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A COLLECTIVE CASE STUDY

A DISSERTATION APPROVED FOR THE
SCHOOL OF MUSIC

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Abstract

AN EXPLORATORY STUDY ON THE EFFECTS OF CURRICULUM AND PEDAGOGY AT A SCHOOL OF POPULAR MUSIC: A COLLECTIVE CASE STUDY

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Music educators today are faced with the challenge of bridging the gap that exists between conventional music curricula and the music with which many students engage on a daily basis. As a result, popular music is being incorporated into the curricula in a variety of ways. While this often occurs within a traditional music program, the emergence of autonomous schools of popular music is becoming more common. These post-secondary schools resemble music programs at traditional institutions of higher education, but singularly focus their instruction on popular music styles. To date, no research has been found concerning the curricular content and pedagogical methods employed at these schools. Therefore, the purpose of this study was to explore the effects of curricular content and pedagogical approaches on the lived experience of a teacher, a student, and an administrator at a school of popular music.

A collective case study design was utilized for the current qualitative study. The uniting issue for this study was the curricular content and pedagogical approaches at a school of popular music, while the multiple cases were chosen based on their roles

within the school. A teacher, student, and administrator were selected from within the school to serve as participants who represented a maximum variation of roles, and therefore perspectives on the issue. Data were collected through interviews with the participants as well as through observations and video recordings of classroom instruction. Data analysis was conducted using a constant comparative approach, first within each case, followed by a cross-case analysis of the data.

Careful analysis of the data revealed a constructivist approach to instruction similar to the informal music pedagogy set forth by Lucy Green (2008b). Because of the informal learning style of many popular musicians, formalizing a curriculum that was acceptable to students, teachers, and administrators proved to be a challenging task. Informal pedagogical methods, such as self-directed instruction, were more easily incorporated into the formal educative structure and, therefore, viewed more positively by the study participants. In the end, it became clear that participants' learning styles before entering the school greatly influenced their lived experience with the curriculum and pedagogy at the school.

Chapter 1: Introduction

> The gap between conventional music curricula in North American schools and the musical practices in which most people engage in everyday life is enormous, and it is growing wider at a breathtaking rate. (Bowman, 2004, p. 29)

The field of music education has continually evolved in order to remain viable and effective and keep its curriculum and methodology current with its sociological goals (Reimer, 2004; Wright, 2010). However, Bowman's statement above highlights a concern about relevance shared by many music educators. Despite highly skilled teachers and excellent music programs, formal music education is losing its place of relevance in the lives of many students (Rodriguez, 2004a). Some music educators recommend a broader offering of courses to increase student engagement and participation in formal music education (Elpus & Abril, 2011; Reimer, 2012). As a result, many music educators incorporate "popular" music into formal music education. This has led to research indicating that those including popular music in formal music education should not only be concerned with curricular content, but also pedagogical methods used to deliver this content (Green, 2001, 2004, 2005b, 2006, 2008a, 2008b; Lebler, 2007, 2008; Väkevä , 2006; Westerlund, 2006).

Purpose

Beyond incorporating popular music into the current music classroom, the desire to offer music education that is meaningful and relevant to the everyday musical lives of students has resulted in the creation of post-secondary schools of music specifically devoted to the teaching of popular music. These schools of popular music offer an

alternative to traditional music curriculum based largely on Western art music. As one considers the existence of such schools, questions of what constitutes curricular content and pedagogical approaches emerge. Additionally, one ponders the effect these curricula and pedagogical approaches have on students and educators within these schools. Therefore, the purpose of this study was to explore the effects of curricular content and pedagogical approaches on the lived experience of an administrator, teacher, and student at a school of popular music.

Problem

Today, a gap exists between music education and the musical lives of many students (Bowman, 2004; Reimer, 2004; Rodriguez, 2004b). Often, music taught in the classroom has little to no relevance for our students' experiences outside of school. This is evidenced by a recent study showing that only 21 percent of 2004 high school seniors participated in school music ensembles (Elpus & Abril, 2011). This figure is down approximately 10 percent from a 1982 study that found 30.9 percent of high school seniors participating in music performance classes (Stewart, 1991). This is not to suggest that students are uninterested in music; in fact, quite the opposite is true. A study by the Kaufman Family Foundation found that 8- to 18-year-olds reported listening to music an average of 2 hours and 19 minutes each day (Rideout, Foehr, & Roberts, 2010, p. 28). This same study also indicated that 76 percent of 8- to 18-year-olds owned an iPod or some other MP3 player (p. 29). Yet despite students' high level of interest in music, formal school music education does not appear to engage the majority of students currently enrolled in public schools.

Music education in America began as a pragmatic endeavor; the primary purpose being to improve poor singing in church by developing students' singing and music reading skills (Labuta & Smith, 1997; Mark, 2008). As bands swept the nation in the second half of the nineteenth century and instrumental music gained popularity, public schools began including bands as a part of their music program (Labuta & Smith, 1997; Mark, 2008). Over time, the scope of music education has broadened to not only include performance instruction but also music history, theory, composition, and a general "appreciation" of music as reflected in the National Standards for music education (NAfME, n.d.). Despite this evolution, much of secondary music education in the United States has remained focused on large ensembles such as band, orchestra, and choir. For many of today's students, these large ensembles hold little value as they bear only slight resemblance to the music with which they engage on a daily basis. This lack of connection with the ensemble offerings of school music programs serves to widen the gap between students' musical interests and formal music education (Cutietta, 2004).

In an attempt to bridge the gap between students' musical interests and formal music education, some music educators have turned to popular music (Green, 2008b; Lebler, 2008; Rodriguez, 2004a; Väkevä, 2006; Westerlund, 2006). While music educators have other options to attempt to bridge this gap, Reimer (2004) believes that

> one reason for an uncomfortably high degree of artificiality in school music programs across the globe has been a pervasive attitude by music educators that only the classical (and to some extent folk) musics of their culture are worthy of study in school settings. This posture ignores, even denigrates, the music most

> enjoyed and treasured by the great majority of people in practically every culture, particularly by people of school age. (p. viii)

He goes on to state that including popular music in the curriculum

> will bring school music programs into the real world of music as it actually exists. If approached honestly and respectfully, popular music engagements can deepen the musical understandings and pleasures of all students – the reason, after all, for music to exist as an essential school subject. (p. viii)

While not a panacea for music education, the inclusion of popular music in the formal curriculum is a prospect music educators are beginning to embrace.

Faced with questions regarding the inclusion of popular music in the curriculum, music educators have the choice to respond in four ways: (1) continue as usual, with little to no place for popular music in the curriculum; (2) incorporate popular music into the curriculum of the traditional music classroom; (3) create separate programs or degree plans in popular music within a traditional school of music; or (4) create autonomous music schools devoted solely to popular music instruction. Continuing music education with little to no inclusion of popular music is supported by some (e.g., Adorno, 1976; Scruton, 1997) who believe popular music is not a subject worthy of study. Others exclude popular music from the curriculum because as educators they feel ill equipped to teach popular music (Emmons, 2004; Reimer, 2007). This is often a result of music teacher education that places little emphasis on learning the content and pedagogy of popular musicians (Emmons, 2004).

However, popular music is increasingly being incorporated into the music curriculum in a variety ways. Some music educators view popular music as a tool to

teach musical skills and concepts already in the curriculum such as music theory, aural skills, and formal analysis (Rosenberg, 2011; MacLachlan, 2011; Hughes, 2011; Salley, 2011). This instructional approach assumes the presence of popular music in the curriculum will serve to engage students. There is little to no change in the formal pedagogical approach of this instruction from that of classrooms that do not contain popular music content. Others (Emmons, 2004; Green, 2005b, 2006, 2008a, 2008b; Jaffurs, 2004; Lebler, 2007, 2008; Rodriguez, 2004b, 2009; Westerlund, 2006; Woody, 2007) believe that the inclusion of popular music must also include a reevaluation of pedagogical approach in order for the music to remain authentic and relevant to the lives of the students. This approach holds popular music not only as an instructional tool, but also as a subject with unique characteristics that should be explored. Green's (2001) research on the learning methods of popular musicians reveals the presence of a common informal learning process. Further research (Green, 2006, 2008a, 2008b) has shown how these informal learning elements may be systematized into a pedagogical approach that can be successfully employed in the classroom.

The incorporation of Green's informal music pedagogy may require teachers to reexamine their role as educators. Moving away from traditional positivistic authoritarian roles, this approach relies on the philosophies of constructivism and culturally responsive pedagogy to inform instructional methods. These student-centered philosophies emphasize the role of the learner in actively constructing new knowledge upon previous knowledge and experience (Gay, 2010; Hein, 2001; Scott, 2006; Taylor & Sobel, 2011; Wiggins, 2001). The teacher, therefore, is not a dispenser of knowledge to be consumed, but rather a more knowledgeable other (Vygotsky, 1978) who guides

learners as they construct knowledge that is meaningful to them. In this context, the knowledge of popular music that students bring into the classroom serves as the foundation upon which new musical skills and concepts may be built.

Inclusion of popular music has also impacted post-secondary music education. Some post-secondary schools have established separate divisions and degrees focused on popular musics within an established school of music. The Popular Music Program at the University of Southern California founded in 2009 is one example of such an approach in the United States. This program was established "to address the needs of musicians who did not fit the traditional classical and jazz offerings that are typical in most university music programs" (University of Southern California, n.d.). Lebler (2008) conducted research on a similar program at Queensland Conservatorium in Australia. His research outlines how both the curricular content and the peer learning groups employed in their Bachelor of Popular Music program capitalize on the previous musical experience of the students. Väkevä (2006) highlights several issues that have been raised as a result of incorporating popular styles in Finnish music education. These issues include a variety of concerns from curricular content to teacher education. While these studies are insightful, the focus of the current study is on autonomous schools existing outside the traditional post-secondary school of music, a topic on which no research has been found.

The autonomous post-secondary school of popular music exists specifically to prepare young musicians for careers in popular music. Berklee College of Music in Boston, MA was the first school of this kind established in the United States. Founded in 1945 as Schiller House, its initial focus was on jazz, the popular musical style of the

time (Berklee, n.d.). The school has since widened its purview to include baccalaureate studies in rock, hip-hop, film scoring, and music synthesis among other subjects. More recently, similar schools of popular music have been established in the United States and around the world. At the time of the current study, no research had been found concerning curriculum and instruction within schools of popular music. The lack of research on this topic creates a gap in the literature that the current study addressed.

Research Questions

Due to the lack of extant research on schools of popular music, the current study exploring the effects of curricular content and pedagogical approaches on an administrator, teacher, and student at such a school was very appropriate. The research questions that guided this study were as follows:

1. What is the culture of the school?
2. What elements of their previous experience do the participants believe have contributed to their participation in a school of popular music?
3. Based on their experience, how do the participants describe the nature of the curricular content?
4. Based on their experience, how do the participants describe the nature of the pedagogical approaches?
5. What statements best describe participants' lived experience within this school?

Research Method

A qualitative research approach was used during this study in an attempt to answer these questions. A school representing a typical example of a school of popular

music was selected and data was collected from physical and audiovisual artifacts, interviews, and observations. Artifacts such as degree plans, course offerings, promotional materials, and music products were analyzed to gain a general context of the school and the curriculum offered. Interviews were then conducted with an administrator, teacher, and student from the school at the beginning and end of the study. Observations of classroom instruction and live performances were conducted over the course of five weeks. Analysis of interview and observation data resulted in a rich description of the participants' lived experience at the school of popular music. This description centers on the effects of the curricular content and pedagogical approaches employed by the school of popular music.

Potential Insights

Although this was an exploratory study and did not attempt to prove a stated hypothesis, several potential insights may be gained. The first of these is in regard to the culture of the school itself and may include various elements such as the relationship between teachers and students, the aesthetics and utility of the facilities, the role of education in the acquisition of popular music skills, and the expected outcomes of participation at the school. Second, potential insight may be gained into the lived experiences of the participants of the study. This may include the effects of the curricular content and pedagogical approaches, the relationship between the education at the school and their previous music education, and participants' feelings as to the effectiveness of the current instruction at the school of popular music.

These potential insights may have value for music educators in two ways. First, these insights could serve as a resource for music educators attempting to bridge the gap

between formal music education and the music of students' lives. This resource could also provide educators an awareness of what students, especially those involved in popular music, value in music education. Additionally, this investigation may help define knowledge and skills necessary for music educators to incorporate popular music into current curricula. Finally, insights gained from this study could serve to inform teacher educators as they prepare future music teachers to teach popular music in the classroom.

Outline of Document

Following this initial introduction chapter, the remainder of the document is laid out as follows. Chapter two provides a review of the extant literature on popular music education. This chapter also includes an overview of literature on constructivism and culturally responsive teaching as these two philosophies serve as the foundation for much of what is found in popular music pedagogy. Chapter three outlines the research methodology of the current study. Chapters four through six discuss the findings of the research, highlighting themes found within the individual cases of, teacher, student, and administrator participants, respectively. Chapter seven, a cross-case analysis of the data, provides a "thematic analysis across the cases" (Creswell, 2007, p. 75). Chapter eight is a discussion of findings highlighting conclusions and suggestions for further research. The References section is followed by Appendix A, which contains the interview protocols for the focus-group, the teacher, the student, and the administrator. Appendix B contains the observation protocol. Appendix C presents the transcripts of interviews, two each with the teacher, student, and administrator. Appendix D provides the Field Notes for the class observations.

Chapter 2: Review of Literature

The purpose of this chapter is to provide a basic understanding of the extant literature related to the inclusion of popular music in music education. The following review of literature will highlight issues associated with popular music's inclusion in formal education. These issues include not only popular music's worth as a subject of formal study but also an examination of the methods used to teach such music.

In order to sufficiently explore, through qualitative study, the effects of the curriculum and pedagogy of popular music education, it was appropriate to operate within a specific theoretical framework (Merriam, 2009). The framework of this study has at its foundation four facets that will be addressed in this review of literature: (1) popular music education, (2) constructivism, (3) culturally responsive teaching, and (4) schools of popular music. The discussion of popular music education will address both the philosophical basis for the inclusion of popular music as well as the basic tenants and assumptions of popular music pedagogy. A discussion of the implications of including popular music in the curriculum on teacher education and a survey of current research in the field of music education will follow. Subsequent to the discussion of popular music education, the topics of constructivism and culturally responsive teaching will be explored as they provide the philosophical foundation for the pedagogical approach endorsed by the leading researchers in the field of popular music pedagogy. This chapter will conclude with an overview of schools of popular music.

Popular Music Education

In recent years, research on the topic of popular music education has become common (Green, 2001, 2004, 2006, 2008a, 2008b; Jaffurs, 2004; Lebler, 2007, 2008;

Väkevä, 2006; Westerlund, 2006; Woody, 2007). An emphasis not only on curricular content but also on pedagogical approach has emerged as a result of research on the learning behaviors of popular musicians (Green, 2001, 2004; Jaffurs, 2004; Lebler, 2007, 2008; Westerland, 2006). The literature concerning both curriculum and pedagogy of popular music education is comprised of the following categories: (a) defining popular music, (b) popular music in music education, (c) popular music pedagogy, and (d) implications for teacher education.

The first category highlights the need to properly define the term *popular* despite its elusive nature. Multiple definitions are found in the literature, indicating that the term is multifaceted and at least partially subjective. The second category addresses the question of whether popular music is worthy of study within the context of formal music education. This requires an examination of the nature and aesthetics of popular music. One of the main components of this discussion revolves around the musical and social elements valued in popular music compared with those valued in other musics, especially those typically found within the context of formal music education. The third category addresses popular music pedagogy and how it differs in educational approach from traditional music instruction. The final category discusses issues in music teacher education that must be addressed in light of popular curricular content and informal pedagogical approaches.

