

A Paradigm Shift

Where does music education go from here?

School of Music

ASU Herberger Institute for
Design and the Arts
Arizona State University

Steve Holley

#CASMEC2020



@SteveHolley_

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First, take a deep breath...

Being reflective *and* reflexive



Music for all...

PREAMBLE

Music allows us to celebrate and preserve our cultural heritages, and also to explore the realms of expression, imagination, and creation resulting in new knowledge. Therefore, every individual should be guaranteed the opportunity to learn music and to share in musical experiences.

MISSION STATEMENT

The mission of the National Association for Music Education is to advance music education by promoting the understanding and making of music by all.



What is your biggest obstacle?

To participate text SteveHolley835 to 22333 or
visit PollEv.com/steveholley835

What is your biggest obstacle?

Where y'at?

- 24% of secondary students in the US enroll in at least one music class (Elpus, 2019)
- Band, orchestra, and choir (BOC) isn't for everyone
- Tradition and innovation do not have to be mutually exclusive
- We must address how to reach the non-traditional musician by adapting our current offerings, expanding our definition of musical literacy, and reframing our core narrative of music teacher education

Where are the students?

If we consider that many of the populations we serve today are not the populations our curriculum were designed to serve when they were created, how do we respond?



The troubling truth...

“...is that school music teaching for the classroom and performance teachers in many K-12 schools has really not changed much in fundamental ways for a hundred years. Certainly, some of the technological advances with digital technology have affected how teachers administer programs and record and reproduce music, but the kind of music taught, what is actually done creatively with students, and teachers’ approach to top-down instruction of music all remains relatively unchanged. Bands, orchestras, and choirs performing tonal Western concert music is at the core with little formal attention to popular, folk, or world music.

The troubling truth...

Classroom instruction for younger grades has generally continued to be defined by singing, and the selection of music offers little chance for composition or improvisation. Music is rarely shared with the community other than in the school concert halls and largely only to the parents of those participating. Music teachers generally do not see their roles as leaders in community music engagement. They think of the assessment of music learning as only the awards won by individuals or ensembles at contests or music festivals and not records of students' growth as musicians defined by teachers and the students themselves.”

~Peter Webster, Scholar-in-Residence at the Thornton School of Music at the University of Southern California in Los Angeles and is a Professor Emeritus of Music Education at the Bienen School of Music, Northwestern University

So...

If we accept this as the current state of music teaching and learning, could it be better defined as the current stalemate of music teaching and learning?



