

Enacting Curricular Change in Music Education through Vernacular Music
Music Education and Popular Music Conference
March 28-30, 2019 ([schedule](#))
Case Western Reserve University | Cleveland, Ohio
Presented by the CWRU Music Education Program and Center for Popular Music Studies, and the Rock & Roll Hall of Fame.

Session Presenters, Titles, and Abstracts

Keynote Sessions

Marilyn S. Mobley, Case Western Reserve University

"Changing the Tune: The Value of Diversity in Music Education"

This keynote will address diversity in music education from a both/and perspective that includes both a consideration of the changing demographics represented in the music teacher workforce and that also considers the need to focus on teacher preparation, pedagogy and public policy to address the changing demographics in our nation.

Sandra Stauffer, Arizona State University

"Shifting Our Language, Changing Our Minds, Moving Toward Difference"

Enacting curricular change involves intentional acts of moving toward multiple kinds of differences and unknowns—musical, social, structural. Enacting curricular change can be a matter of risk taking, of radical listening, of imagination and invention. To engage in change is to challenge our own habits of language and thinking.

Michael Largey, Michigan State University

"Teaching Teachers Vernacular Music"

In this informal and interactive session, we will examine the process of teaching teachers the basics of ethnomusicological research in a summer-only master's degree program in music education. We will discuss strategies for bringing vernacular music to music education classrooms using participatory Caribbean music genres and qualitative ethnographic fieldwork.

Constance McKoy, University of North Carolina at Greensboro

"Envisioning What Music Education Can Be"

This keynote address challenges our profession to rethink what music education looks and sounds like, especially if we want to affirm the musical lives of all students and acknowledge their desire to use music as a means for personal expression.

Constance McKoy, University of North Carolina at Greensboro

"Honoring the Ear: Expanding Our Definition of Musical Literacy"

This presentation focuses on aural learning as a critical facet of music instruction. Participants will explore how aural learning can be used effectively to (1) understand culturally diverse facets of musicianship and literacy and (2) acknowledge and support the ways of musical knowing that students bring to music classrooms.

Current Practice Presentations

Joseph Abramo, University of Connecticut

"Adorno on Holiday: Marxist Theory and Media Literacy in Popular Music Education"

This presentation looks at the absence of Marxism and critical theory and what they might provide to the practice and research of vernacular music education. This is in contrast to the identity politics that has dominated this field. Units from a graduate course in popular music and informal learning are included.

Soyeon "Sally" Kang, Arizona State University

"The Impact of Change in a College Music Education Course to Create a Community of Reflective Musicians"

As critical action research, this study examines how I, as an instructor, have been adopting a social framework, community of practice (Wenger, 1998), into the curriculum of a higher music education course, and how the approach of vernacular music making shaped student perspectives on what is success in music learning.

Lauri Hogle, Oakland University

"Co-creation of Intersubjectivity in an Inclusive Choral Ensemble: Curricular Voices of Children"

Within a socioculturally diverse, multiage ensemble setting, participants engaged in social constructivist learning and teaching through peer scaffolding experiences. As learners reified a symmetrical environment of "learned helpfulness" (Hogle, 2018) through cross-cultural sharing and teaching of vernacular musics, they fostered agency, safety, and mutuality that honored sociocultural differences.

Daniel Trahey, Baltimore Symphony Orchestra & Emily Smith, National Teaching Artist

"The New Vernacular: Creating Space for Individual and Community Authenticity"

Collective Composition provides opportunities for students to creatively explore and express their stories, ideas, and emotions through genres that are already relevant to them. By encouraging composition in styles students experience in their immediate environments, engagement, empowerment, and collaboration increase. Performances of these socially-relevant compositions also resonate more with students' immediate communities.

Jill Wilson, Luther College & Emily McGinnis, University of Missouri-Kansas City
"Music Teacher Education Curriculum: Flexibility Within Mandates"

Those involved in structuring and delivering undergraduate music education curricula must effectively prepare students while adhering to institutional expectations as well as guidelines established by state and national organizations. We surveyed music teacher educators to explore how they prepare students to accommodate 21st century learners within "traditional" teacher preparation programs.

Ruth Debrot, Boston University

"Enacting Curricular Changes in Middle School Choral Music Education: A Student-Centered Approach"

Students who enroll in middle school chorus bring with them vast repertoires of music reflecting their personal interests and passions. This presentation will focus on how student-centered pedagogies incorporating popular music, dance, and use of the internet can make music learning more social and relevant for adolescent singers.