Defining popular music. Although a clear definition of the word *popular* in regards to music is difficult to ascertain, a discussion of the elements that define the word popular was necessary for this study. Rodriguez (2004b) provided three perspectives on how music might be categorized as popular. The first deals with its

ranking on ordinal lists, such as the Billboard charts or Top 40 radio lists. These lists are established by play time on radio stations, and are undoubtedly affected by commercial interests. A second measure of popularity deals with the mode of delivery. Rodriguez suggested that media can affect the popularity of a piece of music; for example, when a song's popularity increases subsequent to being featured on the soundtrack of a successful motion picture. Rodriguez also cites new media types as an important factor in music popularity; stating that when compact disc technology was introduced, the first music on this new media was very popular. A third measure of a music's popularity is simply its alignment with a particular group of people. For example, many adolescent females are attracted to the music of Justin Beiber making it very popular among that specific demographic. While this third measure seems the most obvious, it is more difficult to quantify than the previous two modes of measurement, and is therefore less useful to empirical inquiry.

Bowman (2004) provided further insight into a complex and varied definition of popular music. Although he admitted that a concrete definition is difficult to establish, he suggested that popular music often adheres to the following tendencies: "(a) breadth of intended appeal, (b) mass mediation and commodity character, (c) amateur engagement, (d) continuity with everyday concerns, (e) informality, (f) here-and-now pragmatic use and utility, (g) appeal to embodied experience, and (h) emphasis upon process" (p. 36-37).

Bowman (2004) stated that because of the nature of capitalism in the United States, music that is commercially successful and therefore more likely to be popular, is designed to have a broad appeal and is typically mass-produced and mass-disseminated

via technology. The broad appeal and mass mediation required for commercial success results in music that can be enjoyed by those who have no formal music training and are therefore considered musical amateurs. As such, music that relates to everyday life is familiar and appealing to these amateurs. Based on the characteristics of amateur involvement and connection to everyday life, Bowman posited that both classical and jazz music were once popular, but are no longer since they are currently practiced primarily by highly trained specialists in the field. His statement that popular music is designed for pragmatic use coincides with his idea that popular music "is not intended to transcend time, place, and circumstance" nor is it "primarily intended for cerebral or contemplative perception" (Bowman, 2004, p. 36). Rather, Bowman asserts popular music is concerned with a visceral and embodied experience that often emphasizes "rhythm, timbre, [and] volume" rather than "syntactical and hierarchical structural concerns or the cognitively mediated anticipations/expectations with which these are associated" (p. 36). It should be noted that the pragmatic and non-cognitive aspects of Bowman's definition of popular music are not universally accepted (e.g., Gracyk, 2004).

Popular music in music education. In light of the preceding definitions of popular music, it is easy to understand why a case must be made for its inclusion in formal music education. If popular music is not concerned with formal musical relationships and requires no formal training for participation (Bowman, 2004), its worth as a subject of formal study must be established before it can be successfully incorporated in music education practice.

In an attempt to establish popular music as worthy subject, Gracyk (2004) addressed popular music through the lens of traditional aesthetics. This approach resulted in a view of popular music that includes reference to its lower place on the cultural hierarchy as well as a discussion of differences between hearing and listening put forth by many music philosophers (Adorno, 1976; Hanslick, 1854/1986; Meyer, 1956; Scruton, 1997). This distinction between hearing and listening is based on the idea that the former is a passive activity that consists of an instinctive, emotionally charged response to sounds, while the latter is an exclusive activity that requires concentration and contemplation, resulting in the perception of musical structures. Gracyk (1996, 2004) acknowledged that for many, this conception of how a listener consumes music denigrates the popular music listener, and perpetuates the dichotomy of music for entertainment purposes versus music of aesthetic value. However, he argued that this distinction should be abandoned since popular music does make "cognitive demands, and its pleasures require application of rule-governed, abstract principles" (Gracyk, 2004, p. 66). These principles center on an aesthetic that emphasizes "rhythmic accents, timbre, texture, and vocal inflections" (Gracyk, 1996, p. 170) above structural elements.

In regards to the aesthetics of popular music, Gracyk (1996) noted that aesthetic qualities are not static but rather culturally emergent. He argued that "all music is historically grounded in the practices of musical communities. Its assessment must be grounded in a community of musicians and listeners, not in a transcendental 'essence'" (p. 173). Therefore, proper judgment of music's aesthetic qualities requires a listener who is informed of the social, cultural and musical context in which the music exists.

The priorities of classical, jazz, and rock music are quite different. Classical music proponents place the highest priority on the musical work, represented in the written score, while jazz proponents consider improvisation and performance as its essence, eschewing the writing down of these elements for fear it will impact their art (Gracyk, 1996). Rock music finds a balance between the transcendent nature of the written score and the ephemeral performance by placing its emphasis on recordings. This focus on recording provides a "resource bank of potential meanings" (Gracyk, 1996, p. 172) from which multiple recontextualizations and reinterpretations of the music are facilitated.

Besides the different aesthetic concerns of popular music, another obstacle to its inclusion in formal music education is the negative assumptions that surround popular music and musicians. Rodriguez (2004b) stated that many classical musicians believe popular musicians "don't really know what they are doing – success is fortuitous rather than skillful or planned, don't grow musically at the same rate as classically trained musicians, [and] have trouble communicating with other musicians and preserving their work efficiently" (p. 16). Although awareness of these assumptions is critical when evaluating the worth of popular music, Rodriguez (2004b) did not attempt to refute these assumptions individually, but rather pointed out that popular music contains a variety of styles, each with its own defining traits. Therefore, while these assumptions may be true in some cases, it would be wrong to apply them broadly across the entire genre. The point was also made that while these assumptions seem negative to classical musicians, they may be the very things that make popular music attractive to students, particularly the idea that success can be achieved without exceptional skill.

Rodriguez (2004b) continued by asserting that in many ways the idea of musicality means something different to popular and classical musicians. A classical music performance is considered musical based on its adherence to a number of issues, some of which may be playing in time, in tune, with proper sound, and with proper dynamic contours. These elements are indicated by the score and should be contextually interpreted to realize the intentions of the composer. A performance of popular music is considered musical if it is honest and genuinely expresses the intentions of the performer (Rodriguez, 2004b). Therefore, it is acceptable for a popular work to be removed from its original context and reimagined to suit the desires of the performer. To this end, notation is a skill that is vital to the success of a formally trained classical musician, yet its importance is minimal or even non-existent for many popular musicians. However, the inability of some popular musicians to read and write musical notation does not prevent them from being considered musical. This same phenomenon is present among classical musicians as well concerning certain musical skills. For example, classically trained pianists are no longer expected to be able to improvise, a skill that has in the past been viewed as essential to being considered musical (Emmons, 2004). Despite these differences in conception of musicality, certain traits are common to all successful musicians, regardless of stylistic preference. Rodriguez (2004b) asserts these shared traits, "such as a developed musical memory, sensitivity and competence in ensemble playing, self-critical analysis and evaluation, effective practice strategies, creative energy, and a sufficiently strong ego to perform regularly and well for audiences" (p. 19), are more essential to musicality than the differences that exist between popular and classical musicians.

Considering the differences in definition, aesthetics and musical emphasis, Bowman (2004) cites two reasons for a division between formal music instruction and actual musical practice of popular musicians. First, "what often makes popular music popular are things like coarseness, corporeality, casualness, and contradiction…. [characteristics that] are simply inappropriate to public institutionalized instruction" (p. 40). Second, Bowman states that schools by their nature are artificial in their systematizing and freezing of the cultures they study. He asserts that, by their very nature, schools and universities tend to "(mis)represent any culture as frozen when we teach it" and therefore tend to "enshrine and refine practices rather than nurture their further evolution" (p. 41). This is anathema to popular music which has at its core a need to evolve, sometimes rapidly, to maintain its appeal and remain popular.

> Therefore, instruction that seeks truly to situate students amid "the action" in popular realms needs not only to allow for but also to incorporate things like divergence, unpredictability, freedom, and radical experimentation – a potential worry, one might think, in institutions that are otherwise devoted so extensively to standardization and conformity. (Bowman, 2004, p. 41)

Although Bowman believes formal music education in North America will eventually include popular styles in both public schools and at universities, he suggests that a radical reformation is necessary to effectively include popular music in the curriculum. Although this does not mean an end to traditional classical music study, it does require the development of frameworks and teacher competencies that can accommodate the concurrent teaching of both classical and popular music (Bowman, 2004).

Besides questions of musical value and aesthetics, several other issues must be addressed if popular music is to be effectively incorporated in music education. Väkevä (2006) acknowledged that Finnish music education has long accepted popular styles of music into the curriculum in an attempt to capitalize on the music knowledge and preferences of students, but has failed to answer difficult philosophical questions concerning this inclusive stance. Besides the aesthetic issues mentioned above, Väkevä posed the question of what to do with the possible presence of offensive material in popular music. Although it would be easy to censor and redact offensive material, this could change the nature of the music from a genre that is designed to shock and rebel against social norms. This leads to another issue concerning the changing nature of music when it is used in a formal classroom setting. Bowman (2004) states that for many, one of popular music's attractive elements is that it does not require conscious cognitive attention for appreciation. Bringing such music into a formal classroom for cognitive evaluation affects the very nature of the music. A final practical issue to consider is that of the differing tastes in popular music between the teachers and students (Väkevä, 2006). If popular music is to be brought into the classroom, who gets to decide what music is popular and will therefore be included in the curriculum? If students are allowed to choose content, how can teachers guide the education of their students?

Popular music pedagogy. Amidst the myriad questions that surround the issue of popular music's inclusion in the music classroom, Green (1988) established a rationale for its inclusion based on the concept of musical meaning. Along with Meyer (1956), Green posits the idea of two forms of musical meaning: inter-sonic and

delineated. Inter-sonic refers to meaning based on a listener's perceptions of the structural elements of music and the relationships of these elements to one another. Delineated meaning, on the other hand, is concerned with the extra-musical concepts surrounding a given music, including its social and cultural associations (Green, 1988). Reimer (1972) acknowledged both inter-sonic and delineated forms of musical perception, but went on to state that they are insufficient on their own to produce an aesthetic experience. His definition of aesthetic experience requires awareness that the inter-sonic features of the work of art express extra-musical concepts such as human emotion and feeling, and that only with this awareness is an aesthetic experience possible. Green's popular music pedagogy is based on the premise that many students are prevented from accessing the inter-sonic meaning of "classical" music due to the negative delineated meaning it holds for them, and therefore incapable of aesthetic experience where this music is concerned.

Figure 1 illustrates Green's concept of how inter-sonic and delineated meaning of music interact. If both inter-sonic and delineated meanings of a particular music are positive, the listening experience results in celebration. If both forms of meaning are negative, the result is alienation. If the two forms of meaning have contrary connotations, the result is ambiguity. Green's popular music pedagogy is based on the idea of using music for which students have a positive delineated meaning (i.e. popular music) to develop their skills of attending to the inter-sonic relationships and meaning of music. Using an informal teaching method that will be discussed below, Green (2006, 2008a, 2008b) found that once these skills were developed in students, it was possible to introduce music which had previously held negative delineated meaning,

suggesting that positive inter-sonic meaning can overcome negative delineated meaning.

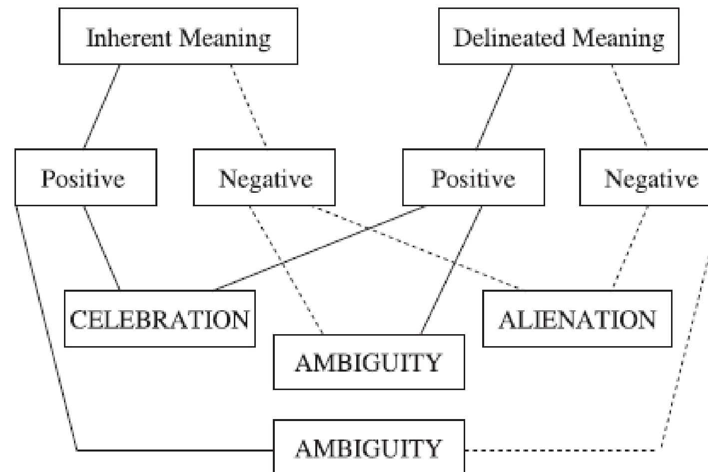

Figure 1. Green's diagram demonstrating various combinations of inherent and delineated meaning and their subsequent effect of the listener. From “Musical Meaning and Social Reproduction: A case for retrieving autonomy,” by L. Green, 2005, *Educational Philosophy and Theory, 37,* p. 84.

This pedagogical method outlined by Green (2008b), which approaches the new from the familiar, has much in common with the educational philosophies of constructivism (Wiggins, 2001; Vygotsky, 1978) and culturally responsive teaching (Gay, 2002, 20010; Howard, 2010; Taylor & Sobel, 2011), which will be discussed later in this chapter. These philosophies build on the Pestalozzian educational principles that new information and concepts should connect to learners’ previous experiences,

relationships, and cultural backgrounds, and that this can only be accomplished if a caring teacher-student relationship is first developed (Nel & Seckinger, 1993).

Through extensive research into the learning practices of popular musicians and based on her concept of musical meaning, Green developed a theory that supports the inclusion of informal music education within the formal music learning environment. Green (2001) developed her theory through study of popular musicians via interviews with fourteen professional popular musicians, age 15 to 50, living in and around London between October 1998 and May 1999. These interviews contained a variety of questions regarding the acquisition of their musical skills and knowledge. Based on this research, Green outlined five defining characteristics of the informal learning process pervasive among popular musicians outside of music schools and institutions. These characteristics are: "(a) allowing learners to choose the music; (b) learning by listening and copying recordings; (c) learning in friendship groups with minimum adult guidance; (d) learning in personal, often haphazard ways; and (e) integrating listening, playing, singing, improvising, and composing" (Green, 2006, p. 107). The characteristics of informal music learning above are quite different from formal music instruction, which, according to Green (2001), typically include

> an understanding of technique as the necessary basis for musical interpretation and expression; an assumption that the students will practice regularly if progression is to occur; some emphasis on theory, notation, scales and/or other technical exercises; and a teacher-student relationship which is mainly teacher-directed. (p. 179)

Despite the stark differences between formal and informal music learning approaches, Green (2001) found that popular music teachers relied on formal pedagogical methods even when the teachers themselves had learned through informal means. In her observations, she witnessed several lessons taught by popular musicians that focused on technique and technical exercises, notation, theory, and utilized a teacher-directed approach rather than a student-centered approach based on listening to and imitating recordings. This finding led Green to submit that although popular music is becoming more accepted in the music classroom, formal pedagogical approaches are still employed.

> Despite the fact that many popular musicians are now becoming formal instrumental teachers, and despite formal music education's recent inclusion of popular music in schools and other institutions, there are grounds to suggest that the formal and the informal spheres of music learning and teaching continue to exist quite independently of each other, running along separate tracks which may occasionally cross, but rarely coincide to pursue a direction together. Whilst formal music education has welcomed popular *music* into its ranks, this is by no means the same thing as welcoming or even recognizing *informal learning practice*s related to the acquisition of the relevant musical skills and knowledge. Rather, the inclusion of popular, as well as jazz and other world musics in both instrumental tuition and school curricula represents the addition of new educational content, but has not necessarily been accompanied by any corresponding changes in teaching strategy. (p. 184)

Green (2001) cites several reasons why inclusion of popular music without the inclusion of informal pedagogical methods has taken place. She begins by outlining various constraints and responsibilities that prevent a formal educational situation from exactly emulating an informal one: (a) the presence of teachers as authority figures, (b) the need to make steady and measurable progress, and (c) the compulsory nature of formal music education up to a certain age. She goes on to state that music educators often feel ill-equipped to teach popular music in an informal manner. Many music educators are classically trained and have not experienced informal music education themselves. Others, who have acquired popular music skills through informal methods don't consider these skills as "learning" since they occurred outside of formal music instruction (Clements, 2008; Green, 2001). Despite the seeming incompatibility of informal and formal music instruction, Green's work (2006, 2008a, 2008b) demonstrates an informal classroom pedagogy that is not only possible, but which also results in a quality musical product.