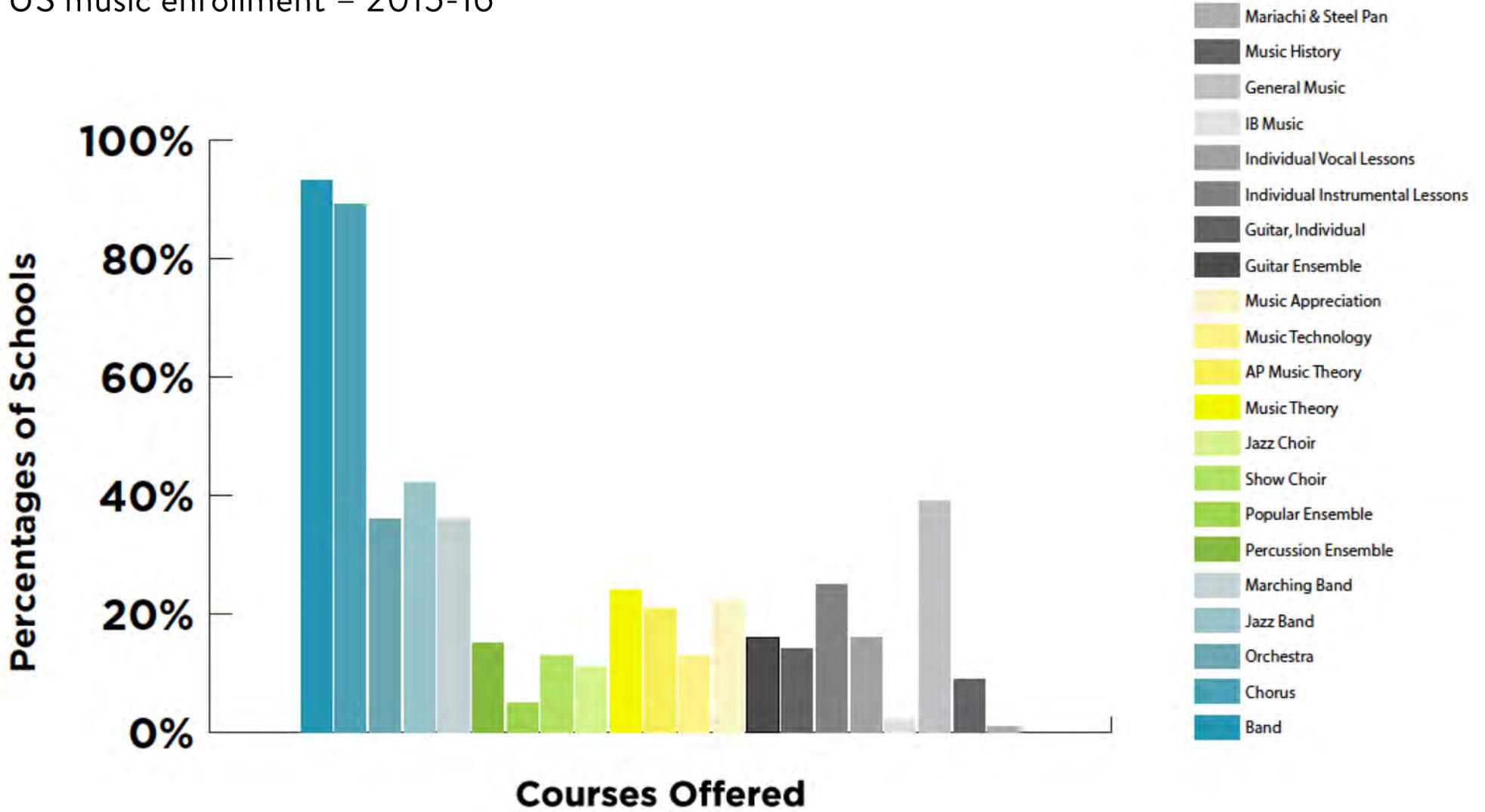
Music for most



Music for few



US music enrollment – 2015-16

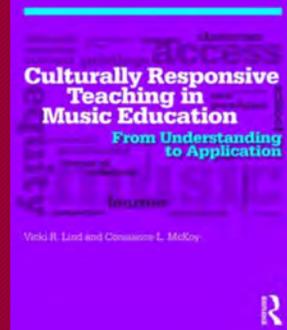


Being reflective and reflexive

“Music educators and students at all levels need to engage in reflective processes that problematize potentially colonizing actions, to discern what constitutes “right action” in a given teaching and learning situation. Music education colonizes when it promotes unequal power relations in the classroom; when it operates from presumptions that students are “empty vessels” to be filled; when it proceeds as if only some students are deserving or truly capable of learning music; or when it implies, however inadvertently, that only some musical genres have educative value” (Bradley, 2012).

Being reflective and reflexive...

“This can only happen when teachers engage in critical self-reflection and self-assessment. Before we can deal with cultural bias in the classroom, we must recognize it in ourselves and acknowledge that our actions reflect both our conscious and our subconscious beliefs (Lind & McKoy, 2016).



Are we doing all we can?

If our mission is *'encouraging the study and making of music for all,'* how do we include our student's experiences, musical preferences, and heritages as part of an inclusive music education experience, thereby strengthening the relationship between their school and home lives and making school-based music education more relevant, relatable and, dare I say, valuable?



Why?

“Music learning should enable learners to move toward a degree of independence and autonomy in music. Music learning should empower learners with music understanding so they can become musically proficient and eventually musically independent of their teachers” (Wiggins, 2016).



Closing thoughts

Student's access to an active music life requires the ongoing development of robust music ecosystems.

We call for all city students to have access to in-school music education taught by certified music educators.

Yale's Symposium on Music in Schools – Declaration on Equity in Music for City Students, June 2018

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COACHING A POPULAR MUSIC ENSEMBLE

BLENDING FORMAL, NON-FORMAL,
AND INFORMAL APPROACHES
IN THE REHEARSAL



BY STEVE HOLLEY

EDITED BY GARETH DYLAN SMITH FOREWORD BY JOHN KRATUS

Questions & comments?



SteveHolleyMusic.com

SteveHolleyMusic@gmail.com

[@SteveHolley_](https://www.instagram.com/SteveHolley_)