricula Comparison Chart; (2) NASM Competency Map; (3) Course Overviews; (4) Syllabi; and (5) Lesson Plans. The documents themselves follow the brief descriptions. These documents are presented in a specific order to demonstrate the application of the described theoretical foundations from curricular distribution to course planning, to specific syllabus construction, and finally to precise pedagogical implementations in lessons.

The first document (Table 2. Comparison of Curricula) displays a side-by-side comparison of a traditional music education curriculum and the redesigned popular music and instructional technology-based music education curriculum complete with course titles, credit hours and requisite ensemble participation options. Divided into categories defined by the NASM, this comparison demonstrates how the pedagogical frameworks along with content taken from popular music and instructional technology have been placed as central features of the pre-service teacher experience. The new courses evolve the field of discourse and inquiry while maintaining grounding in core conceptions of what the music education profession can and should expect of future practitioners.

Following the curricular comparison is a competency map (Table 3. National Association of Schools of Music Competencies for B.A. in Music Education Mapped on Popular Music Education Curriculum) using the exact accreditation standards published in the Handbook of the National Association of Schools of Music (NASM). This document indicates the precise locations in the curriculum where each competency necessary for a Bachelor of Science in Music

Education is introduced, reinforced, applied, mastered, and assessed. These designations ('Musicianship and Performance' and 'Music Education') indicate the overarching knowledge and skills that a specific course fulfills.

After the NASM competency map and flowing from the categories just mentioned, nine Course Overviews are presented that offer insight into targeted selections from the curriculum. These course overviews provide a synopsis of how the frameworks and course content operate at a more in-depth level while also outlining the ways that each course fulfills specific NASM competency requirements. This set of documents provides critical information on how the courses meet existing expectations and utilize recognized pedagogical materials while also evolving the field towards more culturally relevant and inclusive content and practices.

Following the Course Overviews, three syllabi are presented that demonstrate how the course overviews are developed into complete courses. Continuing from the macro to micro, these completed syllabi evidence how the frameworks and content discussed are embodied and enacted as part of specific music education course designs. As a gateway into the field of pre-service music teacher education, these syllabi represent courses that occupy key positions in the curriculum, where the potential impact on students can be maximized.

Finally, two detailed lesson plans are presented to demonstrate the practical application of the theories and content discussed and to show how they are implemented as part of day-to-day learning experiences. The lesson plans cite specific aesthetic materials and discussion points that operationalize the practices of critical aesthetic pedagogy while simultaneously reflecting back upon the NASM competencies. These lesson plans evidence the direct application of the theoretical backing and provide specific ways that teachers can make use of the wide-ranging possibilities associated with reshaping the profession's pedagogical emphasis.

## Curricula Comparison

Table 2. Comparison of Curricula: Traditional Music Education & Popular Music and Instructional Technology Curriculum presents a traditional pre-service music education curriculum as compared to the reimagined pre-service music education program that is built upon popular music and instructional technologies. The table lists course codes, course titles, and number of credits allocated, as well as ensemble participation options. Each row contains the traditional course matched against its redesigned equivalent. This is done in order to demonstrate how the updated curriculum can fulfill existing curricular expectations while augmenting them through content and pedagogies rooted in popular music and instructional technologies. The table is also divided into the two NASM-designated categories of core Musicianship and Performance courses and Music Education courses. While course names in the Musicianship area demonstrate tangible connections between the curricula, the accompanying course overviews (pp. 107-126) demonstrate how the discussed theoretical frameworks reshape the specific applied content and pedagogy in this area. Additionally, in the first area of Musicianship and Performance, the fourth column of the Popular Music & Instructional Technology program (Ensembles) lists evolved ensemble offerings in various contemporary styles that differ from the canonical music ensembles in the Traditional Music Education curriculum.

The second portion of Table 2 lists the Music Education offerings, which demonstrate the further evolution of the redesigned curriculum. In this portion, each course is shifted away from traditional music education orientation in favor of courses that are built upon the dual foundations of popular music and instructional technologies. Although some titles may not suggest that a course centers upon technology, the course overviews (pp. 106-125) reveal that

these courses make active use of relevant and engaging technologies as central components of the pedagogical framework. Credit allocation remains unchanged in order to meet curricular category and percentage requirements for NASM accreditation. Initial inspection of the course comparison will show that technique-centric courses (e.g., String, Woodwind, Brass techniques) have been replaced with a variety of culturally-engaged courses (respectively, Protest Music Through Lyric and Visual Culture, Interactive Music Experiences, and Social Identity in Arts Education) that are meant to actively situate teacher and learner within the acts of making music and discussing aesthetic perspectives. These types of courses highlight the reliance upon aesthetic education and critical pedagogy as well as popular music culture and instructional technologies.

There are multiple ways to implement the reimagined curriculum. While Table 2. Comparison of Curricula: Traditional Music Education & Popular Music and Instructional Technology Curriculum maps a complete adoption in place of a traditional music education curricula, selected courses could supplement an existing program. The appendix demonstrates this option by providing a list of foundational and elective courses. Alternatively, a curated compilation of courses could constitute an additional pathway alongside of the traditional general, instrumental, and vocal music tracks.

Table 2. Comparison of Curricula: Traditional Music Education & Popular Music and Instructional Technology Curriculum

<u>Traditional Music Education Curriculum</u>				<u>Popular Music &amp; Instructional Technology Curriculum</u>			
<u>Musicianship and Performance</u>	<u>Course Title</u>	<u>Credit</u>	<u>Ensembles</u>	<u>Musicianship and Performance</u>	<u>Course Title</u>	<u>Credit</u>	<u>Ensembles</u>
MUEN 001	Music Ensemble I-VII*	7 credits	<b>Possible Ensembles Include:</b>  Symphony Orchestra  Opera  Mixed Choir  Jazz Band  Wind Ensemble				<b>*Student must participate in at least 4 different ensembles throughout the curriculum.</b>  <b>Possible Ensembles Include:</b>  Soul Band  Country/Rockabilly Trio  HipHop Recording Team  Tablet/Interactive Tech Ensemble  Fusion Ensemble  Latin/World Percussion Ensemble  Folk String Band  Modular Pop/Rock Band
MUEN 002	Conducting I	2 credits		MUEN 002	Song Writing Collaborative	2 credits	
MUEN 003	Conducting II	2 credits		MUEN 003	Performance and Critique in Music	2 credits	
MUSC 001	Musicianship I: Written	2 credits		MUSC 001	History of Popular Music (1750-1940)	2 credits	
MUSC 002	Musicianship I: Aural/Oral	2 credits		MUSC 002	Musicianship I: Aural/Oral	2 credits	
MUSC 003	Musicianship II: Written	2 credits		MUSC 003	History of Popular Music (1940-Today)	2 credits	
MUSC 004	Musicianship II: Aural/Oral	2 credits		MUSC 004	Musicianship II: Aural/Oral	2 credits	
MUSC 005	Musicianship III: Written	2 credits		MUSC 005	Musicianship III: Written	2 credits	
MUSC 006	Musicianship III: Aural/Oral	2 credits		MUSC 006	Musicianship III: Aural/Oral	2 credits	

MUSC 007	Musicianship IV: Written	2 credits		MUSC 007	Musiciansh ip IV: Written	2 credits	
MUSC 008	Musicianship IV: Aural/Oral	2 credits		MUSC 008	Musiciansh ip IV: Aural/Oral	2 credits	
MUSC 009	Musicianship V	4 credits		MUSC 009	Musiciansh ip V	4 credits	
MUSC 010	Musicianship VI	4 credits		MUSC 010	Musiciansh ip VI	4 credits	
MUSC 011	Musicianship VII Elective I	2 credits		MUSC 011	Musiciansh ip VII Elective I	2 credits	
MUSC 012	Musicianship VII Elective II	2 credits		MUSC 012	Musiciansh ip VII Elective II	2 credits	
MUAP 001	Applied Music I-VI	12 credits		MUAP 001	Applied Music I-VI	12 credits	
MUPF 001	Recital	0 credits		MUPF 001	Recital	0 credits	
<b>Total</b>		<b>51 credits</b>		<b>Total</b>		<b>51 credits</b>	

<u>Traditional Music Education Curriculum</u>			<u>Popular Music &amp; Instructional Technology Curriculum</u>		
<u>Music Education</u>	<u>Course Title</u>	<u>Credit</u>	<u>Music Education</u>	<u>Course Title</u>	<u>Credit</u>
MUED 002	Introduction to Music Education	1 credit	MUED 001	Popular and Traditional Music Education in Dialogue	2 credits
MUED 003	Voice for Music Education I	1 credit	MUED 002	Pop Vocal Techniques	1 credits
MUED 004	Piano for the Music Education I	1 credit	MUED 003	Leading with Piano and Guitar	1 credits
MUED 006	Voice for Music Education II	1 credit	MUED 004	Soul/ R&B Vocal Ensemble	1 credits

				Techniques	
MUED 007	Eurhythmics for Music Educators	1 credit	MUED 005	Movement, Stage Presence, and Visual Presentation	1 credits
MUED 008	Piano for Music Education II	1 credit	MUED 006	Lyricism and Standards	1 credits
MUED 009	Primary General Music Methods	2 credits	MUED 007	Music as Culture	1 credits
MUED 012	Strings/Orchestra Methods	2 credits	MUED 008	Drumset and Latin Percussion Methods	2 credits
MUED 013	Vocal/Choral Methods	2 credits	MUED 009	Socially Conscious Soul, Hip-Hop, and Social Justice	2 credits
MUED 014	Brass Techniques I	1 credit	MUED 010	Social Identity in Arts Education (Community Engagement Practicum)	1 credits
MUED 015	Band Methods	2 credits	MUED 011	Social Identity in Arts Education	2 credits
MUED 016	Teaching Lab	1 credit	MUED 012	Self-Expression Through Technology	1 credits
MUED 017	String Techniques I	1 credit	MUED 013	Protest Music Through Lyric and Visual Culture	1 credits
MUED 018	Elementary General Music Methods	3 credits	MUED 014	Creativity in Popular Music Technologies	3 credits
MUED 019	Brass Techniques II	1 credit	MUED 015	Contemporary Education Systems	1 credits
MUED 020	Teaching Lab	1 credit	MUED 016	Sound, Lighting, and the Experience of Community in Live Music	1 credits
MUED 021	String Techniques II	1 credit	MUED 017	Performing Race, Class, and Gender	1 credits



				in Popular Music	
MUED 023	Woodwind Techniques I	1 credit	MUED 018	Interactive Music Experiences	1 credits
MUED 024	Advanced Piano Choral Music Educators	1 credit	MUED 019	Informal Pedagogy In and Beyond Performance	1 credits
MUED 025	Advanced Methods	3 credits	MUED 020	Pop Arranging	2 credits
MUED 026	Percussion Techniques I	1 credit	MUED 021	Critical Pedagogy and Music Education Techniques	2 credits
MUED 029	Woodwind Techniques II	1 credit	MUED 022	Technology and Inclusive Practices for Creativity	3 credits
MUED 030	Inclusive Teaching Strategies in Music Education	3 credits	MUED 023	Dialogue and Value in Music	1 credits
MUED 031	Percussion Techniques II	1 credit	MUED 024	Circuitry, Code, and Making in Music	1 credits
MUED 032	Guitar Class for Music Ed	1 credit	MUED 025	Improvisation and Expression	1 credits
MUED 035	Student Teaching: Instrumental	6 credits	MUED 026	Student Teaching: Primary	6 credits
MUED 036	Student Teaching: General/Choral	6 credits	MUED 027	Student Teaching: Secondary	6 credits
<b>Total</b>		<b>47 credits</b>	<b>Total</b>		<b>47 credits</b>

## NASM Competency Chart

Table 3. National Association of Schools of Music Competencies for B.A. in Music Education Mapped on Popular Music Education Curriculum is derived from the standards found in the National Association of Schools of Music handbook for 2015-2016. This chart compiles all the required competencies, divided into categories that need to be met in order for a school to confer an undergraduate degree in music education. The specific competency is listed in the left hand column and includes the chapter, section, competency and sub-competency in parentheses for direct reference. The first category is “Desirable Attributes”: it lists qualities that speak to professional dispositions related to the learner’s philosophy on music’s place in culture as well as educational systems. The next category, “Music Competencies”, lists standards that include a mixture of conventional and developing content areas and methods within the discipline of music education. The broad skills listed in this area include arranging, conducting, and voice/keyboards performance. The following three categories (General, Instrumental, Vocal/Choral Music Education) delineate the recognized areas of specialization in music education. Students in each of these major academic areas must meet the same competencies, but with specific relevance to their area of focus; for example, in General Music—“Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music”; for Instrumental—“Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music”; for Vocal/ Choral—“Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music.” The subsequent category, “Music: All Levels, All Specialization”, acts as an umbrella classification for a curriculum that intends to meet all or a combination of the previously mentioned areas of specialization (General, Instrumental, and Vocal/Choral Music

Education). As such, these competencies replicate and amalgamate the language found in the previous three categories. Finally, “Teaching Competencies” requires that learners have the ability to make use of musical skill and knowledge sets for the purposes of leading others in Pre-K through high school education settings. These competencies include the ability to design, implement, and assess learning methods appropriate to a variety of learning environments and factors (e.g., age, ability, subject matter).

The right hand column is divided into individual competency progression indicators as delineated by NASM and includes where in the curriculum a competency is introduced, reinforced, applied, mastered, and assessed. According to NASM guidelines, a single course may fulfill more than one of these areas. Additionally, the NASM guidelines are non-prescriptive in nature, allowing institutions latitude in interpretation so as to construct unique curricula to meet the expectations laid out in the standards. Consequently, NASM does not require that the guidelines and competencies are met through a specific musical or cultural frame of reference (e.g., Western Classical). The NASM Standards describe functions, not methods: they do not prescribe how institutions should fulfill those functions.

Within the competency chart, each course from the redesigned curriculum presented in Table 2 is placed into the NASM chart using its course code. These placements demonstrate how the new curriculum fulfills the existing NASM standards for institutional accreditation, thus providing necessary grounding in the established field of practice. The lack of specific technology standards among the music education competencies is noteworthy. Technology is given cursory attention in a single competency listed under General Music, Instrumental Music, and Vocal/Choral Music. Additionally, the language used in the competency does not imply an active agency with or creative application in pedagogy but rather suggests that a student must

demonstrate the “knowledge of” technology in these areas. Since no technology standards exist with direct relation to content or pedagogy, the redesigned curriculum profoundly reimagines the core beliefs of music teacher education and imparts an entirely original set of skills related to content and pedagogy. Thus, the reimagined courses incorporate technology as an integral part of the curriculum in ways that go significantly beyond the expectations of NASM.

Some courses fulfill multiple expected competencies at various levels. For example, as Circuitry, Code, and Making in Music (MUED 024) appears throughout the NASM Competency Map, it fulfills a variety of expectations within various categorical headings. These include Music Competencies (IX, O, 3, b, (3) & (4)); General Music Competencies (IX, O, 3, c, (1), (b) & (c)); Instrumental Music Competencies (IX, O, 3, c, (3), (b)); Vocal Choral Music Competencies (IX, O, 3, c, (2), (b) & (d)); Music: All Levels, All Specialization Competencies (IX, O, 3, c, (4), (b) & (e)); and Teaching Competencies (IX, O, 3, d, (1-6)). Within a course that investigates technology through the lens of making, students grasp synthesizer construction and gain functional performance abilities on keyboard instruments. As part of these transferable skill sets, learners also gain the ability to lead others in musical settings via relevant performance techniques. Studies in this area also place keyboard instrument evolution in a historical context preparing them to speak to various stylistic and cultural developments. Following from these educational strands, it is clear how one course can fulfill multiple competencies within Music, General Music, Instrumental Music, Vocal, Teaching, Music: All Levels, All Specialization and Teaching Competency areas.