Green's work (2008b) cites the results of her experiment involving the implementation of informal pedagogical methods in a general music classroom. This study took place from 2002 to 2006 and involved 21 secondary schools, 32 classroom teachers, and over 1,500 students in London and Hertfordshire, just north of London. The study focused on students in Year 9 of their studies, meaning they were 13-14 years of age and participating in compulsory general music classes. The participants were taught using a seven stage informal method (See Table 1) that displayed the five characteristics of how popular musicians learn listed above. Each stage lasted from four

to six weeks, with the class meeting once per week for approximately an hour to an hour and a half.

Table 1

Stages of Green's Informal Music Pedagogy (2001)

Stage	Description
1	Pupils bring in their own choice of music. In small friendship groups they listen to it, and choose one song. They then select instruments and attempt to copy the song by ear, directing their own learning.
2	Pupils are provided with recordings of a funk track plus 15 of its riffs played separately and in combination. Still in friendship groups, they listen, discuss, and attempt to play the riffs through aural learning. If desired, they can also use worksheets giving note names, but not pitch contour or rhythm. As a group, they create their own version of the song.
3	This is a repetition of Stage 1, whose aim is to build on skills acquired during Stages 1 and 2.
4	Pupils compose, rehearse and perform their own music, directing their own learning in friendship groups.
5	Pupils are introduced to a 'musical model' of songwriting by a band of peer musicians or community musicians. They then continue to work on their own music, directing their own learning in friendship groups.
6	Pupils are provided with recordings of five pieces of classical music drawn from TV advertisements. In friendship groups, they listen, discuss, select, copy, arrange, rehearse, and perform the music as an ensemble.
7	Pupils are provided with recording of five pieces of classical music which is mostly unfamiliar. They also have recordings of individual melody and bass lines of the pieces, some of which are simplified. There are no worksheets. In friendship groups, they listen, discuss, select, copy, arrange, rehearse, and perform the music as an ensemble.

Note. From *Music, Informal Learning and the School: A New Classroom Pedagogy* (p. 193-194), by L. Green, 2008, Burlington, VT: Ashgate

In stages one and three, students were asked to break into groups of their own choosing to listen to and select one song they would like to play from music they brought with them to class. They were then instructed to work within their groups, preparing their chosen song for performance. Teachers were instructed to refrain from involving themselves in the learning process unless absolutely necessary, and then to only give enough help to get the students working autonomously again. This restraint included refraining from setting educational goals other than listening to and copying the recording of the chosen song. These stages were specifically intended to replicate the five traits of informal music learning mentioned above. Stage two was similar to stages one and three, although guidance and structure were provided for the students in the form of a pre-selected piece of music, prepared worksheets, and some demonstrations by the teacher. The addition of this structure removed two of the traits of informal music learning, those of learners selecting the music they learn and the absence of adult or expert guidance. After four to six weeks into each of the first three stages, students gathered together and performed for the teacher and their peers. Both students and teachers alike were very pleased with the process and the results. Teachers were surprised that students remained on task while working on their own and students were genuinely motivated by the freedom and empowerment they experienced. Green points out that because the delineated meaning of the music was positive, students were then free to examine the inter-sonic elements of the music as they prepared for their performance (Green, 2008b).

The initial three stages were followed by two stages that focused on composition. Stage four allowed the students a great deal of autonomy, leaving them to

their own devices to compose and perform original compositions. It was thought that this would most closely emulate how popular musicians begin composing music since they often begin composing early in their musical career by imitating the styles they have heard and played (Green, 2008b). In stage five, an outside band or duo was brought in to provide "a 'musical model' of song-writing taken from the 'real' world of popular music" (Green, 2008, p. 27). This band or duo was chosen from outside the school or from older, more musically advanced students within the school. After the song-writing demonstration, students continued working autonomously on their own music while the band or duo adopted roles of minimal engagement similar to the role of the teachers.

Stages six and seven were performance segments similar to the first three stages, only this time the focus turned from popular to classical music. In stage six, students were given compact discs containing selections of classical music taken from television commercials in hopes that students would be somewhat familiar with them. After dividing into groups and selecting a piece, students once again had the task of listening to, rehearsing, and performing their selection. Stage seven also involved classical pieces, though less familiar selections than the pieces in stage six. In this stage, students were also provided with some assistance in the form of recordings of melody and bass lines of the pieces, and then asked to listen, rehearse, and perform these pieces. Although the students' initial reactions were quite negative to the classical music in stages six and seven, they proceeded to learn their pieces in the same manner as they learned the popular music in stages one through three. Since they had become aware (maybe subconsciously) of their ability to examine the inter-sonic elements of popular

music, they were able to transfer this ability to the classical pieces. In the end, students expressed their enjoyment of the new method of learning and took pride in the progress they made over the course of the study (Green, 2008b).

Teachers were initially quite anxious about the informal pedagogical methods that served as the foundation for the study. Green (2008b) attributed this to several factors including (1) the formal classical training of most of the teachers and their lack of experience in aurally learning popular music, (2) the standards and curriculum imposed on teachers, and (3) a general sense of not knowing what was going to happen. Over the course of the study, teachers became more comfortable with the "hands-off" approach and expressed excitement at the insights this provided into the learning processes of their students (Green, 2008a, 2008b). In the end, most teachers acknowledged the musical product was as good as, if not better, than what would have been accomplished in their classrooms by standard teaching methods (Green, 2008a, 2008b).

Through their research on garage bands, Jaffurs (2004) and Westerlund (2006) arrived at many of the same conclusions as Green concerning the differences between formal music education and the informal learning that takes place among many popular musicians. The garage band model exhibits the informal learning behaviors of popular musicians outlined by Green (2001) and therefore provides insight into these learning communities. Westerlund (2006) contrasted the informal learning model of the garage band with the apprenticeship model, which he stated is typical in Western classical music instruction. The main characteristics of the apprenticeship model as described by Westerlund (2006) are (a) an emphasis on the teacher as master, (b) a reliance on

modeling and imitation, (c) a simplification of complex tasks, and (d) an overarching focus on control.

Westerlund (2006) asserted that one of the main proponents of the apprenticeship model is its reliance on a teacher who is viewed as the ultimate authority. It is the teacher who sets goals and possesses the knowledge and establishes a plan by which these goals may be attained. The student must accept the goals of the teacher as his or her own and be sufficiently motivated to achieve said goals. The role of the teacher in the apprenticeship model is to demonstrate the correct way to do something and provide feedback on the students' subsequent imitation. Complex tasks are broken down into simple ones that may be more readily understood and imitated by the student. This results in a decontextualization of the material, which must be mastered before it can be placed into a more authentic musical context (Green, 2001; Jaffurs, 2004; Westerlund, 2006). A common example of this process might include scales that must be worked at and mastered by the student before he or she is allowed to play the music in context. The end result of such a model is one that places its emphasis on the teacher's ultimate control of the learning process, from instructional goals, to the method to achieve these goals, to the systematic progression of material presented, to the final word of approval.

Jaffurs (2004) and Westerlund (2006) agree with Green (2001, 2004, 2005a, 2005b, 2006, 2008a, 2008b) that popular music education following the apprenticeship model is not as effective as informal instruction when seeking to lead students past the delineated meanings to the inter-sonic elements of music. This is attributed to two main causes; (a) the lack of an authentic context of the popular music material, and (b) the

absence of a peer learning group. Further, they (Green, 2001; Jaffurs, 2004; Westerlund, 2006) cite the deconstruction of musical problems into simplified, and therefore denatured, elements as something that removes the music from a context that is meaningful and motivating to students. Students who experience this type of instruction often complain of having to work too long at things that bear little resemblance to the actual music they want to play (Green, 2001; Westerlund, 2006).

The absence of a peer group in the apprenticeship model potentially robs the student of the benefits of a learning community. These learning communities can serve as motivators since students often favor recognition by their peers over recognition by teachers (Westerlund, 2006). Peer groups also benefit the learner by allowing individuals to assume different roles, resulting in a learning environment that can serve multiple students at a variety of developmental and skill levels (Jaffurs, 2004). Additionally, the presence of a peer group removes the music from a purely academic environment and connects it "to a larger activity system – community and culture" (Westerlund, 2006, p. 123). In the end, it is believed that music educators could benefit from deeper insight into the learning behaviors of their students, and that these benefits would positively affect not only popular music instruction, but all music instruction (Green, 2001, 2004, 2005a, 2005b, 2006, 2008a, 2008b; Jaffurs, 2004; Westerlund, 2006).

Implications for music teacher education. The inclusion of informal instructional methods as outlined above has significant implications for music teacher education (Emmons, 2004; Green, 2001, 2004; Westerlund, 2006). Not only must music educators be knowledgeable in the traditional folk music and the Western

classical canon, they would also benefit from knowledge and skills in a variety of popular musical styles.

Emmons (2004) suggests that many music educators come from backgrounds where participation and interest in popular music is discouraged. This results in teachers who are quite proficient in Western art music practices, but are deficient regarding the practices of popular music. He suggests that methods classes must provide future music educators with experiences that will allow them to develop their skills in the areas of (a) instruments of popular music, (b) improvisation and composition, (c) copying recordings, and (d) popular music technology.

While most music education degrees have instrumental methods classes, content is most often focused on teaching instruments involved in bands and orchestras (Emmons, 2004). Emmons stated that electric guitars, bass guitars, drums sets, and electronic keyboards should also be included in teacher training. Not only should these instruments be taught, but the instruction should be such that the context allows for the playing of popular music. This instruction would result in future teachers being taught techniques that are applicable to popular music styles such as bar chords and improvisation on the guitar rather than simple melodic playing or folk song accompanying. They would also be taught basic rock beats on the drum set, how to read from a chord chart, and how to improvise in appropriate styles on the bass guitar and electronic keyboard.

According to Emmons (2004) music educators feel the least competent to teach improvisation and composition, yet skill in each of these areas is vital to popular music education. He suggests several simple exercises can be used by music educators to

increase their skill and comfort with these musical elements. Along with Green (2001), he believes that participation in popular music is one of the best ways to become familiar with how popular musicians improvise and compose. As noted above, imitating recordings is the primary informal learning method of popular musicians (Green, 2001). Emmons (2004) suggests that music educators should develop this ability to help them identify with the learning process of popular musicians while noting how this skill helps bridge the gap between theoretical and aural aspects of music. Finally, music teacher training should also include experiences that allow students to familiarize themselves with the technology used in popular music. This includes sound reinforcement equipment, digital recording software, and electronic instruments such as keyboards.

Westerlund (2006) applauds the efforts of Finnish music teacher education, which includes popular music as a part of the curriculum. He cites several changes that have occurred in Finnish music teacher education that help accommodate the incorporation of popular styles and popular teaching methods, many of which are similar to those proposed above by Emmons. These include:

- Recruiting university teachers with different kinds of musical expertise, at first even teachers with no formal qualification;
- altered criteria in entrance examinations for music teacher education: in addition to Western classical music, candidates may perform folk, jazz, or Afro-American music on any of the required instruments;
- creating space in the university curriculum for new courses in Afro-American music and rock band instruments;

- intensive further education for music teachers in the field;
- increased technological facilities both in teacher education and in schools; and
- constant efforts to change institutional attitudes in university administration and amongst classical music teachers. (p. 123)

The Finnish education system has agreed that popular music content has merit in the music classroom and has included it in their curriculum for decades. This has allowed them to focus on addressing this content, not only in the classroom, but also in teacher education.

Current research on informal music education. Based on Green's informal music pedagogy (Green, 2008b), Abrahams et al. (2012) designed a study in which high school performing ensembles were asked to create an arrangement of a Christmas carol. Participants consisted of four high school choirs and one high school band. Conductors of these ensembles asked their students to copy a recording of a Christmas carol of their choice, or create an arrangement of a Christmas carol based on a recording. These performances would be featured at a public concert during the Christmas season. As with Green's study, students were given independence and autonomy during the duration of the 12 week period.

Abraham's (2011) conclusions supported those of Green, finding that working informally in small groups positively impacted "group cooperation, peer-directed learning, autonomy, leadership, and personal musical identity" (p. 1). The experience also resulted in a change of student and teacher perceptions on the students' musical skill and ability, which resulted in an overall change in the culture of the ensemble.

Rodriguez (2009) cited obstacles that arise for both teachers and students implementing informal music pedagogy as they adopt new roles within the classroom. He notes that many pre-service teachers find the shift to informal instructional methods to be difficult. Based on classroom assignments he has given to pre-service teachers, he discovered many approached informal pedagogy with awkwardness and hostility. He attributed this to the idea that these teachers feel as if their formal music education, which has played a major role in developing who they are as a musician, has been devalued.

Concerning the role of student within these endeavors, Rodriguez (2009) notes differences between students who have formal music training and those who do not. Based on his observations of a small popular music ensemble at an area high school, he found that students with formal music training (particularly those with developed notational skill) brought different abilities and learning approaches with them to the informal learning environment. Rather than learning music by listening to and imitating a recording as described by Green (2008b), these students felt it was faster and more efficient to use the score. Rodriguez also points out that these formally trained students were not as comfortable with the creative decision-making process inherent in an informal method since they were more accustomed to following a teacher's instruction. As a result, they relied heavily on established guidelines and familiar problem-solving techniques pulled from their formal training rather than seeking new ways to solve a problem (Rodriguez, 2009). In short, they attempted to formalize the process.

In the end, Rodriguez admits that the implementation of an informal learning pedagogy required "more flexibility and intensiveness" than he had previously thought

(p. 44). Those facilitating the interaction of students with formal music training and those without formal training within an informal learning pedagogical approach must consider the "pace, style, and organization of learning" (p. 41) while understanding that students will react differently to the greater freedom and agency this method affords.

Summary of popular music education. In summary, the inclusion of popular music in formal music education is not as simple as expanding the repertoire included in the curriculum. Because of the differences in aesthetic aims and instructional methods of classical and popular music, a reformation of educational goals and pedagogical methods may be necessary. These methods could be altered to reflect the informal nature of music transmission in the popular realm; this includes individuals selecting their own music and learning it in small groups by listening to and imitating recordings. Music educators should understand that the acquisition of certain musical skills is possible through the use of a variety of musical styles. Therefore, they should include not only the traditional canon of repertoire, but also allow for other repertoire in the curriculum.

> While we must continue to support the particular musics and musical engagements that so many of us professionals, because of our special backgrounds, are so capable of and devoted to serving, we must also support the musics and musical involvements of most of our students. Our musical preferences are not to be ignored, nor are theirs. "Theirs" and "ours" are not a zero-sum game. Both deserve their rightful place as sources of musical value available to be enhanced through our efforts. (Reimer, 2012, p. 27)

Teacher education could also include the recognition of musical ability in popular styles and instruments in addition to those traditionally included in formal education. This might result in teachers who are equipped to address multiple musical styles using varied teaching approaches.

