

Addressing Popular Music and Culture in Music Education

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Considering types of musical roles in relation to popular music:

- Performer
- Listener / Critic
- Creator
- DJ / Playlist creator
- Recordist / Sound Engineer / Producer

Aural Skills and Music Literacies in Popular Music and Culture

- Expanding the types of aural skills and music literacies students develop
- Determining the aural skills and music literacies most appropriate for particular musical contexts
- Expanding beyond pitch and rhythm
- Addressing stylistic attributes of music
- Addressing timbral characteristics of music
- Addressing production

Addressing aspects of informal learning practices for formal contexts (music programs):

From “Classroom resources for informal learning at key stage 3” by Lucy Green with Abigail Walmsley available as a PDF file at <http://www.musicalfutures.org>

Five Principles: (Based on characteristics of informal learning practices)

Principle 1: Learning music that students choose, like and identify with

Principle 2: Learning by listening and copying recordings

Principle 3: Learning with friends

Principle 4: Personal, often haphazard learning without structured guidance

Principle 5: Integration of listening, performing, improvising and composing

Informal Learning practices usually involve:	Formal music education usually involves
Learning music which is personally chosen, familiar, and which the learners enjoy and strongly identify with.	Being introduced to music that is often new and unfamiliar, normally chosen by a teacher.
Learning by listening to recordings and copying them by ear	Learning through notation or written or verbal instructions.
Learning alongside friends through talking about music, peer assessment, listening, watching and imitating each other, usually without adult supervision	Learning through expert instruction and receiving adult supervision.
Assimilating skills and knowledge in personal, often haphazard ways according to musical preferences, starting with 'whole', 'real-world' pieces of music.	Following a progression from simple to complex, often involving specially-composed music, a curriculum or a graded syllabus.
Maintaining a close integration of listening, performing, improvising and composing throughout the learning process.	Gradually specializing in and differentiating between listening, performing, improvising and composing skills; often tending to emphasize the reproductive more than the creative skills.

Rethinking Musicianship

In what ways might we expand our thinking on the following concepts in terms of popular music and culture?

Musicianship — Aural Skills — Music Literacy

- What aural skills does one need to engage with popular music?
- What does it mean to be musical in the context of popular music and culture?
- How are young people learning music outside of school music programs?
- What forms of musical engagement related to popular music and culture do not currently exist within traditional US music programs?
- What musical goals do we have for all graduating students?
- How might our knowledge (or lack of knowledge) play a role in what and how we teach music?
- Upon what do I base decisions about musical quality and whether or not it should be included in the music curriculum?

Rethinking Music Teachers' Roles

- Teacher facilitation/scaffolding of learning and understanding that emerges from students' experience and work on projects
- A focus on musical problem solving (Boardman, 2002; Wiggins, 2001, 2009)
- Starting with musical concepts before labels (Boardman, 2002; Wiggins, 2001, 2009)
- Giving students time to work through problems/issues before stepping in
- Asking questions before providing answers or presenting information (Allsup & Baxter, 2004; Campbell, 2005)
- Acknowledging a shift from standard notation to aural/oral learning & literacies
- Accounting for informal learning processes within a formal setting
- Recognizing one's own values and biases
- Acknowledging students' expertise and being willing to learn from them
- Researching and reflecting constantly
- Draw from multiple genres and practices
- Learn more about our students, their interests, skills, and understandings
- Develop our own expertise and draw upon others' (including our students) expertise to provide a comprehensive popular music education
- Develop balance between direct instruction, students' solving musical problems on their own, and scaffolding

Resources

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Musical Futures Website: <http://musicalfutures.org>