In similar ways, a course such as Critical Pedagogy and Music Education Techniques (MUED 021) opens up pathways related to how teaching and learning processes are both shared and differ in various musical cultures. This course situates the musical learning process as

something undertaken by both student and teacher thus facilitating experiences in assuming leadership and ownership from multiple classroom perspectives. It also makes use of performance techniques alongside of open dialogue so as to model multiple teaching modes. Again, a course making use of these practices can be found to fulfill multiple competency areas while also being used to reinforce and apply necessary skill sets. These two examples provide a context for exploring the NASM competency chart in relation to the redesigned curriculum. The Course Overviews, Syllabi, and Lessons explicitly lay out which competencies are attached to specific courses, providing more detailed elaboration of how NASM guidelines are met throughout the curriculum.

Table 3. National Association of Schools of Music Competencies for B.A. in Music Education Mapped on Popular Music Education Curriculum

Competencies	Bachelor of Science (BS) in Popular Music Education				
NASM Competencies*					
<i>Desirable Attributes (IX, O, 3, a)</i>	<b>Introduce</b>	<b>Reinforce</b>	<b>Apply</b>	<b>Master</b>	<b>Assess</b>
Personal commitment to the art of music, to teaching music as an element of civilization, and to encouraging the artistic and intellectual development of students, plus the ability to fulfill these commitments as an independent professional (IX, O, 3, a, (1)).	MUEN 002	MUED 021 MUEN 013 MUEN 003 MUED 017 MUED 023	MUED 007 MUED 021 MUED 005 MUED 009 MUED 010, 011 MUED 016	MUED 007 MUED 026, 027 MUED 018	MUED 026, 027
The ability to lead students to an understanding of music as an art form, as a means of communication, and as a part of their intellectual and cultural heritage (IX, O, 3, a, (2)).	MUED 001 MUEN 002 MUED 017 MUED 023	MUED 005 MUED 009 MUED 012 MUEN 013 MUED 021	MUED 005 MUEN 002 MUED 009 MUED 021	MUED 007 MUED 014 MUED 006 MUED 006	MUED 006
	MUSC 002, 004	MUSC 005, 006	MUSC 007, 008	MUSC 009, 110	MUSC 003, 004, 008, 110
The capability to inspire others and to excite the imagination of students, engendering a respect for music and a desire for musical knowledge and experiences (IX, O, 3, a, (3)).	MUED 001 MUEN 002 MUED 023 MUED 025	MUED 005 MUED 009 MUED 012 MUED 016	MUED 005 MUEN 002 MUED 009 MUED 016	MUED 007 MUED 014 MUED 018	MUED 014

	MUED 021	MUED 021			
The ability to articulate logical rationales for music as a basic component of general education, and to present the goals and objectives of a music program effectively to parents, professional colleagues, and administrators (IX, O, 3, a, (4)).	MUED 001	MUED 015	MUED 010, 011	MUED 010, 011	
	MUED 017		MUED 015	MUED 018	
	MUED 023				
	MUSC 002, 004	MUSC 005, 006	MUSC 007, 008	MUSC 009, 110	MUSC 003, 004, 008, 110

The ability to work productively within specific education systems, promote scheduling patterns that optimize music instruction, maintain positive relationships with individuals of various social and ethnic groups, and be empathetic with students and colleagues of differing backgrounds (IX, O, 3, a, (5)).	MUED 001	MUED 013	MUED 001	MUED 010, 011	MUED 026, 027
	MUEN 002	MUED 021	MUEN 002	MUED 026, 027	
	MUSC 001, 003	MUED 005	MUED 021	MUED 014	
	MUED 017	MUED 009	MUED 009		
The ability to evaluate ideas, methods, and policies in the arts, the humanities, and in arts education for their impact on the musical and cultural development of students (IX, O, 3, a, (6)).	MUED 001	MUED 012	MUED 001	MUED 007	
	MUEN 002	MUED 009	MUED 009	MUED 010, 011	
	MUED 017	MUED 015	MUED 015	MUED 018	
	MUED 023	MUED 016	MUED 016		
		MUED 021	MUED 021		
	MUSC 002, 004	MUSC 005, 006	MUSC 007, 008	MUSC 009, 110	MUSC 003, 004,

	008, 110				
The ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills (IX, O 3, a, (7)).	MUED 001	MUED 009	MUED 009	MUED 007	MUED 010, 011
	MUEN 002	MUED 012	MUED 010, 011	MUED 006	
	MUED 017	MUED 016	MUED 016	MUED 010, 011	
	MUED 023	MUED 021	MUED 021	MUED 014	
<b>Music Competencies (IX, O, 3, b)</b>	<b>Introduce</b>	<b>Reinforce</b>	<b>Apply</b>	<b>Master</b>	<b>Assess</b>
The prospective music teacher must be a competent conductor, able to create accurate and musically expressive performances with various types of performing groups and in general classroom situations. Instruction in conducting includes score reading and the integration of analysis, style, performance practices, instrumentation, and conducting techniques. Laboratory experiences that give the student opportunities to apply rehearsal techniques and procedures are essential. Prospective teachers in programs with less focus on the preparation of ensemble conductors must acquire conducting and musical leadership skills sufficient to teach effectively in their area(s) of specialization (IX, O, 3, b, (1)).	MUED 001	MUED 005	MUED 008	MUED 018	
	MUEN 002	MUED 008			
	MUAP 001	MUAP 001	MUAP 001	MUAP 001	MUPF 001
	MUED 023	MUED 003			

The prospective music teacher must be able to arrange and adapt music from a variety of sources to meet the needs and ability levels of individuals, school performing groups, and in classroom situations (IX, O, 3, b, (2)).	MUED 001	MUED 005	MUED 020	MUED 007	
	MUEN 002	MUED 008		MUED 014	
	MUED 025	MUED 003			
		MUED 009	MUED 006	MUED 006	
		MUED 020			



	MUEN 001		MUEN 001		
In addition to the skills required for all musicians, functional performance abilities in keyboard and the voice are essential. Functional performance abilities in instruments appropriate to the student's teaching specialization are also essential (IX, O, 3, b, (3)).	MUED 024	MUED 020	MUED 020	MUED 018	MUED 003
	MUEN 002		MUED 003	MUED 003	MUED 003
			MUED 006	MUED 006	
	MUSC 002, 004	MUSC 005, 006	MUSC 007, 008	MUSC 009, 110	MUSC 003, 004, 008, 110
The prospective music teacher should be able to apply analytical and historical knowledge to curriculum development, lesson planning, and daily classroom and performance activities. Teachers should be prepared to relate their understanding of music with respect to styles, literature, multiple cultural sources, and historical development, both in general and as related to their area(s) of specialization (IX, O, 3, b, (4)).	MUED 001	MUED 012	MUED 001	MUED 010, 011	MUED 026, 027
	MUEN 002	MUED 015	MUED 010, 011	MUED 026, 027	
	MUED 024		MUED 015		
<b>General Music Competencies (IX, O, 3, c, (1))</b>	<b>Introduce</b>	<b>Reinforce</b>	<b>Apply</b>	<b>Master</b>	<b>Assess</b>
Musicianship, vocal, and pedagogical skills sufficient to teach general music (IX, O, 3, c, (1), (a)).	MUED 001	MUED 012	MUED 001	MUED 026, 027	MUED 026, 027
	MUEN 002	MUED 013	MUED 021	MUED 018	
		MUED 021	MUED 006	MUED 006	
	MUSC 002, 004	MUSC 005, 006	MUSC 007, 008	MUSC 009, 110	MUSC 003, 004, 008, 110
Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for general music (IX, O, 3, c, (1), (b)).	MUED 001	MUED 012	MUED 001	MUED 010, 011	MUED 026, 027
	MUED	MUED	MUED	MUED	

	022	010, 011	010, 011	026, 027	
	MUED 017	MUED 013	MUED 019	MUED 014	
	MUED 024	MUED 019	MUED 021		
		MUED 021			
The ability to lead performance-based instruction (IX, O, 3, c, (1), (c)).	MUED 001	MUED 012	MUED 001	MUED 003	MUED 003
	MUEN 002	MUED 005		MUED 018	
	MUAP 001	MUAP 001	MUAP 001		
	MUED 024	MUED 008	MUED 008		
		MUED 019	MUED 019		
		MUED 021	MUED 021		
Laboratory and field experiences in teaching general music (IX, O, 3, c, (1), (d)).	MUED 001		MUED 001	MUED 026, 027	MUED 026, 027
	MUEN 002		MUED 010		
	MUED 022	MUED 016	MUED 016	MUED 003	
		MUED 021	MUED 021		
<b><i>Instrumental Music Competencies (IX, O, 3, c, (3))</i></b>	<b>Introduce</b>	<b>Reinforce</b>	<b>Apply</b>	<b>Master</b>	<b>Assess</b>
Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups (IX, O, 3, c, (3), (a)).	MUED 008	MUEN 001	MUEN 001	MUED 026, 027	MUED 026, 027
		MUED 019	MUED 019		
		MUED 021	MUED 021		

Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music (IX, O, 3, c, (3), (b)).	MUED 001	MUED 019	MUED 001	MUED 026, 027	MUED 026, 027
	MUEN 002	MUED 003	MUED 008	MUED 014	
	MUED 022	MUED 010, 011	MUED 010, 011		
	MUED 017	MUED 021	MUED 019		
	MUED 024		MUED 021		
	MUED 025				
Experiences in solo instrumental performance and in ensembles. Ensembles should be varied in both size and nature (IX, O, 3, c, (3), (c)).		MUED 021	MUED 021		
	MUEN 002	MUED 005			
	MUAP 001		MUAP 001	MUAP 001	MUAP 001
					MUPF 001
	MUEN 001	MUEN 001	MUEN 001	MUEN 001	MUEN 001

Laboratory experience in teaching beginning instrumental students individually, in small groups, and in larger classes (IX, O, 3, c, (3), (d)).	MUED 001	MUED 019	MUED 001	MUED 026, 027	MUED 026, 027
	MUEN 002	MUED 008	MUED 008		
	MUED 022				
<b><i>Vocal/Choral Music Competencies (IX, O, 3, c, (2))</i></b>	<b>Introduce</b>	<b>Reinforce</b>	<b>Apply</b>	<b>Master</b>	<b>Assess</b>
Vocal and pedagogical skill sufficient to teach effective use of the voice (IX, O, 3, c, (2), (a)).	MUED 001	MUED 019	MUED 019	MUED 026, 027	MUED 026, 027

	MUED 002	MUED 002			
	MUED 004	MUED 004			
		MUED 006	MUED 006		
	MUED 021	MUED 021			
Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for vocal/choral music (IX, O, 3, c, (2), (b)).	MUED 001	MUED 019	MUED 001	MUED 026, 027	MUED 026, 027
	MUED 022	MUED 002	MUED 002	MUED 014	
	MUED 017	MUED 004	MUED 006	MUED 006	
	MUED 024	MUED 010, 011	MUED 010, 011		
	MUED 025		MUED 019		
		MUED 021	MUED 021		
Experiences in solo vocal performance and in ensembles. Ensembles should be varied in both size and nature (IX, O, 3, c, (2), (c)).	MUED 002	MUED 002			
	MUED 004	MUED 006			
	MUED 005				
	MUAP 001	MUAP 001	MUAP 001	MUPF 001	
	MUEN 001	MUEN 001	MUEN 001	MUEN 001	MUEN 001
Performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments (IX, O, 3, c, (2), (d)).	MUED 001	MUED 020	MUED 021	MUED 026, 027	MUED 026, 027
	MUED 024	MUED 021			

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Laboratory experience in teaching beginning vocal techniques individually, in small groups, and in larger classes (IX, O, 3, c, (2), (e)).	MUED 001	MUED 002	MUED 002	MUED 026, 027	MUED 026, 027
	MUED 022		MUED 006	MUED 006	
			MUED 010		
<b><i>Music: All Levels, All Specialization Competencies (IX, O, 3, c, (4))</i></b>	<b>Introduce</b>	<b>Reinforce</b>	<b>Apply</b>	<b>Master</b>	<b>Assess</b>
Knowledge and skills sufficient to teach beginning students on instruments and/or in voice as appropriate to the chosen areas of specialization (IX, O, 3, c, (4), (a)).	MUED 001	MUED 019	MUED 019	MUED 026, 027	MUED 026, 027
	MUEN 002	MUED 002	MUED 004		
		MUED 004	MUED 006	MUED 006	
		MUED 020			
		MUED 021	MUED 021		
	MUSC 002, 004	MUSC 005, 006	MUSC 007, 008	MUSC 009, 110	MUSC 003, 004, 008, 110
Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development in music education (IX, O, 3, c, (4), (b)).	MUED 001	MUED 010, 011	MUED 010, 011	MUED 026, 027	MUED 026, 027
	MUEN 002	MUED 012	MUED 013	MUED 014	
	MUED 022	MUED 013	MUED 019		
	MUED 017	MUED 019			
	MUED	MUED	MUED		

	024	021	021		
	MUED 025				
Experiences in solo vocal or instrumental performance (IX, O, 3, c, (4), (c)).	MUEN 002	MUED 002			
	MUAP 001	MUAP 001	MUAP 001	MUAP 001	MUPF 001
		MUED 003	MUED 003		
		MUED 005	MUED 006		
	MUSC 001, 003	MUSC 002, 004	MUEN 001	MUEN 001	MUEN 001
Experience in ensembles. Ensembles should be varied both in size and nature (IX, O, 3, c, (4), (d)).					
	MUEN 001	MUEN 001	MUEN 001	MUEN 001	MUEN 001

The ability to lead performance-based instruction in a variety of settings (IX, O, 3, c, (4), (e)).	MUED 001	MUED 003	MUED 003	MUED 026, 027	MUED 026, 027
	MUED 024	MUED 004	MUED 006	MUED 018	
	MUED 025	MUED 021	MUED 021		
	MUSC 001, 003	MUSC 002, 004	MUEN 001	MUEN 001	MUEN 001
Laboratory experience in teaching beginning students in a variety of specializations (IX, O, 3, c, (4), (f)).	MUED 001	MUED 016	MUED 016	MUED 026, 027	MUED 026, 027
	MUEN 002	MUED 021	MUED 021		
	MUED				

	022				
<b>Teaching Competencies (IX, O, 3, d)</b>	<b>Introduce</b>	<b>Reinforce</b>	<b>Apply</b>	<b>Master</b>	<b>Assess</b>
Ability to teach music at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization. This set of abilities includes effective classroom and rehearsal management (IX, O, 3, d, (1)).	MUED 001	MUED 003	MUED 003	MUED 026, 027	MUED 026, 027
	MUED 022	MUED 005	MUED 010, 011	MUED 018	
	MUED 024	MUED 010, 011	MUED 019		
		MUED 012			
		MUED 019			
An understanding of child growth and development and an understanding of principles of learning as they relate to music (IX, O, 3, d, (2)).	MUED 022	MUED 010, 011	MUED 010, 011	MUED 026, 027	MUED 026, 027
	MUED 024	MUED 015	MUED 015	MUED 018	
The ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs (IX, O, 3, d, (3)).	MUED 001	MUED 007	MUED 009	MUED 026, 027	MUED 026, 027
	MUED 022	MUED 010, 011	MUED 010, 011	MUED 018	
	MUED 024	MUED 019	MUED 019		
		MUED 015	MUED 015		
		MUED 021	MUED 021		