With its focus on student-centered education, the informal music pedagogy outlined in this section is built on the foundation of constructivism and culturally responsive teaching. The remainder of this chapter will address these two educational philosophies and how they inform the current inquiry into popular music education.

Constructivism

John Dewey (1938) identified two main educational philosophies: Traditional and Progressive. He described educational approaches founded on traditional philosophies as those in which the teachers are the "agents through which knowledge and skills are communicated" (p. 3) and students are merely docile and receptive. Freire (1982) refers to this educational approach as "banking" since is resembles "an act of depositing, in which the students are the depositories and the teacher is the depositor" (p. 58). Schools that follow this educational model focus on imparting knowledge that has already been worked out by previous generations (Dewey, 1938). In contrast to traditionalists, Dewey (1938) described approaches putting progressive educational philosophies into action as those in which learning takes place through experience. Freire terms this approach "problem-posing" education since the goal is to pose the "problems of men in their relations with the world" (p. 66). While teachers facilitate these experiences and guide the learning, they situate themselves in the social group as

co-learners with the students. The emphasis of this learning is on individual expression and activity rather than the passive absorption of information.

The basic tenants of constructivism that follow describe an approach that aligns within Dewey's definition of progressive education and provide a theoretical foundation for the popular music pedagogy outlined in the previous section.

Basic tenants. While no single individual is responsible for establishing constructivism in its entirety, some widely accepted beliefs have emerged. These philosophers and researchers (Airasian & Walsh, 1997; Dewey, 1938; Harris & Graham, 1994; Hein, 1991; Heylighen, 1997; Inhelder & Piaget, 1969; Kincheloe, 2008; Piaget, 1932; Scott, 2006; Stewart, 1994; Vygotsky, 1978; Wiggins, 2001; Yager, 1991) state that constructivists:

- believe knowledge is constructed by the individual through active engagement with the subject matter
- view learning as the way an individual makes sense of his or her world
- believe knowledge construction results in individual interpretations of reality
- believe individual motivation plays a vital role in the learning process
- believe learning is self-regulated
- acknowledge the critical role of language in knowledge acquisition
- acknowledge both the cognitive and social aspects of the learning process

Epistemologically, constructivism asserts that all knowledge is constructed by the individual learner through active engagement with the subject matter (Dewey, 1938; Harris & Graham, 1994; Hein, 1991; Heylighen, 1997; Inhelder & Piaget, 1969; Kincheloe, 2008; Piaget, 1932; Scott, 2006; Stewart, 1994; Vygotsky, 1978; Wiggins,

2001; Yager, 1991). This approach focuses on experience as the source of knowledge acquisition. Rather than relying on "mere exposure… to new materials through oral lectures" (Vygotsky, 1978, p. 131), a constructivist teacher carefully designs experiences that present real life problems in authentic contexts. These experiences require action-based problem solving and move the subject matter from abstract to concrete. Green (2008b) evidenced this approach in her informal pedagogy by allowing students to learn by actively imitating recordings of songs. This proved to be an effective way for students to gain access to the musical characteristics of the songs without the need for a lecture on time signatures, form, etc. Green believes that allowing students to interact with the music, often through experimentation, in the context of popular song is the best method to lead them to a comprehensive and meaningful understanding of music. Wiggins (2001) concurs, adding that true learning takes place when learners are involved in problem solving, not merely being told the solutions. While providing learners with solutions may result in the memorization of facts, a problem solving approach allows learners to synthesize and analyze new information and teaches them to become independent learners.

Constructivists consider learning an organizational process, and as such, are concerned with knowledge that enables individuals to make sense of their world (Airasian & Walsh, 1997; Harris & Graham, 1994; Heylighen, 1997; Inhelder & Piaget, 1969; Kincheloe, 2005; Scott, 2006; Stewart, 1994; von Glasersfeld, 1995; Wiggins, 2001). In a constructivist approach,

> [learners] develop their power to perceive critically *the way they exist* in the world *with which* and *in which* they find themselves; they come to see the world

not as a static reality, but as a reality in process, in transformation. (Freire, 1982, p. 71)

This tenant of constructivism stands in contrast to a positivistic view of knowledge which asserts that knowledge exists independent of the knower, awaiting discovery through the scientific method (Kincheloe, 2005). Aligning with the postmodern idea that truth is not absolute, the constructivist viewpoint emphasizes the role of the learner in constructing knowledge that leads to better understanding of his or her world (Airasian & Walsh, 1997; Harris & Graham, 1994; Hein, 1991; Wiggins, 2001). To capitalize on the learner's need to construct knowledge that is relevant and meaningful, Dewey (1938) and Freier (1982) recommend beginning with materials that are common to the learner's everyday life experience, allowing individuals to "connect subject matter to past experiences, present interests, and future needs" (Scott, 2006, p. 18). Rather than the teacher deconstructing problems into decontextualized parts, approaching learning through familiar contexts enables learners to identify problems and reclassify those problems into manageable parts that can be more easily addressed (Inhelder & Piaget, 1969). These manageable parts are not decontextualized since the learner has deconstructed the whole and understands the relationship of these parts to the entire problem. Green's informal approach to music learning (2008b) exemplifies this, as students are asked to address musical issues in the familiar context of popular music of their own choosing. This familiar and often positive context allowed students in her study to be attentive to the musical elements without interference from any negative connotations of the musical genre that sometimes exist with students as they interact with school music (Green, 2008b).

Constructivists believe that in an individual's attempt to better understand his or her world, information is gathered, stored, sorted, and assembled into an individual interpretation of reality (Airasian & Walsh, 1997; Hein, 1991; Kincheloe, 2005; von Glasersfeld, 1995; Wiggins, 2001; Yager, 1991). This interpretation of reality is tailored to the learner who calls upon his or her previous experiences, therefore, "different individuals coming from diverse backgrounds will see the world in different ways" (Kincheloe, 2005, p. 9). While multiple interpretations of reality could pose a problem to formal education, Inhelder & Piaget (1969) believe this is held in check by social exchanges between individuals that

> give rise to a process of gradual structuration or socialization which leads from a state of relative lack of coordination or differentiation between the child's own point of view and that of others to a state of coordination of points of view and cooperation in action and communication. (p. 129)

This process of socialization allows learners to synthesize multiple viewpoints and arrive at a more informed picture of reality. Teachers can capitalize on this process by allowing students to construct knowledge in a personal way while simultaneously exposing them to the viewpoints of others, arriving at a comprehensive and meaningful understanding of the subject.

Constructivists place great value on individual motivation in the learning process (Dewey, 1938; Hein, 1991; Inhelder & Piaget, 1969; Vygotsky, 1978). Subject matter that has a relevant connection to the individual's daily life experience is a key source of intrinsic motivation because the learner is more readily able to understand how new knowledge will be used in the future (Hein, 1991; Dewey, 1938). This

connection of subject matter and personal experience moves the subject matter from abstract and irrelevant to contextualized and useful. Students in the first three stages of Green's study on informal pedagogy proved to be highly motivated despite the fact that they operated independent of direct teacher oversight to keep them on task (Green, 2008a, 2008b). This was largely attributed to the fact that they had chosen the music they studied and it was therefore relevant and meaningful to their everyday lives.

Because of the complex nature of learning and the various factors that affect its pace among individuals, constructivists agree that learning is self-regulated (Harris & Graham, 1994; Inhelder & Piaget, 1969; Stewart, 1994; Vygotsky, 1978). Self-regulated learning requires individual agency and the responsibility of education shifts from the education system to the learner (Gardner, 1964; Martin, 2004; Zimmerman, 1990). Schunk and Zimmerman (1998) define self-regulated learning as "learning that occurs largely from the influence of students' self-generated thoughts, feelings, strategies, and behaviors, which are oriented toward the attainment of goals" (p. viii).

In a self-regulated learning environment, individuals are "metacognitively, motivationally, and behaviorally active participants in their own learning" (Zimmerman, 1990, p. 4) while enjoying the "support of teachers who encourage student risk taking and active, self-directed experimentation" (Martin, 2004, p. 10). Zimmerman (1990) cites the ability to plan, set goals, organize, self-monitor, and self-evaluate as metacognitive processes in which self-regulated learners participate. Motivational processes such as high self-efficacy and high task interest are also common traits among self-regulated learners. Zimmerman attributes the tendency of self-regulated learners to actively seek out learning opportunities and continually set

higher goals to high levels of motivation. Finally, Zimmerman points to the existence of a "self-oriented feedback" loop in self-regulated learners that enables them to monitor and react to the effectiveness of their learning methods and strategies (p. 5). His description of a self-regulated learner is summarized in the following statement:

> Thus, self-regulated learning involves more than a capability to execute a learning response by oneself (i.e., self-control) and more than a capability to adjust learning responses to new or changing conditions from negative feedback. It involves proactive efforts to seek out and profit from learning activities. At this level, learners are not only self-directed in a metacognitive sense but are self-motivated as well. Their skill and will are integrated components of self-regulation. (p. 6)

When considering the concept of self-regulated education, it is important to understand that individuals are unique in their level of self-regulation. As a result, constructivists acknowledge that individuals learn at different rates and therefore enter the classroom at different levels (Dewey, 1938; Scott, 2006; Wiggins, 2001). While many factors play a role in an individual's ability and desire to self-regulate, Inhelder and Piaget (1969) point to three factors that affect the rate at which an individual progresses: (1) maturation, (2) physical development, and (3) social development and experiences. One of the difficulties of teaching in a classroom setting is to develop curriculum and methods that address the needs of students who learn at different rates. Understanding the concept of self-regulated learning and the resulting variance in cognitive levels among individuals can prove beneficial when making curricular and pedagogical decisions.

Constructivists acknowledge the crucial role of language in the learning process (Inhelder & Piaget, 1969; Piaget, 1932; St. Pierre Hirtle, 1996; von Glasersfeld, 1995; Vygotsky, 1978). Piaget (1932) regards speech as both the impetus for and method by which an individual checks and confirms thoughts. Speech enables the learner to move beyond the concrete world (Vygotsky, 1978) and "enables thought to range over vast stretches of time and space, liberating it from the immediate" (Inhelder & Piaget, 1969, p. 86). While language begins as a means of communication between individuals (intrapersonal communication), as one matures, it becomes the means by which one directs him or herself through complex tasks (interpersonal communication) (Vygotsky, 1978).

> The specifically human capacity for language enables children to provide for auxiliary tools in the solution of difficult tasks, to overcome impulsive action, to plan a solution to a problem prior to its execution, and to master their own behavior. Signs and words serve children first and foremost as a means of social contact with other people. The cognitive and communicative functions of language then become the basis of a new and superior form of activity in children. (p. 28-29)

Finally, constructivism emphasizes both the individual and social nature of the learning process (Airasian & Walsh, 1997; Dewey, 1938; Harris & Graham, 1994; Hein, 1991; Inhelder & Piaget, 1969; von Glasersfeld, 1995; Vygotsky, 1978). While Dewey suggests that "education is essentially a social process" (1938, p. 65), Inhelder and Piaget (1969) agree that social interaction and transmission are necessary, but highlight the cognitive nature that parallels social development. Vygotsky (1978)

connects the social and cognitive aspects of learning in the following statement: “The internalization of socially rooted and historically developed activities is the distinguishing feature of human psychology” (p. 57). In this statement, Vygotsky acknowledges both the social influence on learning as well as the cognitive nature of human psychology by which these social influences are interpreted. As a result of these opposing viewpoints, two branches of constructivism have emerged: cognitive constructivism, which focuses on the individual mental processes of learning, and social constructivism, which focuses on the social elements involved in the learning process.

Cognitive Constructivism. The branch of constructivism concerned with knowledge construction within the individual mind is commonly referred to as cognitive constructivism (Airasian & Walsh, 1997; Goodman, 2008; Kincheloe, 2005; Wiggins, 2001). This form of constructivism attempts to isolate the learning process from socio-cultural and contextual influence and chooses to focus on the role of developmental stages (Airasian & Walsh, 1997) and schema theory (Wiggins, 2001).

Piaget’s contribution to developmental psychology directly relates to cognitive constructivism. Jardine (2006) provides several statements that summarize the main tenants of Piaget’s educational theory. Below are six that relate specifically to cognitive constructivism.

1. Children go through stages of development, and one must be sensitive to ‘where the child is at’;
2. A student should be presented with materials and curricular expectations appropriate to the stage of development he or she is at;

3. In any real classroom, individual children will be at different levels of development;
4. In order to learn, young children especially (but not exclusively) are greatly helped by active manipulation of objects (an early thread of hands-on learning);
5. Children sometimes need to use concrete materials (objects, images, examples, visual or auditory aids, etc.) not only to learn, but also to show, demonstrate, or articulate what they have learned;
6. In knowing the world, we don't just take in the world passively – rather, we actively construct our experiences and understandings of the world according to our own concepts, categories, levels of development and previous experiences. (p. 2-3)

In addition to developmental stages, schema theory contributes to an understanding of cognitive constructivism, providing a basic framework for understanding how knowledge is constructed and utilized by the mind (Wiggins, 2001). A schema can be defined as a concept that is held in the mind. Schemas vary widely, both between individuals, since all people have different life experiences, and within individuals, since most concepts can be thought of in more than one way (Kincheloe, 2005; Wiggins, 2001). To take an example from Wiggins (2001), the concept of a hamburger can have various meanings. To those who like the taste of a hamburger, the schema will be positive. To a vegetarian, the idea of a hamburger will be less appealing. Even within an individual, the concept of hamburger could have any number of meanings; some in regard to taste, others to the memory of the last burger eaten, or

family cookouts, or the connection to French fries. As a result, schemas are complex, multiple, interrelated, and coalesce into an "interactive network of ideas" (Wiggins, 2001, p. 5).

One can apply schema theory to better understand how individuals process new information. When an individual encounters new information, it is related to existing schema resulting in their alteration or the creation of new schema (Hein, 1991; Scott, 2006; Wiggins, 2001). New information that closely resembles an existing schema will be grouped and stored with that preexisting schema. The more unique the new information, the greater the alteration or expansion of the existing schema will be. As the nature of new information diverges further from an individual's existing schema, a point is reached where the new information can no longer be logically related to an existing schema. At this point, the new information is formed into a new schema. In the acquisition of knowledge, the closer the relationship between new information and an individual's existing schema, the more the information will be processed and retained (Wiggins, 2001). Therefore, establishing a familiar context when presenting new information is helpful because it enables the learner to more readily connect new information to existing schemas (Wiggins, 2001; Scott, 2006). Schema theory is a critical element in the sequencing of curriculum since what an individual learns in one situation carries into the following experience (Dewey, 1938).

Cognitive constructivism therefore focuses on the mental processes of the individual in knowledge construction. While adhering to sequential stages of development, the rate at which these mental processes mature is unique to each individual. Schema theory aids cognitive constructivists in understanding how new

information is stored in the mind. Since the mind constantly seeks to make sense of new information in terms of what is already known, establishing a familiar context aids in the comprehension and retention of new information.

A basic understanding of cognitive constructivism can help inform one's evaluation of Green's informal music pedagogy (2008). Her instructional approach utilizes several of the concepts outlined above, beginning with the establishment of a familiar context in which new information is presented. Green accomplishes this by allowing students to select familiar popular music for which they hold positive delineated meaning. She then allows students to be actively involved in the learning process, another basic tenant of cognitive constructivism, by listening to, rehearsing, and performing their selected piece. Finally, allowing work to be done in small groups provides a means by which students of different levels of mental, social, and musical development can participate in and contribute to the learning process (Green, 2008a). Aware of their significant role in Green's informal music pedagogy, the researcher in the current study was attentive to these elements of cognitive constructivism during data collection and analysis.

