

Discussing Diversity in Music Literacy

Panel Discussion with
Danielle Collins, Paul Fleet,
Jarritt Sheel, and Corbin Jones
Steve Holley – moderator

*Tweet your thoughts to
#APMEuslit*

Some of the questions we'll tackle include...

- What are the current arguments surrounding, and definitions of, aural, written, and oral musical literacies?
- How do our students' prior learning experiences affect their success in PM programs and their ability to engage in a multitude of musical environments?
- How does our definition of musical literacy affect PM programs and admissions criteria for those programs?
- Are there standards of musical literacy that should be met upon completion of a music degree program?

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The panel

- Danielle Collins - Huntington Beach Academy for the Performing Arts, Huntington Beach, CA
- Dr. Paul Fleet - Deputy Head of School and Senior Lecturer, Newcastle University, Newcastle, UK
- Corbin Jones - professional bassist/tubist/bari saxophonist, Los Angeles, CA
- Dr. Jarritt Sheel - Asst. Professor, Music Education, Berklee College of Music, Boston, MA

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What is music literacy?

The traditional definition of music literacy refers to the ability to read and write (Western) musical notation and to read notation at sight without the aid of an instrument.

What are some other characterizations/definitions/modes of music literacy?

Fodder for discussion

What is your personal definition of music literacy? Has your definition changed over time and, if so, why?

Should there be an established base level of musical literacy and, if so, what might that look like?

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Fodder for discussion

If you choose to study popular music in college should the ability to read standard Western notation be an absolute? What about other notation models? What about other levels of education?

If you were an admission officer, how would you consider a non-notation reading student seeking admission to your school?

Should there be varying 'levels' of musical literacy based on one's career goals/profession/schooling?

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Thoughts for reflection

- How does the idea of being music literate play into popular music education? Is it a strength or weakness of PME?
- Is our call to produce more *professional* musicians or more *musical* professionals?
- Is it a measure of our responsibility to ensure our students possess a number of literacies if their path is that of the professional musician?

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Call to action

- What have we learned today and where to go from here?
- What can you do to help reinterpret and redefine musical literacy?
- Help us understand the successes and struggles you and your students have with music literacy
- Continue the conversation at [#APMEuslit](#)

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Thank you

- Danielle Collins
- Dr. Paul Fleet
- Steve Holley
- Corbin Jones
- Dr. Jarritt Sheel

Presentation PP, audio, and video will be available at
SteveHolleyMusic.com

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