<p>Knowledge of current methods, materials, and repertories available in various fields and levels of music education appropriate to the teaching specialization (IX, O, 3, d, (4)).</p>	<p>MUED 001</p> <p>MUED 022</p> <p>MUED 017</p> <p>MUED 024</p> <p>MUED 025</p>	<p>MUED 007</p> <p>MUED 010, 011</p> <p>MUED 012</p> <p>MUED 015</p> <p>MUED 020</p> <p>MUED 021</p>	<p>MUED 009</p> <p>MUED 010, 011</p> <p>MUED 015</p> <p>MUED 021</p>	<p>MUED 026, 027</p> <p>MUED 018</p>
<p>The ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations (IX, O, 3, d, (5)).</p>	<p>MUED 001</p> <p>MUED 022</p> <p>MUED 017</p> <p>MUED 024</p> <p>MUED 025</p>	<p>MUED 007</p> <p>MUED 010, 011</p> <p>MUED 019</p> <p>MUED 015</p> <p>MUED 021</p>	<p>MUED 010, 011</p> <p>MUED 019</p> <p>MUED 015</p> <p>MUED 021</p>	<p>MUED 026, 027</p> <p>MUED 018</p>
<p>An understanding of evaluative techniques and ability to apply them in assessing both the musical progress of students and the objectives and procedures of the curriculum (IX, O, 3, d, (6)).</p>	<p>MUED 001</p> <p>MUED 022</p> <p>MUED 024</p> <p>MUED 025</p>	<p>MUED 007</p> <p>MUED 010, 011</p> <p>MUED 019</p> <p>MUED 015</p> <p>MUED 021</p> <p>MUED 021</p>	<p>MUED 010, 011</p> <p>MUED 019</p> <p>MUED 015</p> <p>MUED 021</p>	<p>MUE D 026, 027</p> <p>MUED 018</p>

\*as cited from 2015-16 NASM Handbook



## **Course Overviews**

The following course overviews demonstrate the application of pedagogical frameworks as well as the inclusion of popular music and instructional technologies into specific semester-length classes. These courses are the most representative examples of the possibilities held within the redesigned curriculum. Each overview includes the following sections: Course Description, Essential Questions, Principal Themes and Topics, Instructional Materials, Aesthetic Materials Guiding Inquiry, Potential Lines of Inquiry, and Actualization of Theories.

The first item within these documents (Course Description) offers a description of the course with regard to topics and goals and makes specific reference to beliefs and practices that emerge from the theoretical framework. Power relationships, personal expression, and participatory engagements with the arts are repeatedly referenced throughout these explanations. Following the description, Essential Questions are presented that provide guidance for the course of study but significantly embed open-ended and intellectually engaging topics for critical exploration. These essential questions bring forth the specific topics and themes that are presented in the course. The topics and themes provide a point of reference back to the NASM competency mapping process. Additionally presented are Instructional Materials that suggest traditional instructional materials, materials that support the revised curriculum and its respective theories, as well as implementations of technology. This area acts as a bridge point, demonstrating that the suggested theories do not preclude the use of existing materials, but rather reinvigorate the curriculum and reorient its focus. Following Instructional Materials, Aesthetic Materials, e.g., songs, films, videos, are presented that can be used to illustrate the themes and topics of the course. These aesthetic materials are then brought to light with the following section referred to as the Potential Line of Inquiry – an idea discussed in the Methodology

section, which draws upon the curriculum's aesthetic education foundations. The following course overviews are provided: Critical Pedagogy and Music Education Techniques, Song Writing Collaborative, Protest Music Through Visual Culture, Musicianship I: Aural/Oral, Movement, Stage Presence, and Visual Presentation, Circuitry, Code, and Making in Music, Performing Race, Class, and Gender in Popular Music Culture, Hip-Hop Recording Team, and History of Popular Music (1750–1940).

## Course Overview

Name of Course: Critical Pedagogy and Music Education Techniques

Course Code: MUED 021

Course Description:

In order to better serve the diverse cultural perspectives of contemporary music learners in schools, music educators must embrace new and empowering tactics in their pedagogy. The traditional roles of ‘deliverer of expertise’ and ‘passive recipient’ must be critically investigated in order to breathe new life into classroom learning environments and educational experiences. The empowering nature of music education must be harnessed – not solely in the traditional sense of learning that has meaning, but in a way that changes how students perceive themselves and their ability to act on and change the world around them. This requires a realignment of power structures and control inside the music classroom in order to create dialogue and the recognition that students and teachers are posing problems and working through them together. This course gives music education students a foundation of the issues related to teaching in a variety of social contexts and engages them in questions about how music is taught and how musical knowledge is generated and understood. In order to provide a functional context for how critical pedagogy might be leveraged in the music classroom, this course will concurrently explore applications within the realm of secondary instrumental methods. Students will explore traditional approaches to teaching music in secondary school environments in order to understand points of difference and convergence with critical pedagogy. Additionally, students will explore traditional conceptions of technique, materials, and methods while engaging in the act of establishing critical pedagogy in their music classrooms. Multimedia blogs will be maintained throughout the semester in order to share, reflect on and document the evolution of students’ pedagogical philosophies.

Essential Questions:

- Are there differing standards of quality for different musical traditions?
- Who defines the criteria for quality and beauty of student performances?
- How are materials and methods best adapted for students of varying skill levels?
- Who controls the pace of learning and achievement in music classrooms?

Principal Themes and Topics:

- Critical Pedagogy
- Instrumental Materials and Methods
- Multicultural Education and Policy
- Classroom Management

Instructional Materials:

- Teaching of Instrumental Music by Richard Colwell and Michael Hewitt (2010)
- The Instrumental Music Director’s Guide to Comprehensive Program Development by Michael J. Pagliaro (2014)
- Rethinking Contemporary Art and Multicultural Education by New Museum(2010)

- Pedagogy of the Oppressed by Paulo Frière (2000)

Aesthetic Materials Guiding Inquiry:

### Songs

- Student Chosen Ensemble Repertoire
- Bèsame Mucho – arrangements by Lucho Gatica / The Beatles / Jimmy Dorsey
- Stars and Stripes Forever – John Phillip Sousa
- Irish Tune From County Derry – Percy Grainger

Potential Lines of Inquiry:

- Many artists in various genres have recreated Bèsame Mucho, a traditional folk song of Mexico. Given the three versions covered (Lucho Gatica / The Beatles / Jimmy Dorsey), what musical elements are common amongst them? What elements are removed from each one? How does the removal of specific elements impact your impression of the piece and its heritage?
- As a multicultural composer, Percy Grainger worked extensively with folk songs from beyond his native country. In his compositions, how did he write for different cultures and was he successful in using the musical cultures of those locations?
- How do the form and lyrics shape your impression of the piece? How might students of various cultural backgrounds view this piece in light of the Sousa's original lyrics?

## Course Overview

Name of Course: Song Writing Collaborative

Course Code: MUEN 002

Course Description:

As a means of exploring, expressing, and understanding the complex world in which we live, the pop song is unrivaled in its ubiquity and accessibility. Given the explosion of this genre over the past century, this course will explore the history of various popular song forms while simultaneously providing student's the knowledge and skills to craft their own. Investigating the interconnectedness of melody, harmony, form, and lyric, students will examine popular songs from a variety of genres in order to inform their own unique perspective on composition. While learning basic keyboard and guitar skills, students will compose works in the style of multiple songwriters in order to gain fluency with musical aspects of composition. Students will also investigate the lyrical output of those songwriters in order to better understand the socio-cultural and historical perspectives that shaped specific genres and artists. The course culminates in the presentation of an original composition with an accompanying explanation of the musical sources from which the piece is derived.

Essential Questions:

- Through what aspects can a song communicate an idea or emotion?
- What is the role of songwriters in society?
- To what extent are audiences affected and influenced by popular songs?

Principal Themes and Topics:

- Personal Expression through Musical Concepts
- Creative Lyrical Expression
- Song Form
- Social Change and Art

Instructional Materials:

- Mel Bay's Guitar Chords by Mel Bay (2015)
- Mel Bay Piano Chords Made Easy by Gail Smith (2004)
- Soundcloud Account (for posting of musical creations and critique of provided examples)

Aesthetic Materials Guiding Inquiry:

### Songs

- "My Old Kentucky Home" – Stephen Foster
- "Brown Eyed Handsome Man" – Chuck Berry
- "The Times They Are A-Changin'" – Bob Dylan
- "Express Yourself" – N.W.A
- "What's Goin' On" – Marvin Gaye
- "Respect" – Otis Redding and Aretha Franklin

- “8 Miles High” – The Byrds
- “Guns of Brixton” – The Clash

#### Video

- Worth Repeating: a documentary on songwriting

#### Potential Lines of Inquiry:

- How does the performance history of the song “My Old Kentucky Home” reflect ongoing artistic and racial complexities in our society?
- How does restricting musical complexity in favor of the lyrical effect a song?
- How do the two versions of “Respect” address the roles and expectations of their respective singer’s gender specifically through vocal delivery?

## Course Overview

Name of Course: Protest Music Through Visual Culture

Course Code: MUED 013

Course Description:

As listeners think about, discuss, share, and enjoy music, it happens through a variety of modes and in multiple mediums. Importantly, contemporary culture has led people to engage with music in a highly visual manner. From discovery engines to video streaming, what was once primarily an aural art form has been transformed into a multimedia-based culture. As a means of signification and identification, visual music culture has become a primary marker of social, political, and aesthetic belongings. While fashion has certainly been intertwined with popular music throughout the 20<sup>th</sup> and 21<sup>st</sup> centuries, it is far from the sole means within which this culture materializes. Concert posters, album art, and live presentation are just a few of the other means by which this multimedia art form manifests itself and evokes connections with an audience. This course explores the visual cultures of music, specifically those of protest and advocacy movements, in order to gain deeper understanding of how communities are fostered, sustained, perceived, and critiqued. This course goes beyond the oft-cited dichotomy of these movements in an attempt to better understand the diversity of audiences reached and hegemonic forces at work. By investigating the music through the lens of various visual artifacts, students will analyze how expression manifests and how it can amplify or diminish intended communication and messaging. From the repurposing of World War II clothing and imagery by 60's Mods to the saturated colors of Hippie concert posters; the ransom note lettering of Punk to the agitprop stagings of modern artists – this course critically investigates the ongoing commingling of visual culture and popular musics.

Essential Questions:

- How is power legitimized and/or questioned in art?
- What happens to art when there are competing groups/narrative?
- How is meaning communicated in visual culture and is it qualitatively different than in music?
- Can art have an impact politically, socially, and individually?

Principal Themes and Topics:

- Artistic Perspective and Stance
- Communication in Visual Art
- Critical Theory and History

Instructional Materials:

- Visual Culture by Richard Howells and Joaquim Negreiros (2012)
- Art, Fashion, and Popular Music by Angela McRobbie (1999)
- 33 Revolutions Per Minute: A History of Protest Songs by Dorian Lynskey (2011)
- Primary Source Materials (posters, albums, photo shoots)

Film:

- Woodstock
- Jazz (Ken Burns Documentary)
- A True Testimonial: The MC5
- Get Up Stand Up (documentary)

Aesthetic Materials Guiding Inquiry:

Songs

- Strange Fruit – Billie Holiday
- Ballad of Joe Hill – Joan Baez
- This Land is Your Land – Woody Guthrie
- Get Up Stand Up – Bob Marley
- Fight the Power – Public Enemy

Potential Lines of Inquiry:

- What aspects of Guthrie's and Baez's fashion and instrumentation deliver a message that is similar to their lyrical output?
- How was "Fight The Power" portrayed in news reports and album reviews of its era? What parts of these texts echoed the album art and photography of the band?
- How were aspects of the Rastafarian lifestyle portrayed in media and how were these at odds with the politics of Bob Marley?



## Course Overview

Name of Course: Musicianship I: Aural/Oral

Course Code: MUSC 002

Course Description:

Becoming an effective and expressive musician emerges from the considered study of music both in theory and in practice. Written notation and aural/oral skills have often been delivered in an historically appropriate progression – traveling through eras of Western Classical Music so as to evidence evolutions in part writing, harmony, melody, and dissonance. While this particular path benefits a specific audience of musicians, it remains divorced from contemporary music creation, performance, and enjoyment. This primer course in basic aural and oral musicianship skills emerges out of and bridges modern practices in popular, classical, jazz, and world musics to create a cohesive understanding of musicianship. Breaking down the musical elements of multiple contemporary compositions, this course leverages culturally relevant materials to give form to the theories presented in Musicianship I: Written. Though traditional offerings would rely on written Western Classical notation to represent musical examples, this course relies on non-traditional notations (lead sheets, chord charts, graphical notation) to guide ear training and audiation exercises. When traditional notation is incorporated, it will come directly from music being studied in ensembles and private lesson studies. By removing perceived artificiality of examples, the materials bear direct relevance to holistic performance studies thus facilitating a direct connection between theory, aural/oral skills, and expressive musical output.

Essential Questions:

- How do musicians learn a new piece of music? How do musicians learn to express emotion in a new piece of music?
- What technical skills are necessary for efficiently and effectively learning music?
- How do musicians collaborate when learning to perform new music?
- How are connections established between music theory and music performance in my own practice?
- How do musicians hear accurate pitch and rhythm?

Principal Themes and Topics:

- Basic Harmonic Analysis
- Melodic Repetition
- Audiation
- Reading Notations

Instructional Materials:

- Materials Chosen from Private Study and Ensembles
- The Real Book by Hal Leonard Corp. (C Edition)
- The Musician's Guide to Aural Skills by Joel Phillips and Paul Murphy (2011)
- Hook Theory (website)

## Aesthetic Materials Guiding Inquiry:

### Songs

- Student Chosen Repertoire
- Cello Suites – J.S. Bach
- Take The ‘A’ Train – Duke Ellington
- Mannish Boy – Muddy Waters
- You Are My Sunshine – Mississippi John Hurt

## Potential Lines of Inquiry:

- Do the structures of “Take The ‘A’ Train” and Suite No. 1 “Prelude” impact your impression of the piece? How so?
- What musical elements in Bach’s Cello Suites impact you as a musician? As a listener?
- How are the rhythmic components of “You Are My Sunshine” manifested throughout the various instrumental lines throughout the song?