Social Constructivism. Unlike their cognitive counterparts who are interested primarily in the inner workings of the individual mind, social constructivists are concerned with understanding how learning occurs in human society and how life experiences shape one's understanding of the world (Airasian & Walsh, 1997; Heyhighen, 1997; Kincheloe, 2005; Scott, 2006; Scruggs, 2009; Wiggins, 2001; Wood, et. al., 1976; von Glasersfeld, 1995; Vygotsky, 1978). This understanding of constructivism does not discount the cognitive process that must occur for one to learn,

and grants that "knowledge is constructed in the minds of human beings" but adds that these minds "are constructed by the society around them" (Kincheloe, 2005, p. 4).

Heyhighen (1997) acknowledges the role of both the cognitive and social construction of reality, but points to the social aspect of reaching consensus with the cognitive patterns of others as a means of choosing the "right" construction. As stated above, constructivists acknowledge that individuals create their own interpretation of reality. Heyhighen asserts that rather than a single interpretation of reality, individuals create multiple cognitive models. Society's role then is to assist the individual in selecting the appropriate model based on consensus with the models of others. Without this social consensus, constructivism would devolve into mere relativism, with any interpretation of reality qualifying as acceptable.

Lev Vygotsky has contributed much to the formation of the social constructivist viewpoint. His view is that human learning takes place in social contexts and, therefore, all knowledge is socially constructed (Kincheloe, 2005; Scruggs, 2009; Vygotsky, 1978; Wiggins, 2001). He asserts that cognitive and social development first occur at the interpsychological level then at the intrapsychological level.

> Every function in the child's cultural development appears twice: first, on the social level, and later, on the individual level; first *between* people (interpsychological), and then *inside* the child (intrapsychological). This applies equally to voluntary attention, to logical memory, and to the formation of concepts. All the higher functions originate as actual relations between human individuals. (Vygotsky, 1978, p. 57)

This idea of development taking place through interaction before it is internalized is foundational to Vygotsky's work. Previous to this, the relationship between development and learning had been explained in three ways: (1) developmental processes are independent of learning, and that development always preceded learning; (2) development is the accumulation of learned responses, therefore learning and development occur simultaneously; and (3) a combination of the previous two that believed both learning and development were dependent on one another and helped to push the other forward (Vygotsky, 1978). Unsatisfied with any of these theories, Vygotsky (1978) suggested that development lagged behind learning, a stance that resulted in his theory of the zone of proximal development.

The zone of proximal development centers on the mantra that "what a child can do with assistance today she will be able to do by herself tomorrow" (Vygotsky, 1978, p. 87). Vygotsky observed that when psychologists measure the level of a child's mental development, they are in fact measuring what the child can do independently, or her actual developmental level. These are areas where a child's mental abilities have become established as a result of a completed stage of development. Vygotsky points out that this measurement tells us nothing about the areas of development currently in the process of maturation. These areas manifest themselves when the student is given assistance by a more knowledgeable other (MKO) – an individual, either teacher or peer, who is more advanced or has a more mature understanding of particular subject matter being learned. Testing what a child can do with the assistance of a MKO measures the level of potential development that is beyond the actual developmental level, but not directly correlated to it (Vygotsky, 1978). Vygotsky calls the area

between the levels of actual developmental and potential development the zone of proximal development, and states this is where the greatest learning takes place. Since this zone of proximal development exists just beyond the level of current mental ability, Vygotsky concluded that learning takes place ahead of development.

Understanding the concept of the zone of proximal development is not only useful in establishing the level of material appropriate for study, it also provides a specific role for the MKO, that of scaffolding. Scaffolding is a process in which the MKO fills in gaps as necessary when working with a learner (Scruggs, 2009; Wiggins, 2001; Wood, et. al, 1976). More specifics on scaffolding will be outlined below in the discussion on the role of the constructivist teacher.

Wiggins (2001) takes social constructivism and applies it to the classroom by highlighting the characteristics of a social constructivist environment. She states that an environment that fosters the social construction of knowledge is one in which learners:

1. interact and receive support from more knowledgeable others (both teacher and peers).
2. work independently.
3. deal with subject matter in ways that will enable them to construct their own understanding.
4. deal with subject matter within genuine contexts.
5. understand relationships between new ideas and their contexts.
6. understand what is to be learned and how they will know they have learned it.
7. engage in real-life, holistic problem-solving experiences. (p. 17)

She goes on to state, “if students need to be actively engaged, working independently, with peers, and with the teacher to solve holistic, real-life problems, this implies that the most productive learning situation is a collaborative problem-solving situation” (p. 19). In allowing students to work in small groups to prepare a performance of a popular song of their choice, Green (2008a, 2008b) effectively created a constructivist atmosphere that exhibited the attributes listed above by Wiggins.

To summarize, social constructivism is concerned with the role of society and social influence in the construction of knowledge. Although it acknowledges the cognitive role of the individual in the construction of reality, it asserts that the individual mind is shaped by the social influences in which it exists. The purpose of society includes assisting the individual in arriving at a concept of reality that is congruous with others’ interpretations of reality. Vygotsky’s (1978) concept of zone of proximal development provides a role for a more knowledgeable other, whether adult expert or peer, in the process of knowledge construction.

Role of teacher. The role of teacher in a constructivist-based classroom is different than in a traditional classroom in that it moves away from the teacher-centered model and encourages students to lead and be more involved in the decision making process (Scott, 2006, 2012; von Glasersfeld, 1995). Since knowledge is constructed by the individual, a teacher acting as the dispenser of knowledge is not appropriate. Realizing the active role students play in knowledge acquisition, the teacher must reposition him- or herself in the social strata and function simultaneously as co-learner and more knowledgeable other (Dewey, 1938; Scott, 2006). While many educators may resist giving students more agency, thus relinquishing their authoritative role,

Dewey (1938) believed that "basing education upon [student's] personal experience may mean more multiplied and more intimate contacts between the mature and the immature than ever existed in the traditional school, and consequently more, rather than less, guidance by others" (p. 8).

A primary role for constructivist teachers is that of a more knowledgeable other (MKO) who provides scaffolding for his or her students. Scaffolding is the process by which a MKO fills in the gaps, or places where a learner lacks understanding or skill, when working with the learner (Vygotsky, 1978; Wiggins, 2001; Wood, Bruner, & Ross, 1976). Wood et al. (1976) delineate six roles of the MKO in scaffolding:

1. Recruitment – the MKO lures the learner into the task
2. Reduction in degrees of freedom – the MKO simplifies the problem and limits the actions required by the learner
3. Direction maintenance – MKO keeps the learner on task
4. Marking critical features – MKO interprets discrepancies in the learners attempt and the model
5. Frustration control – MKO should reduce the stress and frustration in problem solving
6. Demonstration – MKO models the correct behavior (p. 98)

With this basic framework in place, the constructivist teacher has three main responsibilities. First, it is the teacher's responsibility to capitalize on what the student already knows (Dewey, 1938; Wiggins, 2001). This requires acknowledging that students enter the classroom with prior knowledge about the concepts being addressed (Scott, 2012) and that not all students enter the learning situation with the same

knowledge, skills, or dispositions (Dewey, 1938; Scott, 2006; Wiggins, 2001). Second, teachers must develop and design experiences that enable participants to develop understanding (Dewey, 1938; Wiggins, 2001). These experiences must be applicable and meaningful to the learner's lives. They must "not repel the student, but rather engage his activities and… [be] more than immediately enjoyable since they promote having desirable future experiences" (Dewey, 1938, p. 8). Third, the teacher must create an environment that meets the needs of students at different ability levels and with varied previous experiences.

Recognizing that students enter the classroom at various levels of mental and physical development, Dewey (1938) called on teachers to adapt learning experiences to meet individual needs of the students. Educators today refer to this as differentiated instruction (Tomlinson, 2003). Tomlinson described teachers who differentiate instruction as being

> aware that the students in their classrooms begin each school year spread out along a continuum of understanding and skill. These teachers' goal is to maximize the capacity of each learner by teaching in ways that help all learners bridge gaps in understanding and skill and help each learner grow as much and as quickly as he or she can. (p. 2)

Tomlinson cites three student characteristics that may suggest a need for differentiated instruction followed by three curricular elements that may be modified in response. The student characteristics are: (1) readiness, (2) interest, and (3) learning profile (i.e. preferred mode of learning). These traits are influenced by a multitude of factors from gender to race to socioeconomic class. The curricular elements that may be modified in

response to a student's need for differentiated instruction are (1) content, (2) process, and (3) products. While curricular content is often predetermined, the processes (i.e., activities by which the content is taught) as well as the products (i.e., evidence that learning has occurred) are more easily adapted to address the unique needs of students. Finally, Tomlinson suggests that teachers who differentiate instruction sometimes teach the class as a whole, but often find it necessary to teach students individually or in smaller groups to be most effective.

Green's (2008b) study reflects this constructivist foundation by utilizing small group instruction as a means by which differentiation was accomplished. These small groups provided a learning environment in which each participant contributed what they could to the group from their own level of ability (Green, 2008a; Scott, 2006). In this way, differentiation was achieved in terms of products rather than by differentiated content or process. Members of the small music groups each assumed roles that aligned with their abilities and previous experience while working on a shared task (2008a, 2008b). The use of small groups in the course of instruction was something the researcher of the current study found within the school of popular music studied. Particular attention was paid to the roles assumed by group members and how these aided in providing differentiated instruction.

In summary, the role of the teacher in a constructivist environment is not to dispense knowledge to a passive classroom, but engage the minds of the student in knowledge construction. This is accomplished through active engagement in meaningful experience; experiences designed and facilitated by a more knowledgeable other. Constructivist teachers should also be aware of the need for differentiated

instruction to most effectively teach students possessing a broad range of skill and knowledge. Rather than producing students who memorize a predetermined set of facts, the ultimate goal of a constructivist classroom is the development of students who have been taught how to think and apply this thinking to new situations, resulting in students who are independent learners (Wiggins, 2001).

Drawbacks of Constructivism. Four issues are often seen as drawbacks of the constructivist approach: (a) problem of consensus, (b) control of curricular content, (c) additional demands on time, and (d) the nature of constructivism as a pedagogical approach (Airasian & Walsh, 1997; Scott, 2012). The problem of consensus within a constructivist approach stems from the "multiplicity of potential meanings" that may result from the construction of reality in which individuals construct their own knowledge (Airasian & Walsh, 1997). Because reality is based on the life experience of the individual and actively constructed in the mind, it is possible for different individuals to arrive at different versions of what they believe to be truth. A slight discrepancy between insignificant matters presents little concern outside the classroom, yet in a classroom setting, it is problematic as it makes evaluation a difficult task. Airasian and Walsh (1997) list several difficult questions that must be addressed in regards to standards of evaluation in a constructivist setting.

1. On what basis should students have to justify their constructions?
2. Can the teacher who facilitates the constructions also be an objective evaluator of them?
3. What constitutes a 'reasonable' or 'acceptable' student construction?

4. Should the teacher try to avoid transmitting standards and criteria that end up influencing or controlling the nature of student constructions? If so, how?
5. Are evaluation standards and criteria independent of context or are they contextually bound? (p. 5).

The second salient problem of a constructivist educational approach is that of curricular content. In an approach where students are given extensive agency over their path of learning, how much can, and should, the teacher intervene to guide curricular content? Is there a basic curricular framework within which the subject matter should remain? If so, teachers must learn how to continually guide students to remain within that framework without stifling their interest or altering the nature of the problem such that it is no longer relevant to their lives. Related to the question of curricular guidance is the fact that constructivism is not suited for all subject matter (Airasian & Walsh, 1997; Scott, 2012). Some knowledge may best be addressed by direct instruction and serve to inform the construction of subsequent knowledge.

The third drawback concerning constructivist education is that of time constraints. It should not be assumed that a constructivist approach requires the same demands on a teacher's time as a traditional approach (Airasian & Walsh, 1997). This is most evident when initially introducing instruction in a constructivist manner, for it is during this period that both students and teachers must make adjustments. Students must be challenged to think for themselves rather than simply absorb the information being dispensed. This assumes that students are interested in the subject matter and are motivated to apply themselves to the learning process. Teachers must learn how to guide students to appropriate discoveries rather than simply tell them the solution to the

problem. As outlined above, this may require teachers to adjust their instructional techniques, a task that requires commitment and diligence.

Even after the establishment of constructivist habits, the guidance of student construction is not time efficient for a teacher since students will construct their own form of knowledge based on their life experiences, leading them to need individualized instruction. Within this framework, assessment becomes difficult as well since traditional evaluative tools, such as a basic multiple choice exam, are inadequate since they fail to take into account the social context of knowledge constructions (Airasian & Walsh, 1997). Time demands also raise questions about curricular content that is broad and shallow versus narrow and deep. While constructivism favors a narrow and deep curricular emphasis (Airasian & Walsh, 1997), a broad and shallow curriculum may be more appropriate in certain settings.

The final drawback of the constructivist approach stems from the fact that constructivism is an epistemology, not a specific instructional approach (Airasian & Walsh,1997) As such, it is more suited to address the nature of knowledge rather than providing pedagogical direction. One must be aware that the pedagogical approaches based on constructivism are an extension of the basic philosophy, and therefore may not be fully endorsed by all constructivists. For example, one basic tenant of constructivism is that knowledge is acquired through active participation in a learning experience, yet not all experiences are educative (Dewey, 1938). Some experiential activities merely have an appearance of facilitating knowledge construction, but fail to accomplish the deep learning that allows students to relate new information to previous learning (Scott, 2006). One such example may be a general music teacher who creates

a game show environment, with teams, points, and prizes, to help his or her students review music terminology. While this would likely result in helping students (at least temporarily) be actively engaged with the subject matter, it could not be considered a constructivist experience for several reasons. First, since this was merely a creative way to drill information, no new knowledge was being constructed by the students. Second, the subject matter was taken out of an authentic musical context, and didn't resemble a real life problem. Third, there is no apparent connection to students' previous life experience.

Assuming schools of popular music would employ the constructivist instructional methods suggested by Green (2005b, 2006, 2008b), how they navigate the drawbacks of this approach was of particular interest to this study. In a field where the subject matter is music that has been recently composed and, therefore, does not benefit from years of analysis and canonization, how are curricular choices made? How much agency are students given concerning the curricular content of their studies? What are the evaluative standards for the creative work being done and who establishes these criteria?

Critical Constructivism. A more recent strain of constructivist thought is critical constructivism. Critical constructivism looks at social constructivism through the lens of critical theory (Kincheloe, 2005). Critical theory is "concerned with extending a human's consciousness of himself or herself as a social being in light of the way dominant power operates to manage knowledge" (p. 10).

Like social constructivists, critical constructivists agree that knowledge is constructed through an individual interpretation of the world and that an individual's

interpretive abilities are influenced by the historical, social, cultural, economic, and political context in which they are situated (Kincheloe, 2005). The point of departure between the two comes in critical constructivists concern for the role power plays in the construction and validation of this interpretive knowledge. Critical constructivists work to expose elitist assumptions found in existing knowledge, and encourage the discovery of new perspectives, ideas, and ways of thinking. This leads to an increased value of subjugated knowledge (Kincheloe, 2005). In regards to education, critical constructivists believe:

> the purpose of education …is not to transmit a body of validated truths to students for memorization. Instead, critical constructivists argue that a central role of schooling involves engaging students in the knowledge production process. A central dimension of teaching in this context involves engaging students in analyzing, interpreting and constructing a wide variety of knowledges [sic] emerging from diverse locations. (Kincheloe, 2005, p. 3)

According to this view, knowledge that directly impacts the lives of the students is treasured above traditionally valued knowledge that is irrelevant to student lives. Education not only imparts information, but attempts to develop critical thinking skills in students that enable them to judge the validity of future knowledge. For example, the standard classical and folk curriculum taught in many music classrooms is very different than the music with which student engage on a daily basis. Many students interpret this classroom music to be irrelevant to their lives and therefore, do not value it as knowledge. The goal of constructivist music education is not to teach students that one type of music is better or should be more valued than another, but to help students

develop the skills by which they can critically engage in various types and styles of music and independently determine its quality.

