

# Beyond Three Chords and the Truth

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# Questions to ponder...

"To what extent does popular music pedagogy (PMP) reflect how popular music is made?" (bell, 2016)

Is Popular Music Pedagogy (PMP) a “thing?”

How can we incorporate learning practices of popular musicians into our teaching practices?



But first...

What would *you* like to better understand about Popular Music Education?

What questions do *you* have?



# What are we going to walk away with?

A better understanding of the philosophies and pedagogical elements of popular music education

Consider ways of learning and teaching in popular music that doesn't create a simulacrum (Green, 2006)

Think through notions of authenticity around PM



# Formal/informal continuum

Lucy Green & Göran Folkestad



The messiness of it all...



# The problem of conflation

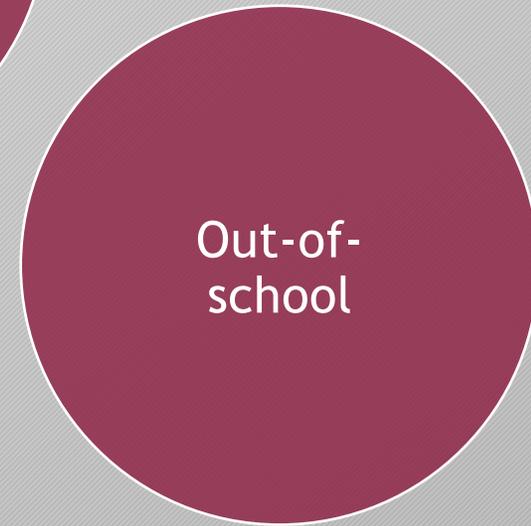
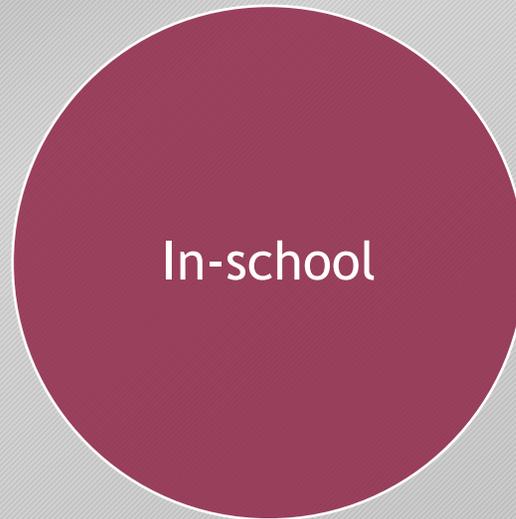
## *How Popular Musicians Learn; A way ahead for music education*

or, at least, it could be *one* of the ways forward for music education if folks would read past the title, understand why Green delimited the research group, and not generalize the experiences of 14 white rock musicians

# Intersections in learning

Out-of-school experiences

In-school experiences



# My experiences in music

Hybridized learning (Parkinson & Smith, 2015)

Foundational characteristics of learning and teaching popular music

Why are a number of scholarly discussions around popular music foreign to me?



# Inclusivity in practices

“Popular music education doesn’t necessarily entail any informal learning. And informal learning does not, of course, necessarily entail popular music education”

(Green, 2016).



# A loving critique of PME

“To make PMP sustainable, we need to connect with communities of popular music makers to help us find our flaws and pick apart our pedagogies. At present PMP in schools is not typically facilitated by popular musicians. More than being illogical, this is unjust”  
(bell, 2016).



## The fear of the unknown...

“Perhaps the greatest obstacle to teaching these skills in schools is that many teachers, with respect to popular styles and vernacular music making, are limited to being passive consumers themselves (and consumers they are, as their personal CD collections often include much more popular music than what they teach on the job). It is not that they reject popular music. They are not philosophically opposed to teaching the performance of popular music, but they fear they wouldn’t know the first thing about actually doing it” (Woody, 2007).



# Approaching the rehearsal

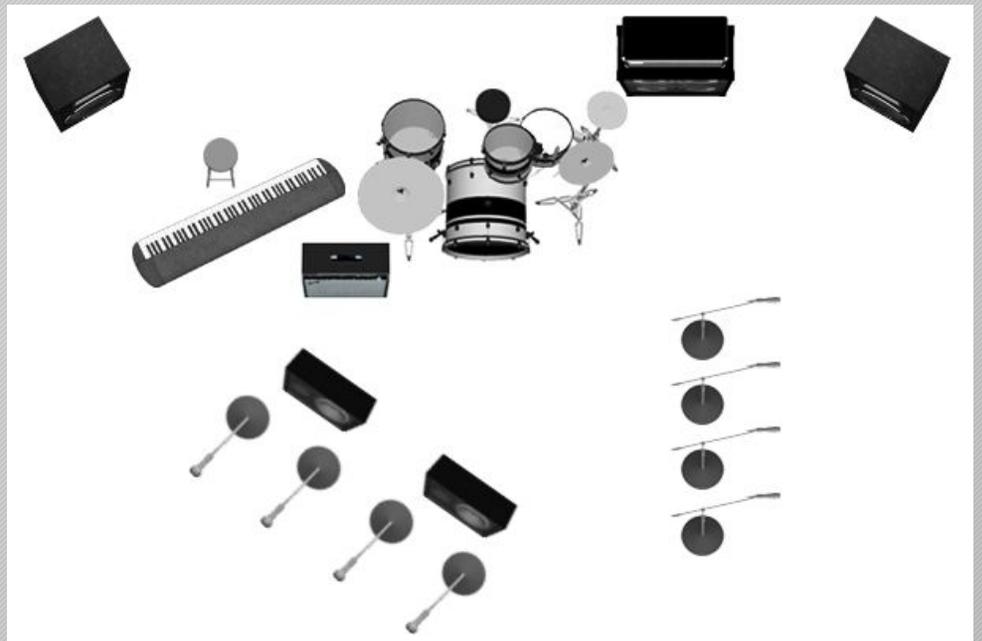
The rehearsal setup

To notate or not to notate

Who is choosing the tunes?

Understanding roles through listening

Are you comfortable in your role?



# Working out the parts

Know the song before you play it

Developing a musical vocabulary

90% & 10% rule

Facilitating the musical conversation

Lock in by layering



# Dialing it in

Ask the vocalists to step back

Turn off the lights

Have the students run the rehearsals

Create chaos

Make the show an experience



# Inclusivity in teaching practices

“Listening to the locals is wise and it is a start. But, to join them, live amongst them, fellowship with them, thrive with them, become them—that is the artesian well of authentic PMP”

(bell, 2016).



# Questions and comments?

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