## Course Overview

Name of Course: Movement, Stage Presence, and Visual Presentation

Course Code: MUED 005

Course Description:

Prior to the invention of sound recording devices, the sole means of communicating and expressing through the art of music was through live performance engagements. Despite the incalculable effect of sound recording technologies, live music performance is of prime importance to the expressive capabilities and overall impact of contemporary music cultures. Significantly, navigating the world of stagecraft requires a depth of knowledge not only regarding musical technique, but about effective physical drama as well. While the stage itself is a place of unpredictability, it can become a place of tremendous self-expression and creativity by fostering these skills. This course integrates Dalcroze eurhythmic studies with regular live performances to encourage students to feel at ease performing and expressing themselves on stage. Making use of rhythmic movement practice, ear training, improvisation, and mindful stage technique, students will gain a holistic understanding and appreciation of the musical demands in live performance settings. These skills are then paired with exercises in physical drama in order to move beyond the technical and augment the emotive aspects of live performance. Students will prepare regular solo performances in a variety of styles to be performed live which are also recorded, posted online, and critiqued. These peer and self-evaluative critiques will be focused on addressing physical presentation and emotional connection to the music and audience. Additionally, students will delve deeply into the rhythmic and improvisatory components of their chosen pieces in order to gain further insight into their own unique performance habits.

Essential Questions:

- What mechanisms in live performance allow an audience to connect with a performer?
- How might technical skills both augment and hinder effective communication in live performance?
- How can you harness the energy associated with live performance to augment your own unique artistic voice?
- How does the overall staging and production of a performance affect mood and expression?
- What benefits arise when connecting to the rhythmic aspects of a piece of music?

Principal Themes and Topics:

- Live Performance and Staging
- Drama and Physical Presentation
- Rhythm and Improvisation
- Visual Exploration of Music Performance

Instructional Materials:

- The Eurhythmics of Jaques-Dalcroze by Emile Jacques-Dalcroze (2014)
- Rhythm and Movement: Applications of Dalcroze Eurhythmics by Elsa Findlay (1999)

- Through the Body : A Practical Guide to Physical Theater by Dymphna Callery (2001)
- Coach's Eye and YouTube

Aesthetic Materials Guiding Inquiry:

#### Songs

- Student Chosen Repertoire

#### Film

- Seymour: An Introduction
- Maestro
- PBS Video Archives
- Mr. Dynamite: The Rise of James Brown
- Monterey Pop Festival

Potential Lines of Inquiry:

- How does popular music performance manifest itself differently than classical performance practices? Is there an emotional or expressive difference?
- Is there a relationship between the act of performance and the education of the audience?
- Given the diversity of performers in “Monterey Pop Festival”, what do you notice about the relationship between technique and stage delivery?

## Course Overview

Name of Course: Circuitry, Code, and Making in Music

Course Code: MUED 024

Course Description:

Technology has long been regarded as divorced from the needs and daily concerns of music education in action. However, this view has been forwarded and perpetuated primarily due to music education's reliance on performance as the sole means of expression in the classroom. Given culture's rapid technological evolution, it is simply impossible to suggest that music and technology can and/or should remain separate. Streaming music catalogs from tablet devices and connecting to other listeners a world away have become the daily norms of modern popular music culture. However, technology usage is not solely geared towards modes of musical listening and communicating. Crafting personally meaningful and expressive music is easier than ever. As such, this course is aimed at exploring music creation (composition and improvisation) through the lens of easily accessible, user-friendly technologies. In order to embed these music technology experiences in an approachable context, students will design lessons for primary and secondary classrooms in both general music and performance-centric settings. Exploring the TPACK framework and SAMR model of technology integration, students will see that technology can be effectively embedded and appropriately used to augment *any* learning environment provided it is done with consideration of the pedagogical outcomes in mind. Students will be charged with constructing interactive lesson plans and art experiences using such objects as MakeyMakeys, Little Bits circuitry, Arduino and Raspberry Pi coding, and mobile devices.

Essential Questions:

- How does technology impact the music learning process?
- How can we provide all learners access to technology that empowers them to create, not just consume?
- Does technology replace the role of the teacher? Does it transform the role of the teacher?
- Are all students performers? Does our view of students' musical roles change when teaching with technology?

Principal Themes and Topics:

- Technology-Based Music Instruction
- Technology Integration
- Creativity and Technology
- Lesson Design
- Coding and Making

Instructional Materials:

- Music Learning Today: Digital Pedagogy for Creating, Performing, and Responding to Music by William Bauer (2014)

- Theory and Practice of Technology-Based Music Instruction by Jay Dorfman (2013)
- MakeyMakeys, LittleBits, Arduino, Raspberry Pi, tablet/mobile technology

Aesthetic Materials Guiding Inquiry:

#### Songs

- Timbres Durees - Olivier Messiaen (1952)
- Revolution No. 9 – The Beatles (1968)

#### Film

- Musical Room Challenge - TEDxYouth@Austin & Hackidemia
- A Study in Keith – Andrew Sorensen (impromptu coding)

Potential Lines of Inquiry:

- What musical and rhythmic similarities are present in both Messiaen and The Beatles' uses of musique concrete? How does the use of this technique in popular music change the perceived role of technology?
- Andrew Sorensen's work is built upon radically "non-musical" techniques. Identify how expression techniques in this medium might be different than a person playing a traditional piano? Can a person evoke similar emotions and meanings in both mediums?
- How do the musical and technological techniques used in constructing The Musical Room Challenge affect your reaction to the film and the students taking part?

## Course Overview

Name of Course: Performing Race, Class, and Gender in Popular Music Culture

Course Code: MUED 017

Course Description:

The complexity of audiences and their respective identities within the world of popular music should not be underestimated nor taken for granted. Far from complete singularity, the impact of a work or artist can best be interpreted and understood when investigated from the diversity of its audiences' perspectives. What appears to inspire one may disenfranchise another and, as a multimodal art form, popular music has become a primary site for provocative representations of race, class, gender, and sexuality. Exploring popular music and the marginalized groups that have come to identify with various genres, this course explores how diverse listeners experience music while simultaneously analyzing embedded messages. These marginalized groups have frequently attempted to leverage music and its meanings in order to contest dominant narratives about power. During this course, attention will be paid to historical and theoretical perspectives on race, gender, and class through the specific lens of popular music practices including composition, live performance, and participatory practices. Students will develop a deeper insight into how their own lives have been shaped by their external identities and how music uniquely offers a lens into these identities. By performing and listening to music "as through the ears of another" (identities which are not their own), this course advocates for commitment to music as a holistic and idiosyncratic experience while teaching respect for diverse musical cultures and heritages. Students will then apply their understanding by designing multiple lessons with accompanying materials. These lessons are to be designed to specifically approach the music AND intended audience in a culturally-responsive and intellectually engaging manner.

Essential Questions:

- In a diverse culture, how do we use art to define personal and collective identity?
- How do we teach respect for a variety of musics to a diverse student body?
- How can a disadvantaged audience use music to advocate for their interests?
- How does popular music both reinforce and fight against "normal" depictions of race, gender, and class?

Principal Themes and Topics:

- Culturally Responsive Pedagogy
- Race, Class, and Gender Representations
- Critical Theory
- Popular Music Culture Analysis

Instructional Materials:

- Sexing the Groove by Sheila Whiteley (1997)
- A Change is Gonna Come: Music, Race, and the Soul of America by Craig Werner (2006)

- Playing it Queer: Popular Music, Identity and Queer World-making by Jodie Taylor (2012)

Film:

- WattStax (documentary)
- Don't Need You (documentary)
- Ziggy Stardust (documentary)

Aesthetic Materials Guiding Inquiry:

#### Songs

- Born This Way – Lady Gaga
- Under Pressure – David Bowie & Queen
- Boys Don't Cry – The Cure
- Lesley Gore – You Don't Own Me
- Nina Simone – Mississippi Goddam

Potential Lines of Inquiry:

- “Under Pressure” and “Mississippi Goddam” both evoke the concept of ‘pressure’ in their lyrics. How do these pieces speak to this image and how do they serve to advocate for an underserved population in ways that may be invisible when approached from traditional readings?
- How do The Cure and Lesley Gore both employ gender expectations in their respective works?
- What musical elements of “Born This Way” serve to reinforce the optimistic and liberating lyrics of the song?



## Course Overview

Name of Course: Hip-Hop Recording Team

Course Code: Ensemble Option

Course Description:

While rock and roll redefined the landscape of popular music in the mid-20<sup>th</sup> century, no other popular music genre has shifted the scene more than hip-hop. Taking elements from many previous styles of music such as R&B, soul, disco, funk, and the talking blues, hip-hop defines music for the post-modern world. Built upon the consumer technology of the turntable and augmented with the advent of easily accessible samplers and drum machines, the music originally emphasized rhythmic components over which rapping, signifying, and toasting wove together. However, the music has continued to evolve. It has adopted various regional nuances and has crossed boundaries into other genres, adding to the complexity of its sound and message. This ensemble explores the art of hip-hop through writing, rehearsal, and studio production. Students will first experience an historical overview of hip-hop and the global-political influences that shaped key artists. From this groundwork, students will then use music technologies to write, share, rehearse, and record tracks. Upon completion, students will then construct accompanying spoken word poetry or rap vocal tracks. A series of class trips will be scheduled to observe and work at a local hip-hop leadership and education non-profit that serves youth (ages 12–18) in underprivileged areas.

Essential Questions:

- How does art reflect the culture from which it emerges?
- What social activities influence creative expression?
- How does technology shape our ability to create music?
- Do different artistic genres have different criteria for establishing value and quality?

Principal Themes and Topics:

- Music History and Lineage
- Language and Metaphor as Creative Vehicles
- Marginalization and Expression
- Technology and Creativity

Instructional Materials:

- The Vibe History of Hip Hop by Vibe Magazine (1999)
- Garageband/Logic Pro
- Reason
- Noteflight

## Aesthetic Materials Guiding Inquiry:

### Songs

- “Raising Hell” – Run DMC
- “Paid in Full” – Rakim & Eric B.
- “Afrika Bambaataa: Looking for the Perfect Beat” – Compilation
- “It Takes a Nation of Millions to Hold Us Back” – Public Enemy
- “The Sugar Hill Story – Old School Rap to the Beat Y’all” – Compilation
- “Paul’s Boutique” – The Beastie Boys
- “The Last Poets” – The Last Poets

### Video

- And You Don’t Stop: 30 Years of Hip-Hop
- Something From Nothing: The Art of Rap

## Potential Lines of Inquiry:

- How did advances in consumer music technologies impact the evolution of hip-hop?
- How do the rhymes and lyrical content in the work of The Last Poets foreshadow later artists?
- Is the sound of Public Enemy more ‘confrontational’ by comparison to the work of Run DMC or Rakim & Eric B.? What elements lead one to make this assessment?

## Course Overview

Name of Course: History of Popular Music (1750–1940)

Course Code: MUSC 001

Course Description:

Many associate popular musics with the advent of rock and roll in the mid-20<sup>th</sup> century. However, the history of contemporary popular music traces its roots back to the intricate, and often tumultuous, mixing of ethnic identities and cultural heritages through European Imperialism in the 17<sup>th</sup> and 18<sup>th</sup> centuries. As colonies were established throughout North and South America, cultural traditions collided in chaotic ways. This started a process by which artists gave and took freely from their surroundings – the start of the love and theft that has become second nature in popular music to this day. In this course, students will explore the folk music of various native populations, as they existed apart from their colonizers' cultures. Specific emphasis will be placed on understanding the cultural contexts that these works existed within – songs of work, songs of celebration, songs of sorrow, songs of ritual. Students will also explore the music that immigrants brought with them and how this music survived and evolved as it was exposed to new cultural traditions. Specific attention will be paid to how these musics reflected the social landscape of the era and how the environment shaped the music. Projects will have students lead performances that replicate an historical era and/or style and also demonstrate how instruments may have been constructed based on environmental circumstances.

Essential Questions:

- How are immigrant populations seen by the dominant culture? How are imperialist cultures viewed by native cultures?
- What are the benefits and challenges of culturally and ethnically diverse societies?
- How does art reflect daily culture?
- How do we use materials to express ourselves in art?

Principal Themes and Topics:

- Ethnicity and Identity in Music
- Critical Historical Perspectives
- Marginalization and Expression
- Technology, Making, and Exploring Sound

Instructional Materials:

- World Music: A Global Journey by Terry E. Miller and Andrew Shahriari (2012)
- Doo-Dah!: Stephen Foster And The Rise of American Popular Music by Ken Emerson (1998)
- Found Objects (constructing imitative instruments, phonograph, and wax cylinder)
- Smithsonian Folkways (recordings and interactive sites)
- Spotify

Aesthetic Materials Guiding Inquiry:

Songs

- “Once More Our God Vouchsafe to Shine” – Words by Samuel Sewall
- “Wayfaring Stranger” – Appalachian Traditional
- “Michael, Row the Boat Ashore” – Traditional
- “Chester” – William Billings
- “Children in the Woods” – Folk/Anonymous (c. 1595)
- “En Roulant Ma Boule” – French Paddling Song
- “Alabado” – Spanish Mission Settlement Song

Potential Lines of Inquiry:

- How do the tempi of various songs relate to their contextual usage?
- What do you notice about how these songs might have been used?
- In “Wayfaring Stranger”, how might one interpret the lyrics from both an immigrant-perspective and native-perspective?

## **Syllabi**

As the materials progress into the specific implementations of instructional technology, popular music, and critical aesthetic pedagogy, syllabi drawn from significant points in the redesigned curricula are presented. Each syllabus highlights a course that emerges from a foundational component of the discussed frameworks: critical aesthetic pedagogy, music instructional technologies, and popular music culture. These syllabi start with the course description and proceed to demonstrate, in greater depth, how critical pedagogy, aesthetic education, popular music, and instructional technology are embedded in lessons and expectations. Vocabulary, beliefs, and practices associated with the theoretical framework of the curriculum is used to generate specific learning outcomes, and those ideas are detailed in the section titled, “Format and Conceptual Framework.” Fully designed assignments further explicate how student learning will be assessed and also make the aforementioned Capacities for Imaginative Learning a central part of the curriculum. Within the Course Policy section, students are asked to co-construct the expectations for classroom behaviors, peer-critiques, and assignment expectations. In this way, students are seen as peers in the classroom and have the ability to shape the practices and pedagogical landscape on a daily basis. Finally, each syllabus presents a course schedule that addresses the topics covered and assessments required. Admittedly, course schedules such as those presented may perhaps be incompatible with the notion of a co-constructed learning experience in the tradition of critical pedagogy, however they assist in framing goals and an approximate path of inquiry and discussion. The following syllabi are provided: Critical Pedagogy and Music Education Techniques, Creativity in Popular Music Technologies, and Popular and Traditional Music Education in Dialogue.

## Critical Pedagogy and Music Education Techniques

Music Education Core – MUED 021-XX

Professor: Jordan Mroziak

Contact Information: [mroziak415@duq.edu](mailto:mroziak415@duq.edu)

Format: Face-to-face

Room and Meeting Times: Music 307 MWF 11:00 –11:50 PM

### Course Description

In order to better serve the diverse cultural perspectives of contemporary music learners in schools, music educators must embrace new and empowering tactics in their pedagogy. The traditional roles of ‘deliverer of expertise’ and ‘passive recipient’ must be critically investigated in order to breathe new life into classroom learning environments and educational experiences. The empowering nature of music education must be harnessed – not solely in the traditional sense of learning that has meaning, but in a way that changes how students perceive themselves and their ability to act on and change the world around them. This requires a realignment of power structures and control inside the music classroom in order to create dialogue and the recognition that students and teachers are posing problems and working through them together. This course gives music education students a foundation of the issues related to teaching in a variety of social contexts and engages them in questions about how music is taught and how musical knowledge is generated and understood. In order to provide a functional context for how critical pedagogy might be leveraged in the music classroom, this course will concurrently explore applications within the realm of secondary instrumental methods. Students will explore traditional approaches to teaching music in secondary school environments in order to understand points of difference and convergence with critical pedagogy. Additionally, students will explore traditional conceptions of technique, materials, and methods while engaging in the act of establishing critical pedagogy in their music classrooms. Multimedia blogs will be maintained throughout the semester in order to share, reflect on and document the evolution of students’ pedagogical philosophies.