In the end, the goal of the constructivist approach to learning is to enable students to construct knowledge by "(1) testing ideas and approaches based on their prior knowledge and experience, (2) applying these to a new situation, and (3) integrating the new knowledge into already formed ideas and familiar intellectual constructs" (Froehlich, 2007, p. 90-91).

Culturally Responsive Teaching

Building on the foundation of constructivist learning theory, culturally responsive teaching enlists "the cultural knowledge, prior experiences, frames of reference, and performance styles of … diverse students to make learning encounters more relevant to and effective for them" (Gay, 2010, p. 31). Not only does this approach take into the account the prior life experience of the individual, it also places great importance on the role of culture in establishing thinking and learning behaviors. While variance does exist among individuals within a social group, acknowledging the role of culture in the establishment of thinking and learning behaviors can provide educators with insight to a group's commonly held values, beliefs, and customs.

Self-awareness. Educators seeking to foster a culturally responsive environment must first be aware of their own cultural context and understand that their educational assumptions and practices are derived from culturally established norms and may not be suited to a diverse student population (Aragon, 1973; Gay, 2010; Ginsberg & Wlodkowski, 2009; Hackett, 2003; Taylor & Sobel, 2011; Villegas & Lucas, 2002). These culturally established assumptions and practices are seldom

discussed at school by teachers and function as a hidden curriculum (Froehlich, 2007). This hidden curriculum exists in the form of rules and regulations, methods of instruction, and even what is excluded from the curriculum. It can send unintended messages that may affect students' performance in the classroom. Students whose primary socialization has familiarized them with the hidden curriculum are affirmed in the classroom, while those unfamiliar with the hidden curriculum may experience insecurity when trying to navigate unspoken rules and regulations. One salient example of hidden curriculum in music education is the authoritarian role of teachers and conductors, which implicitly emphasizes conformity over individual creative expression (Froehlich, 2007).

Critical pedagogues (e.g., Pierre Bourdieu and Randall Collins) argue that hidden curriculum results in cultural capital that reflects the dispositions, styles, and attitudes of those in power (Froehlich, 2007; Kelly, 2009). Individuals from privileged backgrounds are trained in these ways and therefore enter the school environment having accumulated more cultural capital than students from less privileged backgrounds. Educators must realize that school practices often implicitly reproduce a stratification within society that advantages those who hold the most cultural capital and marginalizes those outside of the mainstream (Taylor & Sobel, 2011). Unless this practice is made evident, teachers will likely have trouble understanding and responding to their marginalized students (Villegas & Lucas, 2002).

Only when equipped with an understanding of students' cultural differences and the effects these differences have on student learning will teachers be sufficiently motivated to effectively employ culturally responsive teaching that "encompasses

curriculum content, learning context, classroom climate, student-teacher relationships, instructional techniques, classroom management, and performance assessments" (Gay, 2010, p. 33). Implemented in this comprehensive way, culturally responsive teaching empowers students, builds confidence, and has been shown to increase achievement and student interest in subject matter (Gay, 2002, 2010; Ensign, 2003; Nasir, 2002).

Culturally responsive teaching is more than just a methodology or set of guidelines to follow; it often requires an adjustment of basic educational assumptions (Howard, 2010; Taylor & Sobel, 2011). Taylor and Sobel (2011) list seven assumptions common among teachers who employ culturally responsive teaching:

1. Culture is central to learning, language, literacy, and education; it is pervasive in people's ways of knowing and responding to life; it influences teachers' and students' decisions and mutual interactions.
2. Children arrive at school having been socialized at home in how to use language to acquire the knowledge their community has judged appropriate for someone at their age.
3. Learning is socially constructed and mutually negotiated, not transmitted; learning is influenced by learners' background knowledge, life experiences, and cultural knowledge.
4. All children deserve the opportunity to an equitable and quality education.
5. All students deserve access to a curriculum that is relevant and to instruction that accommodates for their learning interests, abilities, and needs. This includes instructional planning and practices aligned with a pedagogy that is

inclusive and equitable in order to facilitate the academic achievement of all students.

6. Education is not politically neutral; sociopolitical and historical contexts influence educational policies, schools, curricular decisions, administrators, teachers, and students.
7. Individuals in today's world need to be prepared to function in a multicultural, inclusive society within the United States and globally. (p. 36)

These assumptions appear to play an important role within schools of popular music. For many students, life experience and culture have not reinforced knowledge of Western art music as something valuable for their daily lives. Schools of popular music assume the role of providing curriculum and instructional methods that their students deem relevant. Although diverging from traditional formal music instruction, knowledge that curricular content and instructional methods are a result of historical, political, and socio-political contexts allows these schools the freedom to reevaluate curriculum and pedagogy.

Three basic tenants. The seven assumptions listed by Taylor and Sobel (2011), many of which share similar foundations with constructivist learning theory, can be reduced to three basic tenants: (a) culture plays a vital role in education, (b) diversity is a strength that enables students to view subject matter from multiple perspectives, and (c) all students deserve an education that incorporates relevant curriculum and employs pedagogical methods that capitalize on their strengths and ways of knowing.

Role of culture. The importance of culture's role in education cannot be overestimated since every element of the education process is based on culture (Gay, 2010). What an individual believes as well as how he or she thinks and learns is greatly influenced by his or her primary socialization. Bruner (1996) states that, "learning and thinking are always situated in a cultural setting and always dependent upon the utilization of cultural resources" (p. 4). George and Louise Spindler (1994) further highlight the role of culture in education in the following statement:

> Teachers carry into the classroom their personal cultural background. They perceive students, all of whom are cultural agents, with inevitable prejudice and preconception. Students likewise come to school with personal cultural backgrounds that influence their perceptions of teachers, other students, and the school itself. Together students and teachers construct, mostly without being conscious of doing it, an environment of meanings enacted in individual and group behaviors, of conflict and accommodation, rejection and acceptance, alienation and withdrawal. (p. xii)

One role culture plays in education is establishing what knowledge is valued and therefore deemed worthy to be included in school curriculums. The concept of valued knowledge allows for the idea that in different cultural settings, different forms of knowledge are relevant and therefore valued by the culture (Froehlich, 2007). Moll, Amanti, and Gonzales (1992) define these as "historically accumulated and culturally developed bodies of knowledge and skills essential for household or individual functioning and well-being" and refer to them as "funds of knowledge" (p. 133). These funds of knowledge can vary greatly depending on the cultural background of the group

and often reflect the values and beliefs of those in power. For example, jazz musicians value improvisation in musical performance while classical musicians place high value on a performance that conveys the composer's exact intentions. Whatever the case, culturally responsive teachers utilize knowledge of their students' culturally established valued knowledge and funds of knowledge to serve as a point of departure, helping students connect classroom learning to their daily lives (Gay, 2010; Moll, Amanti, & Gonzales, 1992; Valenzuala, 1999). Teachers of popular music are responsive to an understanding of not only the musical styles, but also the skills that are essential to popular musicians. While some of these skills are universal among all musicians, some are quite different from those taught in traditional music education. One example of this would be the knowledge of sound reinforcement equipment that is prevalent among popular musicians but not typically addressed by classically trained musicians.

A second educative role played by culture is that of enhancing motivation. As discussed previously, subject matter that students view as relevant and applicable to their daily lives serves as a motivational element in their educational journey (Hein, 1991; Dewey, 1938). Ginsberg and Wlodkowski (2009) assert that what is motivational for an individual is based on the reality he or she has constructed. Therefore, since a person's construction of reality is affected by his or her culture, and since this constructed reality affects what is considered motivational to the individual, "motivationally effective teaching has to be culturally responsive teaching" (p. 29). To foster an environment that is motivating for culturally diverse students, Ginsberg and Wlodkowski (2009) suggest teachers and students should work together to create or enhance the following:

1. Establish inclusion: Norms and practices that are woven together to create a learning environment in which learners and teachers feel respected and connected to one another
2. Develop attitude: Norms and practices that create a favorable disposition toward the learning experience through personal relevance and volition
3. Enhance meaning: Norms and practices that create challenging and engaging learning experiences that include learners' perspectives and values
4. Engender competence: Norms and practices that help learners understand how they are effectively learning something they value and is of authentic value to their community (p. 34-35)

Culture plays a significant role both in the establishment of knowledge that is valued by students and in the motivation that results, and should therefore not be neglected by educators.

Diversity as strength. Diversity potentially benefits all students in the classroom. Those from more diverse backgrounds experience inclusion through relevant curriculum and pedagogy while students from less diverse backgrounds are presented with new perspectives and viewpoints. As a result of diverse content and approach, all students are being prepared to succeed in a world of increasing diversity. Students in a culturally responsive environment that includes diverse curricular content and pedagogical approaches are not merely trained to excel with traditional curriculum, but are taught to adapt to an increasingly multicultural world in which valued knowledge is less static than before (Gay, 2010; Ginsberg & Wlodkowski, 2009; Ladson-Billings, 1995; Taylor & Sobel, 2011).

Students' right to culturally relevant education. Despite the consensus that culturally responsive teaching is beneficial (Gay, 2002, 2010; Ladson-Billings, 1995; Taylor & Sobel, 2011; Villegas & Lucas, 2002), many school structures have middle-class, Eurocentric origins that are so ingrained they have come to define normal behavior and practice (Boykin, 1994; Froehlich, 2007; Gay, 2010; Taylor & Sobel, 2011; Villegas & Lucas, 2002). Three views can be found to explain the absence of culturally diverse teaching in classrooms. Gay (2010) and Taylor and Sobel (2011) propose an unwillingness of educators to embrace diverse cultures due to deficit-based perspectives that are commonly found in education. Teachers who adhere to a deficit-based perspective view students from diverse cultures as deficient. The assumption is that these students are either unsuited for academic success or have a disdain for it, and are in need of a cure rather than an education (Gay, 2010; Howard, 2010). As one might expect, this attitude has a profoundly negative impact on these already marginalized students. In response to deficit-based thinking, Aragon (1973) proposed a second explanation for the absence of culturally diverse teaching. He argued it was the teachers rather than the students who were culturally deprived since they did not appreciate or comprehend diverse cultures, and failed to acknowledge their presence in the classroom.

Gay (2010) suggests cultural blindness as a third possible reason for teachers not adopting culturally responsive teaching practices. This is not blindness to the presence of different cultures in the classroom, but rather to the vital role these cultural differences should play in instructional planning. Gay outlines five fallacies that contribute to teachers' cultural blindness.

1. Education is about teaching intellectual, vocational, & civic skills and has nothing to do with culture or heritage.
2. Unawareness on the part of teachers about how conventional teaching practices reflect the European American culture; lack of knowledge of other cultures.
3. Misinformed belief that if they treat culturally diverse students differently they are discriminating.
4. The belief that good teaching transcends individual students, settings, and circumstances.
5. The idea that education is seen as the doorway to mainstream assimilation. (p. 22-23)

Four pillars of practice. Understanding the importance of culture in education and the benefits that diversity can bring to the classroom, culturally responsive teachers believe that all students deserve the right to a quality education. This includes curricular content that is relevant to the lives of students from all cultures and pedagogical approaches that facilitate the strengths of all students. With this in mind, Gay (2010) cites four pillars of practice on which culturally responsive teaching is anchored: "(a) teacher attitudes and expectations, (b) cultural communication in the classroom, (c) culturally diverse content in the curriculum, and (d) culturally congruent instructional strategies" (p. 46).

Teacher attitudes and expectations. As the first pillar of culturally responsive practice, teachers' attitudes towards and expectations of students with culturally diverse backgrounds play a vital role. At the root of these attitudes and expectations is the

concept of caring (Duncan-Andrade, 2008; Gay, 2002, 2010; Gray, 2003; Valenzuela, 1999; Villegas & Lucas, 2002). Valenzuela (1999) draws a distinct line between two types of caring: aesthetic caring and authentic caring. Aesthetic caring gives precedence to things and ideas while authentic caring nurtures and values relationships. Gay (2010) carries the idea of authentic caring further delineating between "caring about" and "caring for." The term caring about "conveys feelings of concern for one's state of being" (p. 48), while caring for indicates "active engagement in doing something to positively affect it (one's state of being)" (p. 48). Howard (2010) uses the terms sympathetic educator and empathetic educator in place of Gay's caring about and caring for. Table 2 compares the characteristics of a sympathetic and empathetic educator.

This caring for, or empathetic teaching, is essential in culturally responsive teaching for it leads one to view acting in the best interest of others as a moral imperative (Gay, 2002, 2010). It causes one to reflect on personal and institutional norms of behavior and practice and engage in critical discourse about challenges and opportunities of cultural diversity. Further, it causes one to move beyond reflection and discourse and on to action (Gay, 2002; Gray, 2003; Villegas & Lucas, 2002). One essential course of action is to learn more about your students' cultures, experiences outside of school, and funds of knowledge (Ensign, 2003; Gay, 2002, 2010; Hackett, 2003; Moll, Amanti, & Gonzales, 1992; Taylor & Sobel, 2011; Villegas & Lucas, 2002). Armed with this knowledge, caring teachers put students at the center of their teaching and "turn [students'] interests and strengths into opportunities for academic

success" (Gay, 2010, p. 50). This results in curriculum that is relevant to students outside of the classroom (Moll, Amanti, & Gonzales, 1992; Taylor & Sobel, 2011).

Table 2

Characteristics of Sympathetic and Empathetic Teachers

Sympathetic Educators	Empathetic Educators
Lower expectation of students due to race, poverty, or language	Hold students accountable despite difficult circumstances
See limitations in students	See promise and possibilities in students
See deficits in students	See assets in students
Paralyzed by problems	Become active problem solvers
Have narrow, limited teaching repertoire due to perceived student capacity	Develop critical and complex teaching practices to engage students
Place little to no value on students' perspectives or voices	Listen and learn from students' experiences to inform teaching
View learning as a teacher-dominated practice, with students having little to offer	View learning as a reciprocal process between teacher and student

Note. From *Why Race and Culture Matter In Schools: Closing the Achievement gap in America's Classrooms* (p. 49), by T. C. Howard, 2010, New York, NY: Teachers College Press.

Finally, teachers who care for their students have higher expectations since they value them as individuals and believe in the possibility of their success (Gay, 2002, 2010). Caring teachers do not set lower standards for students from diverse backgrounds, nor are they satisfied to let these students merely get by, rather they

challenge them to achieve their best in order that they may be truly prepared for life beyond the classroom.

Concerning the current study, it could easily be concluded that a school of popular music exhibits authentic "caring for" since it seeks to offer relevant curriculum to a student population who have previously had few resources in this regard. However, the existence of schools of popular music may be the result of entrepreneurs who are seeking to profit financially by offering a program that meets the demands of the market. Rather than offering curricular content that is relevant and meaningful to students, teachers within schools of popular music may merely be teaching the style of music they know. Neither of these reasons for offering a popular music curriculum reflects the student-centered caring described by Gay (2010), Howard (2010), and Valenzuela (1999). Evidence of authentic caring, such as reflecting on instructional norms in light of students' cultures and holding students to high standards, were of interest to the researcher.

