



Music Education Calls for Reform

National Core Arts Standards (2013)
 Housewright Symposium, Vision 2020 (2000)
 National Standards for Music Education (1994)
 Leonard and House (1972)
 Tanglewood Symposium (1967)
 Revelli (1937)

Questions to consider: Expanding and Complementing the Traditional Curriculum

1. What types of ensembles or experiences are most appropriate to realize these calls for reform?
2. Do informal music experiences have a place in public schools?
3. What is the role of the large traditional ensemble?
4. What is the importance of printed notation? Of playing by ear?
5. How does the role of the teacher and student change in these settings?

The Development of Two Courses

Undergraduate: Contemporary Ensembles in Music Education (sophomore, required)

Graduate: The Development of Vernacular Musicianship (summer, elective)

Class Format

Roughly follows the first 4 stages of Green's 7 stage program outlined in Music, Informal Learning, and the School (2008)

1. Teacher serves as facilitator
2. In small, peer led groups, students choose instruments and select songs to copy by ear, directing their own learning
3. Students choose song and attempt to create their own arrangement of the song
4. Students compose their own music

Undergraduates (N=65) are encouraged to follow specific styles (jazz, rock, folk strings) and meet 1 hour / week for 7 weeks.

Graduate students (N=6) are not given parameters, meet for 2 hours a day/ 5 days a week for 3 weeks

Both create and share a Garage Band composition, inspired by selected image

Data Collection

Student journal reactions

- Open ended response
- Rating scales (comfort and productivity)

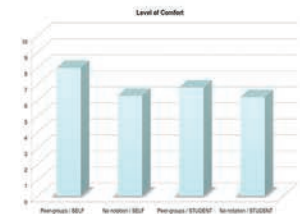
Instructor and TA class observation notes

Video of rehearsals and performances
 Composition artifacts
 Formal student course evaluations

Data Analysis

Within case (ensembles)
 Across case (grade levels)
 All data sources

- Coded to identify similarities and differences in students' processes, and responses and attitudes about the project



Findings - Initial Reactions

The vast majority of participants lack experience making music in informal settings, playing by ear.

Initial reaction to peer led format – excitement

Initial reaction to lack of notation – nervousness and concern

Findings – Summary

1. Recognized development of musicianship, and philosophy of music education
2. Social benefits
3. Musical decisions
 - Collaborative
 - Emergence of leaders
 - Trial and Error
4. Transfer to public school settings perceived as challenging (age, informal pedagogy insecurity)
5. Music education students acknowledge the value in vernacular musicianship, learning music by ear, and small group collaborative settings, but are reluctant to place their students in similar situations