Dr. Brandon Haskett, Saginaw Valley State University

"Connecting Through Popular Music: An Examination of Steelpan Pedagogy in the Caribbean and in the U.S."

A mixture of pedagogical approaches for steel bands is common, with leaders utilizing both written and rote strategies. In this study, video-recordings of steel bands were analyzed for pedagogical approaches and completed questionnaires were coded for themes. Additionally, I draw from extensive fieldwork conducted in Trinidad to support my findings.

Jocelyn Stevens Prendergast, Truman State University

"A Patchwork Approach to Curricular Change in Music Teacher Education"

Enacting curricular change in music teacher education can be challenging, especially at smaller institutions. This session is devoted to sharing how one smaller institution has created a patchwork of learning opportunities that prepare students for teaching in both large ensemble and other school music environments without adding coursework.

Allison Paetz, Case Western Reserve University

"Arranging and Teaching Popular Music with a Student A Cappella Group"

Notated a cappella pop arrangements are more widely available than ever, but high school students are capable of creating their own arrangements rather than relying exclusively on written charts. This presentation will describe the challenges and rewards of arranging with students, including examples and connections to current music education literature.

Bryan Powell, Montclair State University

"New Tricks and New Licks: Perspectives of Modern Band Fellowship Participants"

The Modern Band Fellowship (MBHEF) is an opportunity created by Little Kids Rock for pre-service music teacher educators to receive instruction in incorporating popular music pedagogies into their music education programs and receive hands-on instruction in playing popular music instruments. This presentation will summarize the perspectives of the participating music education faculty members.

Clint Randles, University of South Florida

"Music and Animation: Connecting Students with Autism to Viable Careers in the Arts"

This session will be the author/researcher/teacher's reporting on summer camps where tablets are being utilized in a multitrack recording and performance instrument sense as a means for composing music for animation and film with students with autism.

Rachel Whitcomb, Duquesne University

"Songs from Across Campus: Developing a Songwriter Showcase with Pre-Service Music Teachers as the House Band"

This presentation will share successes and challenges one music education faculty member experienced while facilitating a Songwriter Showcase. The house band of pre-service music teachers worked with 11 songwriters from across campus. A timeline of activities, informal survey results from participants, and observations from the facilitator will be shared.

Carla Becker, Delaware State University

"Creativity, Identity, and Curricula: Tri/Partisan Agreements"

This research investigates the impact of a curricula designed to encourage creative acts of expression, has on student learning. Students tell of how race and their identities, co-exist to encourage student flourishing. I remain committed to exploring creativity through a socio-political-racial criticality expressed through students' lived experiences.

Noah Demland, The Arts and College Preparatory Academy

"Manager, Mentor, Producer, Critic: The Teacher's Role in Fostering Student Creativity"

Although music educators are typically accustomed to conducting students in large ensembles, fostering student creativity requires alternative approaches. This session will examine the roles that the music teacher can play in facilitating and assessing students' creative work, and demonstrate how these roles can be applied in the high school classroom.

Nate Olson, East Tennessee State University

"Bluegrass in the Academy: A Story of a Minority Music"

This presentation considers some of the challenges and opportunities of including music outside of the Western Classical tradition in institutions of higher education through the example of bluegrass music. How do entrenched ideologies impact diverse traditions? How do traditions adapt to the institution? What consequences attend these efforts?

Kelsey Kordella Giotta, Case Western Reserve University and Plain Local Schools
"Engaging Middle School Students as Creative Musicians through Ukulele"

The presenter will address some of the unique challenges of teaching middle school students in a vernacular music context and share pedagogical and philosophical points of consideration for secondary general music. The presentation will conclude with video clips of students' performances and clips from students, parents, and administrators.

Pop News Presentations

Carla Becker-Delaware State University
"21st Century Creative Music Makers"

The College Music Societies Task Force on the Undergraduate Music Major differentiates between "music in the real world" and "music in the academy." Yet meshing the two worlds requires academia to opportune creation. This presentation examples how students at an HBCU accomplished this while revealing their own self-reflective ensembles.

Donna Hewitt, University of Wisconsin-Parkside
"Perspectives on Supporting Teacher Change Through Professional Development"

Professional development can help teachers incorporate new approaches such as popular music pedagogy and informal music-making into the classroom. This presentation will discuss the findings of a study on teacher change and a professional development program in popular music. Factors that support the process of meaningful change will be discussed.