### Learning Outcomes

Upon completion of the course, students will:

1. Understand the implications of critical pedagogy for music education.
2. Become familiar with processes for fostering choice of culturally relevant instructional methods and materials.
3. Know the principles of running an effective and engaging instrumental music program.
4. Create lessons that empower learners and foster transformative experiences in music performance.
5. Analyze and evaluate methods for classroom management and interpersonal dialogue with specific emphasis on power relationships in the music classroom.
6. Be able to empower learners to take action in their own learning environments.

## Format and Conceptual Framework

This course will make specific use of democratic learning principles as a means of modeling and encouraging learner-centric education practices. Emphasis on our collective commitment to authentic learning and critical reflective habits, student/teacher observation and personal narrative within representations of race, class, gender, and ethnicity (among other markers of identity) will guide design, development, implementation, and evaluation of educational plans. While the professor will provide direct instruction, students will co-facilitate seminar sessions, collaborate in diverse groups to present on various topics, and engage in dialogue about how the course has shaped their identities as future educators. As a result of this framework and the nature of course assignments, student engagement in class is heavily weighted and regarded as mandatory. As such, participation in and discussion about classroom activities is given specific weight in the course's grading breakdown.

## Required Text

In addition to selected readings in music education pedagogy, the following texts are required:

- [Teaching of Instrumental Music](#) by Richard Colwell & Michael Hewitt
- [The Instrumental Music Instructor's Guide to Comprehensive Program Development](#) by Michael Pagliaro
- [Rethinking Contemporary Art and Multicultural Education](#) by Susan Cahan & Zoya Kocur
- [Pedagogy of the Oppressed](#) by Paulo Frière

## Assignments

Lab Ensemble – 4 Performances/ Teaching Demonstrations– 25 points each

Lab Ensemble is intended to be a platform to practice both performance and teaching. Each Lab Ensemble session will be recorded and posted to the class website for critique and evaluation. In these sessions, each student will guide an ensemble in the performance of a new piece of music. Also as part of these lab experiences, students will be assessed on their ability to effectively assume the role of facilitator and co-learner rather than the traditional lead role of conductor. These criteria closely adhere to Abrahams's [key principles for critical pedagogy in music education](#) and will be further discussed and elaborated upon in class.

Multimedia Blog – 1 project – 100 points

Students will maintain a bi-weekly multimedia blog using Tumblr (or a similar social media site) for posting reflections on course content, teaching reflections, peer-critiques of Lab Ensemble assignments, and materials relevant to critical pedagogy and instrumental music instruction. Students must evidence the following:

- Knowledge of theorists and methods in instrumental music instruction and critical pedagogy
- Knowledge of advantages and limitations of teaching strategies covered
- Empathic critique strategies

- Ability to connect theory to practice in teaching instrumental music

In-Service Items – 3 pieces – 20 points each

In order to develop the contextual skills and materials necessary to run an instrumental music program, students will develop three pieces of literature aimed at the needs of in-service music educators. The first piece is a philosophy statement outlining the student's own unique perspective on the meaning and value of music education as it relates to empowering students in their own school and community (see Abraham's principle #3 as linked above). The second piece is a handbook for student participants in their instrumental music program. This piece serves to breathe life into their teaching philosophy and should address such issues as conduct, role of the instructor, responsibilities of student and instructor, performance habits, repertoire selection, and assessment criteria. The final piece is to be a sampling of 3 comparative lesson plans. This item will juxtapose traditional instrumental pedagogy against an approach that infuses critical pedagogy. Significantly, all lessons will look at the same intended outcomes so as to provide a point for students to reflect on and evaluate the merits and limits of both approaches.

Observations – 1 piece with requisite hours – 40 points

Students must complete 10 hours of observations and write a brief (1-page) response about each visit. In these entries, students will make note of the following items:

- Procedures for beginning rehearsal
- Pacing of lesson
- Motivational behaviors
- Role(s) assumed by teacher
- Student engagement
- Use of dialogue *directed at learning and/or empowerment*
- Continuity of lesson
- Students' ability to reflect on learning

ASSIGNMENT	POINTS PER	POINTS TOTAL	% of Final Grade
Lab Ensemble	25	100	25%
Multimedia Blog	100	100	25%
In-Service Items	20	60	15%
Observations	40	40	10%
Discussion/Participation	100	100	25%
	<b>TOTAL</b>	<b>400</b>	



### Grading Components

The following grading system is in effect in the School of Music:

- A (4.0) Distinguished scholarly work
- A- (3.7)
- B+ (3.3)
- B (3.0) Normal progress toward the degree.
- B- (2.7)
- C (2.0) Failure: No credit given.
- I Incomplete: Grade is deferred because of incomplete work; completion is expected within one semester.
- W Official withdrawal.

Music Education students are expected to maintain an average not lower than B in their major area studies; those failing to meet this standard will be notified by their advisor and placed on academic probation.

### Course Policies

As a means of providing a classroom that respects the role of the student as peer, we will engage in a democratic process for deciding upon course expectations. Students will work with each other to construct respectful parameters for in class dialogue, assignment submissions, and peer critiques. These expectations will then be posted as part of the official syllabus. Both students and instructor are expected to abide by these guidelines.

The School of Music is committed to providing all students with equal access to learning. In order to receive reasonable accommodations in their courses, students who have a disability of any kind must register with the Health and Special Student Services at extension XXXX. Once a disability is officially documented, the office of Special Student Services will meet with you to determine what accommodations are necessary. With your permission, your instructors will receive letters outlining the reasonable accommodations they are required to make.

### Academic Integrity Policy

It is the responsibility of the student to maintain academic integrity with regard to class assignments, examinations, and any other course requirements, such as term papers and the like. Thus cheating, plagiarism, and knowingly assisting some other to violate academic integrity are each and all violations of academic integrity. This list is not exhaustive and it is at the discretion of the faculty to address specific concerns.

<b>Week</b>	<b>Topic</b>	<b>Reading</b>	<b>Assignments</b>
1	Critical Pedagogy Introduction	Pedagogy of the Oppressed - Ch. 1	
2	Critical Pedagogy: We Teach Who We Are Understanding and Negotiating Identities	Rethinking Contemporary Art - Ch. 1 Abraham's Music Education and Critical Pedagogy PDF	
3	Creating a Community Of and For Learning Practices of Secondary Band Methods	Rethinking Contemporary Art - Ch. 1 Instrumental Music Director - Ch. 2-3	<b>Submission:</b> Inservice Item #1
4	Media Education and Cultural Identity Choosing Repertoire and Establishing Identity	Rethinking Contemporary Art - Ch. 2 Teaching of Instrumental Music - Ch. 2-3	<b>Submission:</b> Lab Ensemble
5	Music Education is Political	Pedagogy of the Oppressed - Ch. 2	
6	Power, Control, Leading, and Facilitating	Pedagogy of the Oppressed - Ch. 3 Instrumental Music Director - Group Readings of Ch. 5-8	<b>Submission:</b> Lab Ensemble
7	Problem-Posing and Paths to Learning Creating Effective Instrumental Programs	Rethinking Contemporary Art - Ch. 3 and Part V - Democracy and Education Teaching of Instrumental Music - Ch. 4-5	
8	Creating Effective Instrumental Programs (cont)	Teaching of Instrumental Music - Ch. 6 & 27	<b>Submission:</b> Inservice Item #2
9	Asset and Power Mapping Music Programs and Community Engagement	Rethinking Contemporary Art - Ch. 7 & 8 Teaching of Instrumental Music - Ch. 28-29	
10	Education as the Practice of Freedom Music Education as Conversation	Pedagogy of the Oppressed - Ch. 3 Abraham's Music Education and Critical Pedagogy PDF	<b>Submission:</b> Lab Ensemble
11	Writing the World: Music as Empowerment Skills Building and Technical Growth	Pedagogy of the Oppressed - Ch. 3 Teaching of Instrumental Music - Ch. 9-10	
12	Teaching, Learning, and Cultural Action The Common Core and Music Education	Rethinking Contemporary Art - Ch. 6 Instrumental Music Director - Ch. 2-3	<b>Submission:</b> Lab Ensemble
13	Structure and Conducting - Form and Direction	Rethinking Contemporary Art - Part V - Critical Pedagogy and Educational Theory	<b>Submission:</b> Inservice Item #3
14	Developing Instructional Materials	Instrumental Music Director - Ch. 10	
15	Contrasting Traditions and Beliefs	Pedagogy of the Oppressed - Ch. 4	
16	Reconciling Traditions and Beliefs	Pedagogy of the Oppressed - Ch. 4	<b>Submission:</b> Blog posts completed Observation Hours Completed

## Creativity in Popular Music Technologies

Music Education Core – MUED 014-XX

Professor: Jordan Mroziak

Contact Information: [mroziak415@duq.edu](mailto:mroziak415@duq.edu)

Format: Face-to-face with Supplemental Online Content

Room and Meeting Times: Music 218 TTh 6:00 – 8:50 PM

### Course Description

The creative industries have often been at the forefront of shifts in perspectives and practices related to technology. This has been especially true with regard to how music technologies have changed our cultural values and habits. Significantly, these shifts have not centered upon how professional musicians *perform* but rather how audiences *create, listen to, and share* music experiences. This course further develops coding and making skills as covered in the prerequisite course, *Circuitry, Code, and Making in Music*, in order to get students comfortable with building mobile/web applications and fostering the maker mindset within music education. In this way, students will become comfortable approaching technology not as a fixed tool, but as a flexible and engaging environment for thinking about and experiencing music. By exploring case-studies in the implementation of existing creative technologies for music and the arts, students will learn about the design strategies and educational principles underlying real-world usage of programs such as MIT's Scratch, LEGO's Programmable Brick, and MadPad sampler app. While these specific technologies are emblematic of current trends in both formal and informal education, the skills developed as part of this class promote an adaptive expertise to be carried forward into their professional careers.

### Learning Outcomes

Upon completion of the course, students will:

1. Be familiar with various current educational technologies.
2. Be able to use functional skills in the worlds of code and soldering.
3. Design lessons using TPACK, SAMR, and UbD as frameworks.
4. Develop a learner-centered educational technology plan.
5. Make use of current technologies in a variety of educational settings.

### Format and Conceptual Framework

This course will make specific use of democratic learning principles as a means of modeling and encouraging learner-centric education practices. Emphasis on our collective commitment to authentic learning and critical reflective habits, student/teacher observation and personal narrative within representations of race, class, gender, and ethnicity (among other markers of identity) will guide design, development, implementation, and evaluation of educational plans. While the professor will provide direct instruction, students will co-facilitate seminar sessions, collaborate in diverse groups to present on various topics, and engage in

dialogue about how the course has shaped their identities as future educators. As a result of this framework and the nature of course assignments, student engagement in class is heavily weighted and regarded as mandatory. As such, participation in and discussion about classroom activities is given specific weight in the course's grading breakdown.

### Required Text

In addition to selected readings in music education pedagogy, the following texts are required:

- [Learning Processing: A Beginner's Guide to Programming Images, Animation, and Interaction](#) by Daniel Shiffman
- [Rethinking Education in the Age of Technology: The Digital Revolution and Schooling in America](#) by Allan Collins & Richard Halverson
- [Computer as Paintbrush: Technology, Play, and the Creative Society](#) by Mitchel Resnick
- [Musical Creativities in Practice](#) by Pamela Burnard

### Assignments

Lesson Plans – 4 papers – 50 points each

Students will be responsible for submitting 4 lessons plans that actualize the knowledge and skills covered in class sessions. A brief reflective essay discussing the following should accompany each lesson plan:

- The influence of a chosen design framework (UbD, SAMR, ADDIE)
- The role that technology plays in promoting expression and creativity
- How the lesson empowers the learner through their interactions with technology and music

Reimagine : Repurpose – 2 presentations – 50 points each

Students will take an existing piece of technology and use it in a way that is not immediately intended by its maker/developer. These pieces of technology can be social media sites, web/mobile apps, or other technology-based teaching tools. Students will perform a teaching demonstration using the reimaged piece of technology as a point of student interaction, making sure that the technology serves the intended learning outcomes. As part of the demonstration, students will make explicit connections to Bernard's conceptions of authorship, mediation, and practice in musical creativities.

Scratch Program – 1 project – 100 points

Students will use programming skills to create an interactive program using the Scratch interface that teaches a basic component of music theory. This program must evidence a basic understanding of interface design (clean operation and objectives), mastery of animation techniques in Scratch (audio triggers, sprite movement), and gamification strategies (score keeping, logic interactions, clear connection to learning outcomes). A brief essay will accompany the project and detail the design process, and how the project might continue to evolve to include further skills and knowledge bases.

ASSIGNMENT	POINTS PER	POINTS TOTAL	% of Final Grade
Lesson Plans	50	200	50%
Reimagine:Repurpose	50	100	25%
Scratch Program	100	100	25%
	<b>TOTAL</b>	<b>400</b>	

### Grading Components

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- A (4.0) Distinguished scholarly work
- (3.7)
- B+ (3.3)
- B (3.0) Normal progress toward the degree.
- (2.7)
- C (2.0) Failure: No credit given.
- I Incomplete: Grade is deferred because of incomplete work; completion is expected within one semester.
- W Official withdrawal.

Music Education students are expected to maintain an average not lower than B in their major area studies; those failing to meet this standard will be notified by their adviser and placed on academic probation.

### Course Policies

As a means of providing a classroom that respects the role of the student as peer, we will engage in a democratic process for deciding upon course expectations. Students will work with each other to construct respectful parameters for in class dialogue, assignment submissions, and peer critiques. These expectations will then be posted as part of the official syllabus. Both students and instructor are expected to abide by these guidelines.

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## Academic Integrity Policy

It is the responsibility of the student to maintain academic integrity with regard to class assignments, examinations, and any other course requirements, such as term papers and the like. Thus cheating, plagiarism, and knowingly assisting some other to violate academic integrity are each and all violations of academic integrity. This list is not exhaustive and it is at the discretion of the faculty to address specific concerns.