Cultural communication in the classroom. The role of communication, addressed previously in the discussion on constructivism, is magnified in culturally responsive teaching since more than one form of vernacular communication often exists within any given culture. Teachers must understand that communication is more than just written and verbal language, but also includes style of delivery, non-verbal communication, and social norms that are culturally based (Gay, 2002, 2010; Gray, 2003). One example of this suggested by Gay (2002) is that, while a traditional schooling and culture promote a passive-receptive form of communication, the culture of many ethnic groups of color reinforce an active-participatory form of

communication. She also suggests that, while Eurocentric cultures value direct, deductive, linear logic in discourse, many other cultures value a form of communication called "topic chaining" (Gay, 2002, p. 112). This type of communication is characterized by (a) a large amount of time devoted to establishing the context, (b) passionate involvement on the part of the communicator, (c) use of innuendo, metaphor, and symbolism, and (d) the tendency to make the discourse conversational.

Because of the cultural influence on both verbal and non-verbal communication, teachers must understand that certain groups respond differently to various forms of communication. Failure to recognize this could result in a misinterpretation of behaviors that lie outside accepted norms (Bennet, 1979; Gray, 2003) and affect teacher perceptions of students' intelligence and ability (Gay, 2010). Culturally responsive teachers must be aware of their own and their students' communication style and be willing to adapt their communication when dealing with different students. Not only does the use of multiple communication styles provide an entry point for students, it also teaches the skill of style shifting (Gay, 2010) or code-switching (Ladson-Billings, 1995) which enables students to switch between more than one communication style, and therefore culture, with ease.

Although the communication style at a school of popular music was expected to differ from that at a traditional school of music, the researcher was particularly interested in how communication was experienced by administrators, teachers, and students. Several questions were addressed in the course of data collection and analysis, including the following: (a) Since all participants are members of the same popular music culture, is there an awareness of or need for adaptations in

communication style? (b) Do affinities for different genres of popular music result in the need for different communication styles? (c) If communication among most popular musicians is congruent, is there an entry point for the participants to learn how to communicate with musicians outside of popular music and experience the style shifting described by Gay (2010) and Ladson-Billings (1995)?

Culturally diverse curricular content. Culturally relevant curricular content is the third pillar of culturally responsive teaching discussed by Gay (2010). She asserts that curriculum should reflect a comprehensive society and be reflective of multicultural education as a whole. Gay (2002) highlights three types of curriculum that must be considered by the culturally responsive teacher: (a) formal curriculum, (b) symbolic curriculum, and (c) societal curriculum. Formal curriculum is that which is sanctioned by policymakers and governing bodies that make educational decisions. This formal curriculum is often summarized as standards or objectives, and is usually included in the required materials. With this in mind, special attention should be paid to materials used in the classroom, especially textbooks, since they provide the majority of course content. These materials often address the needs of a broad range of educational environments and can therefore not be expected to adequately address individual cultures (Gay, 2002). As such, teachers should supplement formal curriculum with curriculum that can be tailored to meet the needs of their specific situation even if this results in teaching knowledge and forms of meaning not valued by academia (Gay, 2010).

A second form of curriculum, symbolic curriculum, includes images, icons, mottoes, and other symbols used in education. These symbols, often found on bulletin

boards and walls of learning environments, teach students to value what is included and devalue what is excluded (Gay, 2002). Culturally responsive teachers must take care to include symbolic curriculum that represents a wide variety of age, gender, race, and social classes. The third type of curriculum, societal curriculum, allows teachers to most easily capitalize on the knowledge students bring into the classroom by utilizing sources such as mass media or other forms of popular culture. Gay (2002) suggests that culturally responsive teachers engage students in critical analysis of popular mass media in order to better understand how different ethnic groups are portrayed. Culturally responsive teachers must be aware of all three types of curriculum in their classrooms and what they explicitly and implicitly communicate.

Culturally relevant curricular content has both intrinsic and instrumental value (Gay, 2010). Its intrinsic value is derived from the fact that it directly applies to the lives of the students and equips them to deal with everyday situations. Its instrumental value comes from the link established between school learning and home/community life that increases motivation and interest on the part of the student and serves as a starting point for teachers to connect with students (Gay, 2010). To foster the development of culturally relevant curriculum, Gay suggests allowing students to play an active role in their education. This does not mean that students make every decision concerning their education nor does it mean that students should only learn what interests them. It does allow for input on the part of the students, which provides teachers with insight into connecting traditional content with content that is valued by students.

It is assumed that participants in the current study were associated with the school because they believed the curriculum was relevant to their daily lives in music. However, there are many contrasting styles of music that could be considered popular. Particular interest was given to teachers' methods of including these various styles in the curriculum. The level of student agency in determining the curriculum of their education was also of particular interest. Analysis of the data helped to inform the researcher in terms of how all three types of curricular content (formal, symbolic, and societal) work to create a curriculum that represents a broad perspective while at the same time remaining relevant to those involved.

Culturally congruent instructional methods. While Duncan-Andrade (2008) believes that curriculum is becoming more reflective of multiple cultures, he argues that "the pedagogical method of delivering this content remains virtually unchanged" (p. 136). This is unfortunate since, just as with curricular content, pedagogical methods should be reflective of diverse cultures (Gay, 2010). Gay concludes that the process of learning is culturally influenced as different cultures value different skills for solving problems. Therefore, teachers cannot only be concerned with what students know, but also with how they learn, and should address these multiple learning styles by incorporating different instructional methods such as active participation, multiple sensory exposure to stimulus, movement, music, and others. Gay (2002) suggests incorporating group learning with students whose cultures hold communal interaction in high regard as one example of connecting learning and teaching styles. The use of a storytelling style of communication with students whose cultures are familiar with topic chaining communication is another example of culturally congruent instructional

methods. Green's informal pedagogy employs culturally congruent instructional methods informed by her study on popular musicians (2001). After discovering that popular musicians learned in an informal method, by copying recordings with groups of friends, she designed her informal pedagogy around a similar model (Green, 2008b).

To summarize her final two pillars of culturally diverse content in the curriculum and culturally congruent instructional strategies, Gay (2010) cites the following traits of culturally responsive teaching and links them to widely accepted educational principles:

1. Students' existing knowledge is the best starting point for the introduction of new knowledge (principle of similarity).
2. Prior success breeds subsequent effort and success (principle of efficacy).
3. New knowledge is learned more easily and retained longer when it is connected to prior knowledge, frames of reference, or cognitive schematas (principle of congruity).
4. Reducing the "strangeness" of new knowledge and the concomitant "threat of the unfamiliar" increases students' engagement with and mastery of learning tasks (principle of familiarity).
5. Organizational and structural factors surrounding how one goes about learning have more powerful effects on the mastery of new knowledge than the amount of prior knowledge one possesses per se (principle of transactionalism).

6. Understanding how students' knowledge is organized and interrelated – their cognitive structures – is essential to maximizing their classroom learning (principle of cognitive mapping). (p. 176)

Since it was assumed by the researcher that schools of popular music provide curriculum that was relevant to its students, careful attention was paid to how this affected the experience of the participants of the study. Of particular interest was whether this familiar curriculum would be an end in itself, or serve to lead students to subject matter with which they were less familiar. The researcher also assumed that since the teachers and students were popular musicians, many had learned their musical craft in an informal way (Green, 2001). Attention was given to how these informally trained musicians interacted in a formal education setting.

Popular culture and cultural responsiveness. While many address cultural responsiveness in terms of ethnic diversity (Gay, 2010; Taylor & Sobel, 2011; Valenzuela, 1999), Duncan-Andrade (2008) believes

> Educators must expand multicultural education to include a broader definition of culture. This will mean developing curriculum, as well as pedagogy, that empowers students to critically engage the electric media and other forms of youth popular culture (i.e. music, style, sport). (p. 136)

Dealing specifically with the teaching of literature, he goes on to argue that traditional curriculum and pedagogy have little chance of capturing the hearts, minds, and imaginations of students when competing with youth focused media. He suggests that rather than view popular culture as the enemy, teachers should use their familiarity with student cultures as an educational tool.

Duncan-Andrade (2008) asserts that most teachers would agree that critical thinking is the goal of their classroom, but observes a split when teachers are faced with the question of achieving this goal through the use of the traditional canon or through popular culture. He believes "a rigorous multicultural curriculum should be a marriage of the student's culture and canonical culture" (p. 137) and that both popular culture and the traditional canon should be used in such a way as to develop students' critical thinking skills. Duncan-Andrade (2008) cites two benefits of incorporating popular culture in the educational process. First, it allows the teacher knowledge of and relationship with the students. As stated above, this is an important initial step in creating a culturally responsive environment. Second, it provides students with an entry point to access the knowledge that is more broadly accepted as valued knowledge.

Duncan-Andrade (2008) warns against the misuse of popular culture in the classroom. Misuse of popular culture occurs when it does not serve the goal of developing students' critical thinking, and commonly occurs when it is used as a reward (e.g., when students are allowed to watch a movie upon finishing a curricular unit). This misuse of popular culture results in reinforcing intellectual disengagement with popular culture rather than providing students with tools to critically engage with popular culture (Duncan-Andrade, 2008). He cites the following presumptions that follow this type of misuse:

1. It wrongly presumes the higher cultural and intellectual order of printed texts, an argument for which we have no evidence other than our own imperialistic cultural sensibilities;

2. It wrongly presumes that we could not teach the same higher-order thinking skills across academic content areas, using a rich combination of media texts and printed texts;
3. It wrongly presumes that to turn to a pedagogy and curriculum that emphasizes the use of youth popular cultural texts will insure that children will never learn to love reading printed texts and therefore be denied important literacy skills and the richness of the literary canon;
4. It wrongly presumes that education is not supposed to be fun for young people but is, instead, a rite of passage into adulthood where their childlike sensibilities are removed and replaced with the more upstanding sensibilities of adults; and
5. It wrongly presumes that popular cultural texts are more engaging for young people because they are simplistic and nurture a more visceral interaction (p. 125)

Although dealing specifically with literature, the presumptions about the use of popular culture in the classroom put forth by Duncan-Andrade (2008) can easily be applied to music. Many music educators assume that popular music is inherently of lesser quality than traditional repertoire, and therefore is not useful in teaching higher order thinking and listening skills. Music educators often believe if popular music is used in the classroom, students will never learn to appreciate other music. To them, popular music represents simplicity and childlike foolishness, two qualities that education is commissioned to eradicate. While these presumptions may be true in some cases, the inclusion of popular culture can be more than just a reward or gimmick to

attract student interest. If implemented carefully, curriculum containing elements of popular culture can prove to be a useful tool for the development of students' critical thinking skills.

Current research on culturally responsive music education. Many teachers are interested in establishing a culturally responsive classroom but feel unprepared to deal with cultures other than their own (Taylor & Sobel, 2011). Teacher education focused on cultural diversity is frequently offered in the form of elective rather than compulsory courses, and is therefore often overlooked. At times it results in portraying diverse students as outside of the mainstream culture (Ladson-Billings, 1995; Taylor & Sobel, 2011; Villegas & Lucas, 2002). Teachers who do seek out courses on cultural diversity often find courses that focus on cultural sensitivity, historical inequalities, and self-examination rather than the actual practice of teaching responsively (Taylor & Sobel, 2011). However, recent research reflects an increased interest in culturally responsive teaching resulting in findings that will inform teacher education in the future.

One recent study involving culturally responsive teaching in music education was an action research study conducted by Strab (2011). The focus of this study was to determine what kinds of information could be gained through ethnographic methods and whether this information could be useful in developing a culturally responsive curriculum and pedagogy that her students would respond to positively. Her participants, aged 4-13, were students in her Pre-Kindergarten through sixth grade general music classes in a rural school in Maryland. Her research questions were as follows:

1. Are ethnographic methods of data collection useful for teachers of general music in order to be knowledgeable about the students they are teaching?
2. What types of ethnographic knowledge can teachers discover about their students' musical culture?
3. How can teachers incorporate this ethnographic knowledge of their students into appropriate teaching materials and techniques?
4. How do students respond to these materials and techniques, versus materials and techniques that are appropriate solely on the basis of age and musical development? (p. 2-3)

Strab's focus on ethnographic inquiry as the initial step in developing culturally responsive curriculum and pedagogy demonstrated the emphasis on caring mentioned by Gay (2010), Valenzuela, (1999) and others (Duncan-Andrade, 2008; Gray, 2003; Villegas & Lucas, 2002). Because of the good rapport she enjoyed with her students, Strab chose not to use formal interviews to collect ethnographic data, but rather guided classroom discussions on topics such as students' family lives and their personal interactions with music. She also collected ethnographic data through observations of students' interactions with one another, their attire, names of music groups on their binders and book bags, etc. As a result of these ethnographic methods, Strab stated that she gained a new appreciation for her students' complex music culture through insight into their (a) family backgrounds, (b) musical preferences, (c) music consumption habits, (d) interactions with technology, (f) and perceptions of gender issues and sexuality. Although the current study was not an ethnography, data collection methods were designed to gain an understanding of the participants experience within a school of

popular music. It was hoped this would lead to a rich description that reflects the participants' perspective on the curriculum and pedagogy at a school of popular music.

Strab conveyed that although the curriculum provided by her school district was age appropriate, it was centered on music from the European and American traditions and was not culturally responsive. This corroborates the assertion that many of our educational practices and assumptions today flow from a Eurocentric point of view (Froehlich, 2007; Gay, 2010; Taylor & Sobel, 2011; Villegas & Lucas, 2002). Strab proceeded to develop a curriculum and pedagogy that remained age appropriate (e.g., rote lessons for younger students, more engaging, interactive lessons for older students) but also reflected the popular culture in which her students resided. She incorporated popular musical styles as well as references to popular culture in her lessons. One example of this was using a video of popular television stars performing a new song she was introducing to her students. She also incorporated technology in a variety of ways, from using it as a compositional tool to using YouTube as a musical resource. She admitted that not all lessons were tailored around students' preferences, as some material outside their circle of preference needed to be addressed in order to meet educational goals, but that even when teaching this material, she tried to use familiar language to help students make a connection to their musical culture. This reflects the importance Gay (2010) places on appropriate communication in culturally responsive teaching.

Strab cites many benefits that resulted from her culturally responsive teaching. These included: (a) an increase in student engagement and enthusiasm, (b) improved teacher and student relations and interaction, (c) students who came to class ready and

eager to work, (d) students who wanted to stay late to complete work, (e) improved behavior, (f) the creation of an atmosphere where unique experiences were valued, and (g) a classroom environment in which it was easier to teach and learn. Strab noted that the students' culture was in a constant state of evolution and that "a teacher needs to be constantly in contact with how students think in order to meet their needs" (p. 67). In conclusion, she stated that the hard work required to develop a culturally responsive curriculum and pedagogy was well worth the effort.

Turner (2009) cites several benefits of using culturally responsive teaching in her study focusing on the effects of the mentoring process in teaching gospel music to elementary, middle school, and high school choirs. In this study, she followed three choral teachers as they learned about and taught gospel music to their students for the first time. She collected data through four interviews with each teacher, observations of classroom teaching which were video-taped, and analysis of artifacts such as concert programs, e-mails, and letters to parents. Besides information on the mentoring process, she discovered that this study provided culturally relevant curriculum to students for whom gospel music was a familiar musical style. This resulted in students who (a) provided input into their educational experience, (b) took roles of leadership in the classroom, (c) formed bonds with one another through shared experiences highlighted by the curriculum, and (d) made effort to reach out to the teacher.