Erin Hopkins, Maple Heights City Schools
"Singing Through History Backwards: How Abandoning Chronological Order Illuminates Personal Relevance"

Learn how to make music history come alive through non-chronological repertoire mapping. See examples of K-8 general music curricula that use a wide variety of music genres, are relevant and engaging, and enable students to respond to their own question of "Why are we learning this?" with meaningful answers.

Nathan B. Kruse, Case Western Reserve University
"Pat Ciricillo: A Curricular Pioneer in Vernacular Music Teaching and Learning"

This presentation highlights the contributions of Pat Ciricillo (1907-1978), a professional performer and public school music teacher. A special focus will be placed on the intersections between Ciricillo's performer and teacher identities, and on the vernacular practices that he enacted in the music classroom.

Edward R. McClellan, Loyola University New Orleans

“Enhancing Music Teacher Preparation through Innovative Undergraduate Curriculum Revision”

This presentation will share changes made to an undergraduate music education curriculum to implement innovations in curriculum, pedagogy, technology, and musical creativity in order to better prepare pre-service music teachers for the 21st century music classroom. While traditional models are maintained, progressive methods of music teaching and learning are introduced.

Bethany Nickel, Case Western Reserve University

“Vernacular Students Who Do Not Read Music”

Includes a description of the presenter’s experience teaching vernacular students. Discusses high school students who are adept at playing by ear but have difficulty reading sheet music. A literature review supports discussion on the value of incorporating vernacular students’ experiences and skills in the high school music classroom.

C. Michael Palmer, Ball State University

“Popular Music Pedagogy and Service-Learning: Creating a Modern Band Course with Fieldwork at a Local Youth Organization”

This presentation will share the process, implementation, results, and insights learned from creating a course in popular music pedagogy (i.e., Modern Band) for undergraduate music majors with a fieldwork/service-learning component in the community.

Clint Randles, University of South Florida

“Change in Music Teacher Education: Lessons from Tampa, Florida”

This session will be sharing the path that USF has taken to enact change in our setting. Lessons that we have learned along the way will be shared in the spirit of transparency, collaboration, and good will towards institutions who might desire to enact similar such change processes.

Robert Roche, Cleveland State University

“The Common, Yet Uncommon, ePortfolio”

The ePortfolio is an example of how students can be trending allowing for an online documentation process that promotes digital learning and musical growth. This presentation outlines various ePortfolios, including developmental strategies to help guide music educators in creating a reflective practice that would better inform teaching of students.

Kate Rogers, Rock & Roll Hall of Fame and Mary Schroeder, Case Western Reserve University

"Rock Hall EDU: Open Learning Resources Powered by Rock & Roll"

Onsite and online, the Rock & Roll Hall of Fame supports teachers in providing students with culturally enriched learning experiences powered by rock & roll. Use Rock Hall EDU, our new digital education platform, to bring popular music into your classroom! We offer a variety of free materials for teachers, including primary sources, videos, activities, playlists, PowerPoints, and more.

Meghan K. Sheehy, Hartwick College

"Reflections on the Incorporation of a Contemporary Ensembles Class in the Music Education Degree Plan at a Small Liberal Arts College"

The purpose of this research is to explore the design, perception, and impact of the introductory year for a Contemporary Ensembles course offered under a Constructivist design. Assessed via student evaluations and a focus group, the researcher seeks ways to improve the format of this small ensemble class.

Margaret Thiele, Heidelberg University; Stephen Svoboda, Heidelberg University

"Re-building and re-branding: Collaboration on the 1% change to affect an 180° turn around"

We found the old model of a traditional show choir did not serve students' interests. Our challenge was to make small but significant changes to create an ensemble that addresses current issues, serves the university population, and the School of Music and Theatre as a vibrant, viable vocal performance ensemble.

Tamara T. Thies - California State University, Long Beach

"Addressing Pre-Service Educators' Musical "Rap"utations"

Pre-service music educators read, discuss and interact with tenets grounded in culturally responsive teaching but can become self-conscious when outside their own musical comfort zones. This workshop guides participants through developing a rap and video while fostering musical growth and confidence in a style most pre-service teachers are not accomplished.

David Thompson, Kent State University and Plain Local Schools

"Censorship and Vernacular Music"

When vernacular music includes themes and lyrical content counter to a positive, socially just classroom, how can music educators balance student interest with the needs of the school board? This presentation includes strategies that work in a variety of middle/high school contexts when "no swearing" policies are getting no results.