<b>Week</b>	<b>Topic</b>	<b>Reading</b>	<b>Assignments</b>
1	Advanced Coding and Making Introduction to TPACK		
2	Developing TPACK Understanding SAMR	Rethinking Education: Ch 1-3	Student Led Analysis: SAMR Handouts and Video
3	Developing SAMR in Lesson Development Beginning MAX/MSP and Cycling 74	Learning Processing: Ch 1	<b>Submission:</b> Lesson Plan #1
4	Experimenting with Synthesis and Coding Using SAMR in Context	Learning Processing: Ch 2-3	
5	SAMR and Expanding Musical Creativity Continuing in MAX/MSP and Cycling 74	Rethinking Education: Ch 6 & 8	<b>Submission:</b> Lesson Plan #2
6	Developing UbD in Context Programming and User-Interaction	Learning Processing: Ch 5-6	Student Led Analysis: UbD Handouts and Video
7	Programming and User-Interaction (cont) Using UbD in Content	Learning Processing: Ch 7 & 9	<b>Submission:</b> Lesson Plan #3
8	ADDIE and Learning Contexts	Rethinking Education: Ch 10	Student Led Analysis: ADDIE Handouts and Video
9	Leveraging Creativities in Pedagogy		<b>Submission:</b> Lesson Plan #4
10	Learning, Experimentation, and Play	Computer as Paintbrush - p.1-8	
11	Coding is Making & Making is Learning	Computer as Paintbrush - p.9- 13	<b>Submission:</b> Reimagine:Repurpose Teaching Demo #1
12	Musical Roles - Listening as Creating	Musical Creativities - Ch 1,2, 9	Student Led Analysis: When is Creativity?
13	Musical Roles - Composing the Physical	Musical Creativities - Ch 6, 10	<b>Submission:</b> Reimagine:Repurpose Teaching Demo #2
14	Interactive Audio Designs	Musical Creativities - Ch 8 & Appendix D	Student Led Analysis: Divergence from Traditional Pedagogy
15	First Iteration of Final Project: Feedback for Student-Centered Engagements		
16	Classroom Exhibition of Final Interactive Works		<b>Submission:</b> Final Project - Scratch Program

## Popular and Traditional Music Education in Dialogue

Music Education Core – MUED 001-XX

Professor: Jordan Mroziak

Contact Information: [mroziak415@duq.edu](mailto:mroziak415@duq.edu)

Format: Face-to-face with Supplemental Online Content

Room and Meeting Times: Music 218 TTh 3:05 – 4:20 PM

### Course Description

The field of music education makes use of many methodologies for teaching in the classroom (Orff, Kodály, and Dalcroze approaches). These pedagogical approaches represent the core of traditional music education theory and practice in both performance and non-performance contexts. This course will provide a foundation in these traditions while incorporating applications in practical lesson planning within the canon and repertoire appropriate to various ensemble settings. Critically, our course will juxtapose this traditional content with popular music and related pedagogical practices. As a defining characteristic that youth use to define both themselves and the rapidly evolving world around them, popular music offers modern educators an intriguing opportunity to explore and expand both our students' minds and our own pedagogies. Class meetings will be supplemented with observations and practice teaching. Student demonstrations and observations will take place both on campus and off campus with cooperating music teachers in primary and secondary settings.

### Learning Outcomes

Upon completion of the course, students will:

1. Be familiar with the dominant learning approaches and philosophies in music education.
2. Design appropriate and conceptually sequential lesson and unit plans for a variety of musical and aesthetic topics.
3. Understand and utilize effective technologies and pedagogies for diverse music learning contexts.
4. Be able to identify, analyze, and scale for appropriate musical complexity in specific grade levels.
5. Begin developing a learner-centered approach for contemporary music learners using technology as well as informal and non-traditional pedagogical practices.
6. Implement and manage creative technologies appropriate to a broad variety of learning environments consistent with objectives, outcomes, existing cultural connections.

### Format and Conceptual Framework

This course will make specific use of democratic learning principles as a means of modeling and encouraging learner-centric education practices. Emphasis on our collective commitment to authentic learning and critical reflective habits, student/teacher observation and personal narrative within representations of race, class, gender, and ethnicity (among other

markers of identity) will guide design, development, implementation, and evaluation of educational plans. While the professor will provide direct instruction, students will co-facilitate seminar sessions, collaborate in diverse groups to present on various topics, and engage in dialogue about how the course has shaped their identities as future educators. As a result of this framework and the nature of course assignments, student engagement in class is heavily weighted and regarded as mandatory. As such, participation in and discussion about classroom activities is given specific weight in the course's grading breakdown.

### Required Text

In addition to selected readings in music education pedagogy, the following texts are required:

- [Engaging Musical Practices: A Sourcebook for Middle School General Music](#) edited by Suzanne Burton
- [A Philosophy of Music Education: Advancing the Vision](#) by Bennett Reimer
- [Using Technology to Unlock Musical Creativity](#) by Scott Watson
- [Bridging the Gap: Popular Music and Music Education](#) edited by Carlos Xavier Rodriguez

### Assignments

Mini-Teaching Presentations – 2 sessions – 50 points each

These will be designed and developed during in-class group work. Teaching presentations will occur at the end of class with discussions following. Topics covered will range from fundamental music concepts (loud/soft, high pitch/low pitch) to aesthetic considerations (timbre and creativity). These presentations will make use of technology as integral to the creative process as mentioned in Watson's text. Each presentation will include the submission of a lesson plan.

Prezi with Video Presentation – 1 project – 100 points

The mid-term project will make use of the online presentation tool, Prezi, in order to examine various musical learning theories and their applications in the classroom. The presentation should include an overview of each theory, resources for deeper explanation, and a video recording of the student demonstrating how the theory is applied in teaching.

Group Presentations – 3 presentations – 50 points each

Each presentation is to be prepared and presented in small student-selected groups. Groups are to be different for each presentation in order to provide for a broad array of perspectives and collaborations. The first presentation will require students to prepare media (score, visuals, video, or otherwise) and lead a lesson aimed at primary grade learners using a popular song of the group's choosing. The second presentation will require students to lead a lesson aimed at secondary grade learners implementing hands-on activities (making media) to talk about an aesthetic concept. The third presentation will require students to construct a listening activity that engages learners in a discussion about identity and community.



### Unit Plan Final Project – 1 Map – 100 points

The unit plan will demonstrate a series of lessons aimed at fostering a single curricular topic of the student's choice (performing, creating, or responding). Specific mention of grade level, instructional concept, 2–3 student outcomes, 3–4 songs that can be used during the unit and an explanation of why they were chosen, step-by-step lesson plans, and a description of how a specific learning theory may be actualized in the pedagogy are required.

ASSIGNMENT	POINTS PER	POINTS TOTAL	% of Final Grade
Mini-Teaching Presentations	50	100	20%
Prezi with Video Presentation	100	100	20%
Group Presentations	50	150	30%
Unit Plan Final Project	100	100	20%
Discussion/Participation	50	50	10%
	<b>TOTAL</b>	<b>500</b>	

### Grading Components

The following grading system is in effect in the School of Music:

- A (4.0) Distinguished scholarly work
- A- (3.7)
- B+ (3.3)
- B (3.0) Normal progress toward the degree.
- B- (2.7)
- C (2.0) Failure: No credit given.
- I Incomplete: Grade is deferred because of incomplete work; completion is expected within one semester.
- W Official withdrawal.

Music Education students are expected to maintain an average not lower than B in their major area studies; those failing to meet this standard will be notified by their adviser and placed on academic probation.

### Course Policies

As a means of providing a classroom that respects the role of the student as peer, we will engage in a democratic process for deciding upon course expectations. Students will work with each other to construct respectful parameters for in class dialogue, assignment submissions, and peer

critiques. These expectations will then be posted as part of the official syllabus. Both students and instructor are expected to abide by these guidelines.

The School of Music is committed to providing all students with equal access to learning. In order to receive reasonable accommodations in their courses, students who have a disability of any kind must register with the Health and Special Student Services at extension XXXX. Once a disability is officially documented, the office of Special Student Services will meet with you to determine what accommodations are necessary. With your permission, your instructors will receive letters outlining the reasonable accommodations they are required to make.

### Academic Integrity Policy

It is the responsibility of the student to maintain academic integrity with regard to class assignments, examinations, and any other course requirements, such as term papers and the like. Thus cheating, plagiarism, and knowingly assisting some other to violate academic integrity are each and all violations of academic integrity. This list is not exhaustive and it is at the discretion of the faculty to address specific concerns.

<b>Week</b>	<b>Topic</b>	<b>Reading</b>	<b>Assignments</b>
1	Philosophies in Music Education-Praxialism, Referentialism, and Absolute Expressionism	Philosophies of Music Education - Ch. 1 Bridging the Gap - Ch. 1	
2	Overview of Orff, Kodály, Dalcroze, Suzuki, and Gordon	Philosophies of Music Education - Ch. 1 & 2	
3	Philosophies of Music Education Emerging In Practice	Engaging Musical Practices - Ch. 3-5	
4	Music and Creation of Meaning - Pt. 1	Philosophies of Music Education - Ch. 3-4	
5	Music and Creation of Meaning - Pt. 2	Philosophies of Music Education - Ch. 5	Submission: Group Presentation #1
6	Musical Roles and Intelligences Multiple Creativities in Fluid Roles	Philosophies of Music Education - Ch. 7 Bridging the Gap - Ch. 3 & 5	
7	<b>Teaching Presentation #1</b>		Submission: Mini-Teaching Presentation #1
8	Student Directed Learning Experiences Informal Pedagogy	Engaging Musical Practices - Ch. 8 Bridging the Gap - Ch. 8	
9	Popular Music, Technology, and Creativity	Using Technology - Ch. 1-2 Engaging Musical Practices - Ch. 10	Submission: Prezi w/ Video Presentation
10	Popular Musics, Performance, and General Music	Philosophies of Music Education - Ch. 8 Bridging the Gap - Ch. 10 Engaging Musical Practices - Ch. 12	Submission: Group Presentation #2
11	Assessing Learners and Operationalizing Approaches	Bridging the Gap - Ch. 12 Using Technology - Ch. 4 & 5	
12	Identity and Creating Learning Experiences	Bridging the Gap - Ch. 4 & 15 Using Technology - Ch. 8 & 9	

13	<b>Teaching Presentation #2</b>		Submission: Mini-Teaching Presentation #2
14	Settings and Scaling Materials and Outcomes - Pt. 1	Using Technology - Ch. 11 & 13 Philosophies of Music Education - Ch. 9	Submission: Group Presentation #3
15	Settings and Scaling Materials and Outcomes - Pt. 2	Using Technology - Ch. 14-16	
16	Leveraging Difference and Convergence	Using Technology - Ch. 15-16	Submission: Final Project

## Lesson Plans

Finally, lesson plans provide specific learning experiences drawn from the redesigned courses. The format for these lesson plans is modeled on the Lincoln Center Institute's aesthetic education lesson template and embeds critical pieces of their theoretical framework. In addition to referencing the NASM curricular document (Table 2) with targeted Standards and Performance Indicators, Lesson Plan documents rely upon the use of specific artworks in order to engage in a lesson planning process. This "Focus Work of Art," is then used to generate a potential Line of Inquiry – the context for overall lesson design. The goals related to technique and theory are then presented so that aims and outcomes are derived prior to the construction of the lesson. This allows the Line of Inquiry the freedom to present engaging content while establishing a path forward for exploration and dialogue. While in many ways this process is similar to backwards design, i.e., establishing an end goal and then formulating a specific pathway—it diverges in that allows for student voice and perspective to maintain a prominent role in the process and product. As such, the pathway taken and the final product may look radically different from each student's perspective. Each lesson is also includes an embedded art-making experience *in service of* student exploration and expression. The reliance on performance of a musical product is seen as secondary to the unique understandings, insights, and viewpoints being constructed and shared as part of the lesson. After the suggested Line of Inquiry, goals are given to offer a direction for applied instruction, and materials are offered that are to be used in the teaching and learning processes. Finally, after recommended step-by-step instructional practices, broad assessment statements are used to contextualize the work and offer unique, substantive feedback for the learner. The following lesson plans are presented: Critical Pedagogy and Music Education Techniques and Song Writing Collaborative.

## Sample Lesson Plan for Critical Pedagogy and Music Education Techniques

**Year/Subject:** Sophomore Year / Critical Pedagogy and Instrumental Methods

**Focus Work of Art:** Bèsame Mucho (Traditional Mexican Folk Song)

### **NASM Standards and Performance Indicators Addressed:**

- (IX, O, 3, a, 1–3 & 5–7)
- (IX, O, 3, b, 1–2 & 4)
- (IX, O, 3, c, 3, a–3)
- (IX, O, 3, c, 4, a–b & e–f)

### ***Capacities for Imaginative Learning Addressed:***

- Noticing Deeply
- Making Connections
- Exhibiting Empathy
- Creating Meaning
- Taking Action
- Reflecting/ Assessing

**Line of Inquiry:** As a traditional folk song of Mexico, many artists in various genres have recreated Bèsame Mucho. Given the three versions covered (Lucho Gatica / The Beatles / Jimmy Dorsey), what musical elements are common amongst them? What elements are removed from each one? How does the removal of specific elements impact your impression of the piece and its heritage?

### **Goals:**

- Accurately perceive instrumentation, texture, and mood of the piece
- Make connections between pieces to identify similarities and differences
- Discuss and evaluate connections between musical/rhythmic components and social identity/national heritage

### **Contextual Materials:**

(What related multi-media and multidisciplinary resources will you use for reference and further study? For example: quotes, photos, books, websites, etc.)

- Lyric sheet in Spanish (original lyrics)
- Lyric sheet in English
- Quejas, o la Maja y el Ruiseñor by Enrique Granados
- Bèsame Mucho – Arr. by Jimmy Dorsey, The Beatles, & Lucho Gatica

## Potential Supplemental Materials:

- Let It Be – Beatles Documentary
- Jazz – Ken Burns Documentary

## Lessons:

Each lesson might include several layered activities during an entire instructional period. Or, some lessons might encompass only one activity for a partial period. Include instances in each lesson plan where you will ask students to notice, reflect, and create their own questions. Use the four core teaching concepts –art making, questioning, reflection, contextual information and research— as a guide for designing your activities.

### Lesson:

Objective or focus: Instrumentation, Modes of Expression, and Identity

#### Activity 1: Pre-Listening

- Students will view and compare original sheet music of “Bèsame Mucho” with other versions. Discuss differences and similarities – melodic, harmonic, lyrical, etc.
- Listen to “Quejas, o la Maja y el Ruiseñor”.
  - What instrumentation is present?
  - Is there a regional/national connection based upon the sounds?

#### Activity 2: Art-Making Exploration

- Using hand percussion instruments, students perform rhythmic motives as heard in “Quejas, o la Maja y el Ruiseñor”
- Revisit the sheet music of “Bèsame Mucho”. Ask students to imagine how the performed rhythms might be present in this piece.

#### Activity 3: Build and Layer

- Listen to each recording of “Bèsame Mucho” without disclosing authorship
  - Student will keep listening notes detailing musical elements (mirroring initial activity with sheet music)
  - Discuss similarities and differences amongst the pieces with specific regards to:
    - Harmony
    - Melody
    - Lyrics
    - Tempo
    - Emotion
- Ask students to speculate as to where performers were from and when these pieces were recorded.

- Ask students to discuss the perceived authenticity of the pieces. Provide details about the recordings.
- How might the performers have learned these pieces?

**Assessment:**

Imagine that you are teaching this song as part of our Lab Ensemble work. Create a plan for how you might approach it differently for each of the following situations:

- Your students do not read formal music notation.
- Your school doesn't have funding to provide instruments for every student.
- Your students have grasped melodic elements but are struggling with rhythms.