Workshops

Beatrice B. Olesko, Ithaca College, and Martina Vasil, University of Kentucky
"Not Just Rock Band: Vernacular Music Activities for Elementary Music"

This interactive workshop will provide attendees with tools to select vernacular music activities for children that are developmentally appropriate, pedagogically sound, and foster connections to their musical lives outside of school. Lessons shared are useful for practical implementation and for preparation of preservice teachers. Join us in singing, moving, playing, and creating with popular music!

David Thompson, Kent State University and Plain Local Schools
"Music Education Meets Career Technical-Education"

This presentation describes a newly formed public high school Career Tech music program in Ohio from inception to proposal, initial planning and development, and implementation. Reach the "other 80%" through Career Tech and its longstanding tradition of meeting the needs of non-traditional students.

Erin Hopkins, Maple Heights City Schools
Song Builder: Songwriting Made Accessible

Learn how to make songwriting (almost) as accessible as building with Lego with this interactive, modular workbook. Bring a ukulele or guitar if you'd like to try it out, and take home a copy for your students!

Jacqueline Secoy, Longwood University
"Beginning Ukulele – A blend of formal and informal music learning approaches for teaching singing and ukulele playing at the collegiate level"

In this mini-workshop I will discuss the course format of Beginning Ukulele, a for-credit course for music and non-music majors at the collegiate level and facilitate the group arranging process that students experience. Plan to bring a ukulele as singing and playing the ukulele will be part of this workshop.

Jay Dorfman, Kent State University
"Approximately 30 Songs: Making Covers Sound Close with Limited Skills and Experience"

While composition and improvisation in Modern Band settings are important, the typical approach to repertoire selection in this context is to cover existing songs. In this session, I will discuss some essential issues related to selecting cover songs for a band to play with a focus on what makes songs vary in difficulty. With a focus on the idea of approximation as an approach to performing cover songs, I will analyze several songs from the group of thirty that have been performed in my own adult Rock Band classes over the last three summers, and discuss ways that songs might be simplified for performers with varying levels of skill and experience. In addition, I will discuss the broad idea of categorizing songs according to their inherent level of difficulty, similar to how

literature for traditional ensembles is graded. I will consider the appropriateness of such a system and how it might be useful for teachers of Modern Bands.

Virginia Wayman Davis, University of Texas Rio Grande Valley, and Warren Gramm, Little Kids Rock

"My Kids Rock– But Can I? Jumping Into Popular Music Pedagogy "

In this engaging session, we will share best practices for developing and sustaining a modern band program. Using simple techniques, we will present ways in which teachers can use approximation, informal learning, and peer mentoring to scaffold for student success in ukulele, guitar, bass, keyboard, vocals, technology, and drums.

Richard Lawton, Roscomare Road Elementary School, Los Angeles

"The Efficacy of Cool: Using A Vernacular Music Approach in the Orff Schulwerk Classroom"

The features of the vernacular music learning style — self-guided exploration, high engagement, attention to nuance, peer collaboration — make it a good match for the child directed nature of Orff Schulwerk. This teaching workshop will explore ways of blending these approaches to fully engage elementary students in meaningful music making.

Kelsey Kordella Giotta, Case Western Reserve University and Plain Local Schools, and Dennis Giotta, Southeast Local Schools

"Songwriting for Music Educators"

This teaching workshop will cover the strategies that two practicing music teachers continue to use in order to develop, implement, and sustain a songwriting curriculum in their respective schools. Through a series of activities over the course of the workshop, the presenters will also facilitate the songwriting process via the ukulele for attendees.

Rafique Watson and Emma Parker, Center for Arts-Inspired Learning, Cleveland

"Something from Nothing: The Art of Hip-Hop Music Production with Children and Teens"

This 90-minute Teaching Workshop will be led by a professional hip-hop music artist with a strong background in teaching elementary-, middle school- and high school-aged students, and an arts administrator with extensive experience in designing and implementing arts-in-education programs led by professional artists in schools and other community-based organizations. The major focus of the workshop will be a micro-taught music education lesson that emphasizes how to create hip-hop music through sampling technology with inexperienced students. The lead presenter will demonstrate how he exposes students to a variety of musical genres and artists through the process of selecting works to sample and then guides them to create their own original hip-hop compositions. Workshop attendees will be invited to engage in a similar learning process through direct participation in the lesson.