## Sample Lesson Plan for Song Writing Collaborative

**Year/Subject:** Freshman Year / Creativity, Composition, and Identity

**Focus Work of Art:** Respect (As performed by Otis Redding and Aretha Franklin)

### **NASM Standards and Performance Indicators Addressed:**

- (IX, O, 3, a, 1–3 & 5–7)
- (IX, O, 3, b, 1–4)
- (IX, O, 3, c, 1, a & c–d)
- (IX, O, 3, c, 3, b–d)
- (IX, O, 3, c, 4, a–c & f)

### **Capacities for Imaginative Learning Addressed:**

- Noticing Deeply
- Embodying
- Questioning
- Making Connections
- Exhibiting Empathy
- Creating Meaning

**Line of Inquiry:** How do the two versions of “Respect” (Otis Redding and Aretha Franklin) address the roles and societal expectations of their respective singer’s gender specifically through vocal delivery?

### **Goals:**

- Interpret lyrics through an historically accurate lens and make connections to ongoing cultural struggles
- Identify expressive and emotive practices related to vocal techniques
- Reimagine a song’s lyrics and lead a performance to express a contrasting point of view

### **Contextual Materials:**

(What related multi-media and multidisciplinary resources will you use for reference and further study? For example: quotes, photos, books, websites, etc.)

- Lyric sheet (Redding’s and Franklin’s lyrics)
- Muscle Shoals (documentary)
- Monterey Pop Festival (concert documentary)
- I Never Loved A Man The Way I Love You (album)
- Lady Soul (album)



## Potential Supplemental Materials:

- Rejoice and Shout (documentary)

## Lessons:

Each lesson might include several layered activities during an entire instructional period. Or, some lessons might encompass only one activity for a partial period. Include instances in each lesson plan where you will ask students to notice, reflect, and create their own questions. Use the four core teaching concepts –art making, questioning, reflection, contextual information and research— as a guide for designing your activities.

### Lesson:

Objective or focus: Vocal Expression, Lyric Composition, and Stance

#### Activity 1: Pre-Listening

- Student will compare and contrast the lyric sheets for large structural differences.
- Students will interpret the respective data concerning the historical ‘success’ of each piece.
- Students will watch “Muscle Shoals” documentary footage about Aretha Franklin and the recording studio.
  - Having briefly discussed the lyrical differences between each version, how might you explain the different receptions that each piece garnered in its time?
  - What assumptions are evident concerning how the band views Franklin?
  - What do you notice about the process described by Franklin for recording?

#### Activity 2: Art-Making Exploration

- Using your primary instruments, create a song using the same process described by Franklin.
  - How is this process different from traditional ensemble approaches to rehearsal and performance?

#### Activity 3: Build and Layer

- Watch and listen to each version of the song. Keep a list of moments where the vocal techniques and/or lyrics are most impactful.
- Discuss and have students share their impressions on how the vocal inflections, melody, and lyrics contribute to the overall emotive expressions of the songs.
  - How do the emotions mirror the social realities of that historical era and are they still relevant today?

#### Activity 4: Build and Layer

- Listen to samples of the Aretha Franklin’s record “I Never Loved A Man The Way I Love You” (1967) and compare it to the album “Lady Soul” (1968).

- What changes are present in the lyrics?
- Does this evidence something about the perceived role and rights of women in the era?

**Assessment:**

A single song can be delivered in many different styles, but even when reimagined within the same genre, it can carry an entirely new meaning. Record, with a song of your choosing, a reinterpretation of the lyrics and/or vocal delivery in order to portray a contrasting mood or message.

## **Application of Theories In Specific Courses**

The curricular documents, inclusive of curriculum and competency charts, course overviews, syllabi, and lesson plans, demonstrate concrete possibilities generated by reimagining collegiate-level pre-service music teacher education. As such, they operationalize the theoretical framework. These implementations incorporate a signature pedagogy and the corresponding principals of critical pedagogy, aesthetic education, and technology-as-environment. To fully address how the curriculum operationalizes these embedded theories, the following section, drawn from course overviews and syllabi, describes how these theories are represented and actualized.

Critical Pedagogy and Music Education Techniques creates a specific point in focusing the curriculum in on one of its guiding philosophies. As a primary tenet of this approach to popular music pedagogy, critical pedagogy is deeply explored within the specific confines of a music education program. The purpose in the curriculum is to act as a foundation in the undergraduate experience, giving students the philosophical framework and practical guidelines to support the use of such a pedagogy in music.. The Format and Conceptual Framework is specifically explicated in the syllabus but is developed with specific consideration towards learner-centric and democratic classroom practices. Students are expected to engage in critical reflective practices where personal narrative and identity become essential in collaboratively designing and engaging with classroom practices. The course materials chosen bridge traditional music education offerings in teaching instrumental methods while also making use of divergent texts that elaborate on critical pedagogy and multicultural education practices. Juxtaposing these materials allows students to recognize points of convergence and divergence in the associated practices so as to provide a variety of pedagogical viewpoints. Projects also

provide points of entry for learning about critical pedagogy as they are designed to empower student viewpoints, promote meaningful dialogue between viewpoints, and alter the traditional master-apprentice power structure. Additionally, the Capacities for Imaginative Learning are addressed when students question, exhibit empathy, create personal meaning, reflect, and assess through the lens of presented artworks.

Song Writing Collaborative alters the traditional format of performance ensemble practices in undergraduate music education curricula with that of a compositional approach. In this way, traditional power hierarchies are supplanted while also empowering the learner to create, not simply reproduce. Similarly, learners are given the opportunity to see that processes of creation and self-expression can become central features of course rather than a focus on the products of project-based approaches. The materials chosen for the course bridge traditional approaches in instrumental pedagogy with that of techno-centric, community driven social media. This use of social media leverages the crowd to engage with constructive critique and thoughtful public dialogue on students' songwriting processes in contrast to traditional instructor-selected print media. This process allows students to see technology as an environment where productive and meaningful exchanges may occur with people of disparate backgrounds and viewpoints. In this central feature of Song Writing Collaborative, sharing, empathy, reflecting, questioning, and creating become integral components of the pedagogical structure and assessments within the course. While these Capacities for Imaginative Learning are evident, critical pedagogy's emphasis on transformative and empowering experiences in the classroom are equally present in the foundational ideals of this course. In investigating song writing lineages and developing the ability to analyze songs from a socio-cultural standpoint, students can take ownership of their

own and others' musical creations. This ability broadens the student's stance on their place in culture and how they might effect change through both their art and their pedagogy.

Protest Music Through Visual Culture is vital to understanding, analyzing, valuing, and making use of the totality of popular music culture through the exclusive lens of non-performative experiences. This course serves a pivotal role in forming early conceptions about valid experiences in music education, for example, the pedagogical belief that valid learning experiences in music education do not have to solely rely on performance-based ensembles. While general music classrooms take similar positions, this course makes intentional use of protest and advocacy movements in order to explore a variety of identities and the multiple means by which those communities express their viewpoints. One textbook for this course (Howells and Negreiros) investigates arts and expression beyond musical cultures to give students a broader set of experiences and a wider vocabulary for thinking about and discussing the surrounding elements of popular music culture. Another textbook (McRobbie) looks at the interrelationship of fashion and popular music, again presenting non-traditional avenues for designing experiences in music education. The remaining texts provide a historical and cultural context for understanding protest musics and promoting students' deeper engagement with the internal beliefs of these communities. By exploring these movements and perspectives, students engage in a form of cultural empathizing – taking on the roles of these parties in order to better understand how popular music culture manifests across multiple mediums and demographics. Exploring these themes as a collective, students can begin to realize how their unique viewpoints have been shaped by their existing beliefs and experiences, leading them to question and broaden their existing views. Similarly, the Capacities for Imaginative Learning are addressed when students are asked to embody multiple pieces of art, make connections, take action, and exhibit

empathy. The lines of inquiry that are part of this course demand a multimedia-based approach that asks students to think critically about how identity and music are portrayed in various cultural settings.

While Musicianship I: Aural/ Oral is a more traditional offering, the processes by which it accomplishes its outcomes remain significant. Musicianship I eliminates the use of standard music notation and replaces it with non-traditional notations and student selected repertoire to enhance both aural and oral aspects of the course. The purpose is to build a solid foundation for popular music creation without laboring in an established canon that does not universally apply to all musicians. In this way, leveraging students' own musical repertoire acknowledges their identity as performing musicians while also creating pathways for them to engage in one another's musical traditions. Eliminating the traditional hierarchy of teacher-generated content in favor of one that meets each learner on their own grounds serves to highlight aspects of critical pedagogy in practice, where a co-construction of the curriculum takes place.

Additionally, Hook Theory, a music theory and composition software, assists in analyzing music from both traditional and non-traditional standpoints. While beneficial, the true strengths of this software lie in how it creates visualizations while simultaneously facilitating the parallel act of creation and songwriting. As such, the course does not rely on analysis for its own sake, but uses it for the purpose of larger meaningful creation and interpretation. In mirroring the Capacities for Imaginative Learning, this course requires that learners notice deeply, question, make connections, identify patterns, exhibit empathy, and take action to better understand how aural/oral theory skills aid in comprehending musical meaning.

The study of Dalcroze-based eurhythmics is an offering in many undergraduate music education curricula. Evolving this into a more contemporary offering, Eurhythmics, Stage

Presence, and Visual Presentation demonstrates how vital live performance is in shaping our conceptions of musicians and songs. The purpose of this course is to deepen students' confidence in expressing themselves musically through regular visual performance in front of their peers. The addition of studies in physical drama and accompanying critiques entail a deeper engagement with their peers, demanding empathic and thoughtful dialogue. The structure of the course demands the creation of a learning group of peers that moves away from normal master-apprentice model of music education. This collaborative posing and solving of expressive problems models the ideals of critical pedagogy for future music educators. The materials represent specific choices in traditional Dalcroze pedagogy augmented through studies in physical drama. The technological materials are embedded into everyday class experiences, removing conceptions of targeted usage and making the technology invisible as an implicit part of the learning environment and pedagogical processes. The critiques, central to the coursework, require students to engage in meaningful dialogue with one another about practices, habits, and learning processes. The peer environment diffuses power across the classroom while demonstrating the strength of various viewpoints in developing as an expressive musician. This course also demands that students notice deeply, embody, exhibit empathy, take action, and reflect – all Capacities for Imaginative Learning.

Circuitry, Code, and Making provides an entry point in the curriculum for students to consider and implement technology in a broader context—beyond that of simple instructional tool. This course instead reorients the learner from 'consumer' to 'producer', allowing the technology to become an environment for learning about both process and product. The purpose is thus to begin reshaping students' pre-existing beliefs about technology use in the classroom towards one that makes use of the protean and complex nature of technology, which has been a

vital facet of instructional technology's definition throughout this dissertation. The texts and resources chosen for this course support a complementary understanding of instructional technology within the discipline of music education. The texts also were chosen for their highlighting of instructional technology frameworks and practices such as TPACK and SAMR. Additional materials are technologies that, by virtue of their design, allow learners to work collaboratively to design, develop, construct, and prototype a variety of arts-based projects. This type of group work is atypical in music education as traditional power structures in performance-based practices (band, choir, etc.) dominate music classrooms. As such, the materials and activities make use of critical pedagogy's decentralization of power, emphasis in transformative dialogue/collaboration, and sense of empowering learners to take action themselves. Similarly, capacities for imaginative learning such as Making Connections, Questioning, Noticing Deeply, and Creating Meaning are equally present in these collaborative and open-ended practices. Using aesthetic education's 'lines of inquiry', questions related to course content emerging from chosen works of art demonstrate how personal identity as well as personal and collective aesthetics are consistently at play.

If music education curricula are to better serve a variety of learners, then offering a course that provides insight into various learner identities is essential in moving the field forward. *Performing Race, Class, and Gender in Popular Music Culture* investigates how artists and works might best be analyzed and understood from multiple audience perspectives. This course allows future educators to begin appreciating how choices in repertoire, materials, and learning processes can be seen as simultaneously empowering and disenfranchising depending on various viewpoints and identities. Negotiating these complexities in popular music culture, learners then translate these skills in the design of culturally-responsive learning experiences. The texts were



chosen in order to develop functional understandings of various identity structures and how they manifest through the considered usage and reinterpretation of music cultures. Focusing on critical theory as a framework for investigating cultural objects, this course helps students build a framework so as to continue evolving their understanding and usage of the theories discussed. By asking learners to think about who they are and who their learners might be, the class engages in critical conversations about identity and possibility. It also encourages students to think about the ways that they perceive not only art, but the world around them. In this way, the experiences are empowering, and can then be translated back into the construction of meaningful and empowering experiences in their own potential classrooms. Additionally, the topics and viewpoints examined are decidedly political in their orientation. In these ways, the course engages overtly in multiple processes related to critical pedagogy. Similarly, as students question, exhibit empathy, create meaning, and take action, the course operationalizes multiple Capacities for Imaginative Learning.

Participation in both large and small ensembles is an essential component of undergraduate music curricula. These ensembles, however, are generally based upon Western Classical conceptions of musical hierarchies—conductor as primary authority dictating parts and expressive elements via a unidirectional communication model. Hip-Hop Recording Team places a fundamentally different formation of ensemble participation into the curriculum in tandem with non-Western ensemble aesthetics. The structure of the course also makes use of the theories in placing process-oriented practices in collaborative spaces as opposed to non-communicative performance-oriented goals practices. As students both write and also lead rehearsals, this course offers students unique pathways to personal investment in the how the final material is constructed and also presented. The use of technology as a primary resource and

instructional medium in the course would also be atypical for ensemble participation but further demonstrates the operationalized definition of instructional technology where technology is context and environment. Similarly, points of inquiry and exploration involve questioning the role that technology plays in the creative process and the evolutionary process of Hip-Hop as a genre. Generating questions such as these help students to reimagine their conception of technology from a method of delivery and assessment towards one that directly impacts the art form that they are practicing and teaching. Pursuing the art of Hip-Hop as a collaborative ensemble, students engage with music as a conversational process in writing, revising, and co-constructing the music's meaning. Similarly, giving students control of the process from composition to production expands the student's own unique sense of empowerment involving critical creativity and critical reflections. Woven throughout course activities, students are required to notice deeply, question, make connections, exhibit empathy, take action and reflect highlighting various Capacities for Imaginative Learning.

History of Popular Music (1750–1940) takes a different stance than the many one-off History of Rock and Roll courses offered across undergraduate music curricula, thinking critically about the evolution of music in a “pre-technological” age. While many courses focus on the advent of popular music through the lens of post-WWII electric rhythm and blues, this course aims to look at how 17<sup>th</sup> and 18<sup>th</sup> century European imperialism had significant and long-lasting impact on various indigenous cultures throughout the world. This unprecedented mixing of racial and ethnic identities implicitly frames our contemporary cultural understandings of musical aesthetics. For the curriculum, this course looks at these cultural amalgamations to better frame and understand the multiple identities of current demographics. The texts and course materials are meant to provide a variety of experiences in music. The found objects are

meant to provide insight into how various peoples would have constructed instruments from their lived experiences and environments. The inclusion of a music streaming service should highlight how different the cultural experience of music making has become while also demonstrating the use of technology as an environmental component. Finally, the texts are chosen to provide a breadth of experiences in music from around the world while also highlighting the complexities of cultural exchange in the creation of contemporary popular music. In requiring students to lead a historically accurate performance, students are required to try on the identities of the various racial and ethnic groups studies throughout the course. The course requires that students engage in critical reflective thought, not only with regard to the historical diffusion of musical styles but also in the contemporary landscape of musical aesthetic hierarchies. This involves an intentional questioning of how student choice is regarded in the classroom, with particular emphasis on how their pedagogical choices serve to validate certain experiences and simultaneously disenfranchise others. In this way, the course is overtly political in bringing up issues of power, control, and cultural authority. The activities also operationalize the Capacities for Imaginative Learning by asking students to notice deeply, question, make connections, identify patterns, exhibit empathy, take action, and critical reflect and assess.

Creativity in Popular Music Technologies places core values about technology's role in contemporary culture as the central focus. Building upon other courses in the curriculum, this course further evolves student skills related to coding and making so as to directly empower the learner in realizing their own identity as a creator *with* technology and not simply as a passive consumer *of* technology. The Capacities for Imaginative Learning, in this way, become present throughout the course by engaging students in questioning existing assumptions, making connections, critically reflecting, and taking action to make personally meaningful and

expressive projects. Again, technology is placed as a priority in the foundation of this course with the intention of seeing it as more than a tool of instruction but as an environment for learning to take place within. By exploring the design and creation of webspaces, mobile apps, and learning environments, Creativity in Popular Music Technologies imparts a sense of agency onto the learner and this agency acts as a further incorporation of critical pedagogical techniques. Providing a space for learners to create and express their own identities while taking ownership in a collaborative learning environment is deeply tied to constructions of power in the classroom environment. This sense of ownership in and through technology can be seen throughout the course but is specifically demonstrated in the Reimagine : Repurpose assignment where students construct new possibilities for existing pieces of technology as an act that subverts expected interactions. This act reclaims the technology from its place as a power outside of user control to one that is negotiated and flexible.

Finally, Popular and Traditional Music Education in Dialogue directly confronts the differences between the Western Classical tradition and popular music approaches to music education. In analyzing historically dominant approaches to music education, learners are able to reflect on the benefits in each approach. Following these initial studies, learners are also exposed to practices in popular music education and critical pedagogy. This allows the students to reflect back on how established practices may simultaneously empower and marginalize different types of students. This course also engages students in reflective practices and classroom observations so as to relate particular approaches to real-world contexts. This practice enables what critical pedagogy refers to as praxis—a conscious relationship between action and reflection. Additionally, Capacities for Imaginative Learning are also present in learning and assessment as textbooks emphasize the teaching of creativity in musical learning. This practice

in aesthetic education dovetails with the use of technology for engaging musical creativities. Multiple learning outcomes for this course (L.O. 3, 5, & 6) specifically emphasize the use of technology as central to pedagogy. Complementary to the definition of technology forwarded, these learning objectives frame technology as a multifaceted aspect of the learning environment, transcending its traditional role in the classroom as a tool of instructional delivery. In this course, technology becomes a means of engagement and creation for both the teacher and learner.

### **Application of Theories Throughout the Curriculum**

The following section proceeds to a more general discussion of how theories and frameworks are embedded across the curriculum. While specific courses are mentioned, the competencies and skills are framed as part of the larger curricular model.

First, technology is a central component of the entire reimagined curriculum. Of specific importance are the roles that it plays in leveraging student creativity and engagement rather than as a delivery mode for instructional materials. This practice respects the belief that technology is not simply an instructional tool—technology becomes the instructional environment. Throughout the curriculum, technology occupies a role that blends delivery method, assessment tool, cultural force, and artistic palette, giving this pre-service music teacher model a unique power as it constantly requires the learner to reconceptualize technology's place in the classroom. This approach acknowledges and highlights technology's prismatic and engaging effect on popular music culture – accessing, listening, performing, researching, sharing, blogging, recording, writing, remixing, coding, making. Viewing technology in this way reinforces the belief that the content knowledge (CK) and technological knowledge (TK) of this pedagogy's TPACK framework are enmeshed in ways that enliven the curriculum, as illustrated in Figure 2.

Pedagogy of Popular Music Visualized from Researched Topics.

Additionally, critical pedagogy is a foundational concept of this curriculum. Courses have therefore been shaped to take into account considerations of power relationships in the classroom as well as broad considerations of identity politics related to race, class, gender, and sexuality. The course “Critical Pedagogy and Music Education” overtly draws attention to these issues by asking questions such as, “Who defines the criteria for quality and beauty of student performances?” This question emphasizes dialogue about power relationships in the classroom and school community, requiring students to address issues of legitimacy, authenticity, and control. It also empowers students to question the realignment and redefinition of pedagogical roles and educational priorities. Additionally, students are asked to consider the concepts of socio-political identity and multicultural education practices. These specific topics and themes – authenticity, legitimacy, power, and identity – rely upon a process of dialogue and open communications. While this specific line of thinking is further evidenced in the course descriptions and essential questions of *Performing Race, Class, and Gender in Popular Music Culture*, *Protest Music Through Visual Culture*, and *History of Popular Music (1750–1940)*, where the principles and practices of questioning, deciphering, communicating, and reflecting are embedded throughout the curriculum. In short, each course includes integral elements that seek to, as Frière stated, connect “word to world”, thus causing changes in both socio-musical knowledge and self-reflective empowerment.

Similarly, the implementation of aesthetic education is interwoven throughout the proposed curriculum. As a means of realigning the curriculum and related instructional methods, aesthetic education makes use of technique and theory for the purpose of deepening students’ interaction with chosen art pieces. The courses here bridge traditional instrumental and choral techniques with the contemplative, imaginative, and flexible processes of aesthetic education. In

each course, students are encouraged to explore art works, methodologies, and performative practices in order to draw out their own unique perspectives as future music educators. In these critically reflective and idiosyncratic explorations, students are encouraged to push beyond the binary world of outcomes into the fostering of inexhaustible and evolvable capacities. Such practices bring to life the points of commonality, hybridity, and divergence found in popular music culture, which are, in fact, components of active and participatory engagements in the arts. Courses such as “Song Writing Collaborative,” “Protest Music Through Visual Culture,” “Hip-Hop Recording Team,” “Eurhythmics, Stage Presence, and Visual Presentation,” and “Circuitry, Code, and Making in Music” make targeted use of technique in order to help students gain deeper insight into works of art, learn how these musics convey meaning and expressive power, and explore their own and their peers’ personal relationships to art and education. The Capacities for Imaginative Learning, as previously discussed, are embedded throughout the curriculum and further demonstrate the direct application of theory into practice.

This targeted application of critical aesthetic pedagogy makes extensive use of non-performative engagements with popular music culture. While aesthetic education advocates for a similar stance – the inclusion of technique for the means of deepening engagement – this is additionally done with consideration towards expanding upon music education’s pedagogical palette. The ensemble-driven school environment and the serving of the 20% are realities of the current music education landscape; the turn towards non-performative experiences in this curriculum is specifically implemented to mirror the often non-performative environment of popular music culture. Experiences in both solo and ensemble performances *are* necessary to a comprehensive education in music at the undergraduate level, however, the reimagined ensemble experiences are radically divergent in their orientation and composition. Peer driven ensembles

aimed at providing insight into critical genres and directions in the contemporary landscape of popular music replace the traditional conductor/director led experiences. Additionally, the curriculum presented here makes use of active listening to encourage focused, identifiable, and measurable acts of individual meaning-making. In the past, music listening has been regarded as passive in its orientation. However, this curriculum promotes active listening in the classroom, providing future music educators necessary perspectives on its constructive and creative application. Similarly, these moments of musical reflection, participation, and communication support an inclusion and sharing of music from students' daily lives. In alignment with the principles of critical aesthetic pedagogy, what is being emphasized is not simply the bringing in of these musics but students' freedom in the act of choosing their music. Both active listening and student choice have also been included in the curriculum. The course overviews for "Musicianship I: Aural/Oral" and "Critical Pedagogy and Music Education" specifically cite selection of repertoire while "Song Writing Collaborative," "Performing Race, Class, and Gender in Popular Music," and "History of Popular Music (1750–1940)" each thoroughly address acts of listening and critical thinking. The expectation of active listening and affordance of student choice is understood to operate throughout the curriculum. The accompanying lesson plans further support these pedagogical beliefs as evidenced and leveraged in assessment, methodology, and materials.

### **Summary**

This chapter presented the curriculum products. The curricular comparison chart and the NASM competency maps serve as the basis for the reimagined curriculum and the course overviews, syllabi, and lesson plans actualize the theoretical framework. The chapter concluded with descriptions of how the theoretical framework is applied in specific courses and across the



curriculum. This proposed curriculum necessitates a shift in the pedagogical emphasis of undergraduate pre-service teacher education, and, as such, would cause a complementary shift in K-12 pedagogical practices. This shift in K-12 education does not preclude adherence to the existing national music standards (NAfME) not to any relevant state standards. Trends in contemporary music classrooms such as improvisation, composition, and mobile devices are features of the proposed curriculum.

The next chapter summarizes this dissertation and curriculum redesign with emphasis on music education's direct application of instructional technologies. It also provides suggestions for future research.

CHAPTER 5  
SUMMARY AND  
SUGGESTIONS FOR FUTURE RESEARCH

**Summary**

This dissertation developed a pre-service music education curriculum built on instructional and popular music technology, emphasizing critical pedagogy and aesthetic education. It yielded insights into dominant questions plaguing the field of music education: the importance of relevance, authenticity, identity, issues of power, student voice, and technology as well as necessary understandings about popular music's ontology and epistemology. As indicated throughout the curriculum documents, refocusing the undergraduate music education curriculum to embrace popular music studies within a technological environment has immense potential in moving the field of practice forward. By emphasizing topics, materials, and pedagogical practices that are culturally relevant, this curriculum significantly shifts the focus of pre-service music teacher education away from the traditional performance and ensemble-dominant format to one in which the music learner is placed at the center of meaningful and authentic experiences in arts education. The reimagined curriculum provides experiences in arts education that are available and meaningful to all students, not simply those who play instruments and perform in ensembles.

This curriculum has the potential to breath new life into a field struggling to substantiate its relevance in contemporary culture and often resorting to advocacy that emphasizes non-musical benefits as opposed to the value of the discipline itself. It offers new perspectives on pre-service music teacher education, fundamentally realigning the curriculum to accommodate and advocate for culturally relevant practices aimed at reaching new audiences. Popular music

education practices emerging from aesthetic education and critical pedagogy will directly attend to the underserved populations of non-performing music learners – the other 80% of all music students.

Critically, this curriculum actualizes instructional technology in such a way as to transcend its traditional implementations as a tool and delivery method. Technology plays an important role in elevating student voice and providing conduits to student creativity and self-expression. However, this curriculum elevates technology well beyond these more typical usages, as technology is intimately intertwined with the pedagogy in its content, delivery, and its assessment, significantly altering existing perceptions of instructional technology from mere device to holistic environment.

Beyond the obvious relevance for the fields of music education and instructional technology, the curriculum has broad ramifications, “...covering most if not all aspects of educational theory, educational practice, and [a] philosophy of education” (Reimer, 2009, p. 18). The entire discipline of education benefits from such a curriculum – a technologically innovative, personally meaningful, and consistently renewable resource for critical self-exploration. As Reimer offers, “...the function of art is to symbolize for man the deepest and most profound elements of his experience” (Reimer, 2009, p. 12). A curriculum of this type offers each student a personally fulfilling pathway for learning that transcends a single disciplinary perspective. With purpose and precision, this program emphasizes participatory engagements where dialogue, creativity, and personal identity are given voice through the active use of technology. For example, as students each generate their own unique responses to a song under the guidance of the instructor, they also ‘try on’ and ‘embody’ the identities of their fellow classmates through dialogue. Empathy, one of the previously discussed Capacities For Imaginative Learning,

requires that students understand and embody the experiences of others both emotionally and intellectually. This is the essence of imaginative learning – to always believe in a space where possibility exists so that, as educators, we may take part in helping our students become what they are not yet. As stated by Maxine Greene, “Part of teaching is helping people create themselves.”

### **Suggestions for Future Research**

With regard to the theories discussed and the curriculum developed on the basis of those theories, future work may focus on concrete implementations and their impact upon the practice of music education in context. First, as previously stated, this model does not negate the traditional approaches to music education, but rather offers a path toward the necessary, yet lacking, diversity in current curricular models. This study examined publically available data on curricular structure purposely focused in scope. Future research might investigate perspectives, beliefs, and practices of educators in the field with regard to popular music and instructional technology education. Similarly, future research should aim to investigate the generated curriculum in context. Realistically, such inquiry may begin with the impact of a small selection of courses on the music education practices of pre-service educators. Such courses would most likely be implemented in a program of higher education that already seeks to explore multicultural education practices as well as culturally responsive pedagogy. A setting such as this offers the most likely point of entry for this curriculum, as other programs entrenched in a performance-based pedagogy are less likely to deviate from that path.

Second, the conceptual framework and its curricular model rely on flexible frameworks that offer a variety of possibilities for operationalizing them in any given context. However, the processes used in music education classrooms are often indebted to specific educational

traditions – Kodaly, Orff, Dalcroze, Suzuki. Recent research on music teacher identity presents specific methods for gaining insight into how educator identities are constructed and how these might impact practice (Ballantyne, Kerchner, & Aróstegui, 2012). Further research should address the curriculum in practice and its impact on pre-service educator beliefs. Studies of embedded pedagogical beliefs and barriers, as with Ertmer’s research into first and second order barriers, can garner necessary insight into how popular music educational materials and processes are perceived and how they can best be woven into existing pedagogical philosophies (1999).

Finally, the field currently relies primarily upon a well-maintained and structured cycle of rehearsal and performance. As such, the adoption of the presented curriculum would necessarily have to grapple with the corresponding, deeply entrenched performance-based practices in the field of primary and secondary music education. Future research might investigate how to provide effective professional development in the field with specific considerations toward opening pathways for popular music education practices.

Together with implementation of the reimagined curriculum, follow-up studies such as these may shed necessary light on how to continue evolving the field of music education into a more open learning environment where possibility is encouraged, diversity is celebrated, and creativity is fostered in all students.

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**Appendix**  
**Implementation of Courses in Existing Curriculum**

Table 1. Implementation of Courses in Existing Curriculum: Foundational and Elective

<u>Course Title</u>	<u>Foundational</u>	<u>Elective</u>	<u>Credit</u>
Critical Pedagogy and Music Education Techniques	X		2 credits
Song Writing Collaborative	X		2 credits
Protest Music Through Visual Culture		X	1 credit
Musicianship I: Aural/Oral	X		2 credits
Movement, Stage Presence, and Visual Presentation		X	1 credit
Circuitry, Code, and Making In Music	X		1 credit
Performing, Race, Class, and Gender In Popular Music Culture	X		1 credit
History of Popular Music (1750-1940)	X		2 credits
History of Popular Music (1940-Present)	X		2 credits
Popular and Traditional Music Education in Dialogue	X		2 credits
Music as Culture	X		1 credit
Socially Conscious Soul, Hip-Hop, And Social Justice		X	2 credits

Self –Expression Through Technology	X		1 credit
Creativity in Popular Music Technologies		X	3 credits
Informal Pedagogy In And Beyond Performance	X		1 credit
Interactive Music Experiences		X	1 credits
Pop Arranging		X	2 credits
Technology and Inclusive Practices for Creativity		X	3 credit
Dialogue and Value in Music		X	1 credit
Movement, Stage Presence, and Visual Presentation		X	1 credit
Sound, Lighting, and the Experience of Community In Live Music		X	1 credit
Contemporary Education Systems	X		1 credit
Social Identity in Arts Education	X		1 credit