Both studies (Strab, 2011; Turner, 2009) demonstrate the positive effects of culturally responsive education within the formal music classroom. These include motivated and engaged students who developed relationships with one another and with teachers. These studies also demonstrate how culturally responsive teaching can be

used as a tool to expose students to a variety of musical styles, even ones with which they may not have extensive exposure. The researcher of the current study was interested to see if similar experiences exist within schools of popular music.

Schools of Popular Music

The focus of the current study was on popular music education at the post-secondary level, specifically at autonomous schools of popular music. The body of literature on popular music education is growing, but remains primarily focused on compulsory general music classes (Green, 2008b; Jaffurs, 2004; Strab, 2011) and traditional music ensembles such as choir, band, and orchestra (Abrahams et al., 2012) at the pre-college level. Despite the different levels of curriculum, it is believed that the pedagogical conclusions drawn from the existing research can be applied to the current investigation on popular music education at the post-secondary level.

At the post-secondary level, formal popular music education occurs in three contexts: (1) popular music programs within traditional schools of music, (2) Worship Arts programs at Christian institutions of higher education, and (3) autonomous school of popular music. Currently, popular music programs are in place at major universities across the United States such as the University of Southern California, the University of Miami, New York University, and Rider University. These programs focus on a variety of aspects of the popular music industry including musicianship, business, production, technology, popular music theory, and popular music history. Each of the schools listed above offer a Bachelor's degree plan and some (e.g., the University of Miami) offer graduate degrees. Instructors in these programs include a combination of full-time faculty and guest teachers actively working in the music industry. These programs

seem to be a more recent phenomenon, as all programs investigated had been established within the past ten years.

Besides popular music programs at major research universities, many Christian institutions of higher education offer Bachelor's degrees in Worship Arts. These degrees combine courses in theology, ministry, and traditional music theory and history with elements of popular music education since musical styles at many churches have shifted to resemble today's popular music. Similar to programs within traditional schools of music, Worship Arts programs focus on popular music performance and audio recording technology. These degrees are designed to prepare students for ministry in the local church as worship pastors.

In many ways, autonomous schools of popular music resemble popular music programs existing within traditional schools of music. Bachelor's degrees are offered by many of these schools; some offer Master's degrees. Many are accredited by local, state, and national boards of accreditation, including the National Association of Schools of Music. Acceptance is contingent on performance auditions as well as proof of academic ability in the form of school transcripts and SAT/ACT scores. Their curricular focus is on the same music industry knowledge and skills as programs that exist within traditional schools of music and their purpose is to prepare students for successful careers in the music industry. The main difference between school of popular music and the popular music programs found within traditional schools of music is their autonomy. It was this researcher's assumption that schools of popular music would employ curricular content and pedagogical practices derived directly from

the field with less influence from traditional music education than programs that exist within traditional schools of music.

By exploring the curricular content and pedagogical practices of these autonomous schools of popular music, insight may be gained into the similarities and differences that exist between traditional and popular music education. It is hoped that this insight could benefit music education as a whole.

Conclusion

Based on the preceding review of literature, it is clear that the inclusion of popular music in formal music education is a complicated issue that raises philosophical and practical questions. Philosophically, traditional music aesthetics must be reexamined in light of a popular music curriculum that exalts emotion over formal structure and authenticity over perfection. Practically, new pedagogical methods must be adopted to reflect the way popular music is most commonly learned. Research demonstrates that both curricular content and pedagogical approach are important elements of popular music education, a claim supported by the educational philosophies of constructivism and culturally responsive teaching.

The current study examined the school's curricular content in light of constructivism and culturally responsive teaching. Green's (2008b) informal music pedagogy served as one model of how these instructional approaches can guide decisions about curricular content. Because of the nature of schools of popular music, it was assumed that the curricular content would be relevant to students' everyday lives and therefore self-motivating. However, with the existence of a variety of genres of popular music, attention was given to how teachers accomplished the task of appealing

to students with differing musical tastes. To this end, the amount of agency given to individual students concerning curriculum was of special interest to the researcher. Breadth of curricular content was another point of interest in this investigation. Based on constructivism and culturally responsive teaching, and demonstrated by Green (2008b), familiar curricular content serves as a beginning point and not as an end goal. Close attention was given to whether teachers move from familiar musical styles to those that are less familiar and, if so, when and how this was accomplished.

Concerning pedagogy, the current study examined instructional methods with an understanding that popular musicians learn in an informal, often haphazard way (Green, 2001). Based on this discovery, Green established an informal classroom pedagogy in which students (a) choose the music; (b) learn by listening and copying recordings; (c) learn in friendship groups with minimum adult guidance; (d) learn in personal, often haphazard ways; and (e) integrate listening, playing, singing, improvising, and composing (Green, 2001). The corresponding elements of constructivism and culturally responsive teaching displayed in this method are (a) utilizing subject matter that is familiar to the learners, (b) encouraging active engagement with the subject matter in authentic contexts, (c) capitalizing on the social nature of learning, (d) allowing for self-regulated learning, and (e) providing multiple ways of learning and demonstrating what has been learned. These elements establish the lens through which pedagogical methods within an autonomous school of popular music were explored.

The role of the teacher at the selected school of popular music was of interest for two reasons. First, many popular musicians learn on their own or in small peer groups with no adult expert present (Green, 2001). The researcher sought to gain insight into

how popular musicians approached teaching in a formal setting with little or no experience of their own in formal music education. Second, the informal pedagogy suggested by Green (2008b) and supported by constructivism and culturally relevant teaching requires teachers to relinquish some of their control and develop an educational environment that is student-centered. Observations were made concerning evidences of a student-centered approach, such as the presence of empathetic instruction and adaptability of instructional methods, as well as how this was balanced with direct instruction that is primarily teacher lead.

In a relatively young and constantly evolving field such as popular music, both curriculum and pedagogy are in need of continued evaluation and scrutiny. The questions of what to teach and how to teach it are just as relevant here as in any field of education.

Chapter 3: Methodology

Despite growing interest in popular music pedagogy (Green, 2001, 2004, 2006, 2008; Jaffurs, 2004; Lebler, 2008; Valenzuela, 1999; Westerlund, 2006; Woody, 2007) and culturally responsive teaching (Duncan-Andrade, 2008; Gay, 2010; Hackett, 2003; Taylor & Sobel, 2011; Villegas & Lucas, 2002), and the establishment of post-secondary schools of popular music, no research had been conducted prior to this study concerning the impact of curricular offerings and pedagogical approaches on the lived experiences of those participating in such a school. To address this deficiency in the literature, the purpose of this collective case study was to explore the effects of curricular content and pedagogical approaches on the lived experience of an administrator, teacher, and student within a school of popular music. The main research questions that served to guide this study were as follows:

1. What is the culture of the school?
2. What elements of their previous experience do the participants believe have contributed to their participation in a school of popular music?
3. Based on their experience, how do the participants describe the nature of the curricular content?
4. Based on their experience, how do the participants describe the nature of the pedagogical approaches?
5. What statements best describe participants' lived experience within this school?

This chapter will address the design of the study, the rationale and process of sample selection, data collection and analysis methods, as well as provide evidences of

reliability and validity checks. It will conclude with an explanation of my biases resulting from previous experience with the subject.

Approach

Since the focus of the current study was to gain an increased understanding of the effects of curricular content and pedagogical approaches within a school of popular music, a qualitative case study approach was utilized (Creswell, 2007). For this research, a collective case study approach was employed in which "one issue or concern is… selected, but the inquirer selects multiple case studies to illustrate the issue" (Creswell, 2007). The uniting issue for this study was the curricular content and pedagogical methods at a school of popular music, while the multiple cases were chosen based on their role within the school. The school was chosen using a typical case model since a normal or average example of curriculum and pedagogy at a school of popular music was desired for study (Creswell, 2007; Merriam, 2009). Once the school constituting the typical case was selected, three representative cases from within the school were selected to inform the researcher regarding the main issue of curricular content and pedagogical methods. Maximum variation sampling was used to select multiple cases that represent a wide variety of roles, and therefore a wide variety of perspectives on the central issue (See Fig. 2) (Creswell, 2007; Merriam, 2009). This method of sampling is widely used in qualitative research since it yields results that reflect different perspectives on a singular issue. In regards to this study, maximum variation sampling resulted in the selection of an administrator, a teacher, and a student from a typical school of popular music as participants. The sampling procedure will be discussed in more detail later in the chapter.

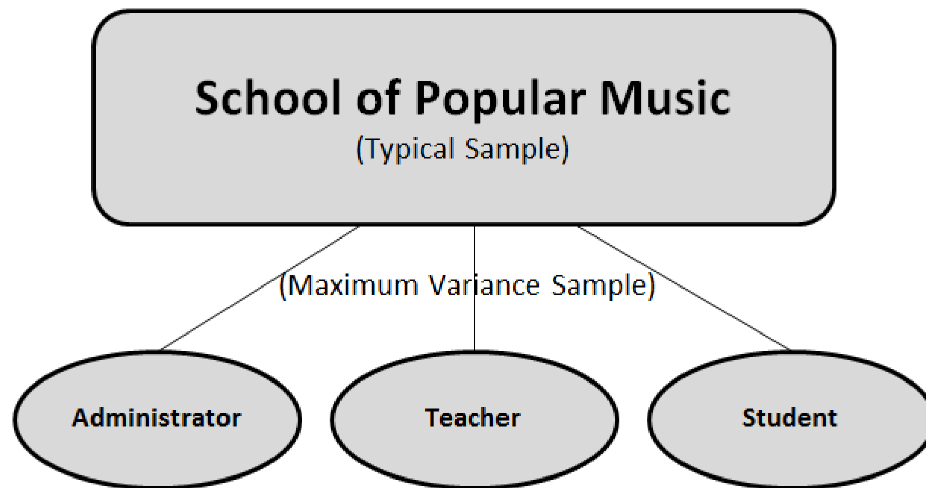

Figure 2. Graphic representation of a typical and maximum variance sample

One strength of qualitative research, and case study research in particular, that made it especially appropriate for this study is the resulting rich, thick description of the issue that is generated from the viewpoint of the participants (Merriam, 2009). Merriam credits the field of anthropology with the term "thick description" and defines it as "the complete, literal description of the incident or entity being investigated" (p. 43). This strength is especially useful when exploring issues that are not easily quantifiable due to their complex and multidimensional nature. Because of the myriad variables involved in the exploration of curricular content and pedagogical approaches within schools of popular music, a rich, think description provided insight that could not have been gained by other means.

In qualitative studies, the researcher serves as the primary instrument of data collection and plays a vital role in data analysis. Data analysis occurs through inductive reasoning and remains flexible as the study progresses, allowing the researcher to follow emerging themes and ideas as the study progresses (Creswell, 2007; Merriam,

2009). This flexible, inductive approach to data analysis was appropriate in this study for two reasons. First, the constructivist approach inherent in qualitative inquiry requires the researcher to remain flexible throughout analysis of data. Unlike in quantitative research, which is based on a positivistic view of truth, the qualitative researcher begins data collection and analysis without the assumption of complete contextual understanding of the topic. In the current study, the researcher's initial data analysis informed him as to what curricular content and pedagogical methods were in place at the school. This analysis also provided a deeper understanding of the participants' roles within the school. Although a thorough examination of extant literature had taken place, the research process was flexible enough to allow for the emergence of new, and sometimes unexpected, information. As data collection and analysis continued, findings served to guide subsequent data collection and analysis concerning the experience of the participants in relation to the content and pedagogy.

A second reason an inductive approach was appropriate for the current study concerns data analysis. Qualitative data analysis informs the researcher in terms of complex issues, such as human experience within a social context (Creswell, 2007). Since the role of the qualitative researcher is to build "patterns, categories, and themes from the 'bottom-up,' by organizing the data into increasingly more abstract units of information" (Creswell, 2007, p. 38), the researcher inductively assimilated various pieces of data into larger themes. This was particularly appropriate for the current study since a limited sample of participants was used. Through analysis, the researcher moved beyond individual stories and anecdotes found in the data and arrived at broader themes that reflected human experience.

Sample

A purposeful sample consisting of an administrator, teacher, and student from a school of popular music was used in this study. Unlike quantitative research, in which probability sampling (e.g., random sampling) allows results to be generalized, purposeful sampling allows the researcher "to select a sample from which the most can be learned" (Merriam, 2009, p. 77). Purposeful sampling is the preferred method of sampling for most qualitative research since generalization is not the goal, but rather in depth exploration (Merriam, 2009).

With this framework in place, the selection of a school of popular music occurred with the goal of finding a typical example. Therefore, selection of a school was made according to the following criteria: (1) the focus of the school was popular music education; (2) instruction was at the post-secondary level; (3) auditions were required for acceptance to the school; (4) participation required payment of tuition; (5) it was a degree granting institution; (6) it included applied instruction in performance of physical instruments; and (7) it was autonomous, not existing as a program contained within a traditional school of music. For the purpose of this study, popular music was defined as music with its genesis in present day culture that represents the common musical language of a people. It is often performed, even created and developed, by amateur musicians rather than perpetuated by professionals with formal musical training. For this study, the definition excluded western art music, commonly referred to as "classical music." Classical music is not only that from the Classical era (c. 1750-1820), but also that which adheres to a formal aesthetic of music that includes: (a) a concern for formal structure over emotional response (Adorno, 1976; Hanslick,

1854/1986), (b) an emphasis on artistic autonomy over mass appeal or instant accessibility (Adorno, 1976), and (c) a requirement of active listening for appreciation (Scruton, 1997).

Concerning the second, third, and fourth criteria, the selected school was open to students who had finished high school provided they passed an entrance audition, met all admission requirements (e.g., ACT scores), and had the necessary funds to pay tuition and other related costs. While non-degree programs were offered at the selected school, there were multiple courses of study that led to the conference of a degree. The school selected for this study had degree programs centered around the actual performance of music on physical instruments. This must be stated since some schools of popular music include music recording and production as part of their curriculum; some focusing exclusively on this post-performance aspect. Finally, the selected school did not exist as a program or degree within a traditional school of music. The goal of this study was to observe curricular content and pedagogical approaches that had developed outside of a traditional school of music setting. The hope was that a clear picture could be gained concerning what a school of popular music values in terms of curriculum and pedagogy without the influence of a traditional model.

In searching for a school that would fit the above criteria, several schools were identified as schools of popular music. Some, such as the Detroit School of Rock and Pop Music, could be defined as a community school of music and were eliminated because of their openness to students at a level lower than post-secondary, and because no audition process was in place as a prerequisite to acceptance. Other schools, such as Full Sail University in Winter Park, Florida and the Institute of Recording and

Production in Minneapolis, Minnesota, focus solely on audio recording and production rather than the actual performance of the music. The Thornton School of Music at the University of Southern California is representative of a traditional school of music that offers a degree program in popular music. This category of schools is eliminated because of their affiliation with traditional music schools. Berklee College of Music is world renown as a leader in music education outside of the western art music tradition. However, because of its heritage and continued emphasis in the jazz idiom, it was eliminated from the study. This is not to imply that jazz is outside the realm of my definition of popular music, but does attest to the fact that jazz is now commonly accepted in many traditional schools of music, and the goal for this study was to select a school with no curricular or pedagogical connection to traditional formal music education.

The institution selected for study was identified as a school that offered instrumental instruction in popular music to post-secondary students and met all of the criteria for selection. The school's admission process required students to provide a high school transcript or GED as well as audition to be considered for acceptance. The school offered Associate of Applied Science (A.A.S.) degrees in seven areas; five were performance degrees in the areas of Guitar, Bass, Drums, Vocal, and Keyboards, while the other two A.A.S. degrees were offered in Music Production and Music Business. Students who completed an A.A.S. degree could continue their education in pursuit of a Bachelor of Applied Technology with an emphasis in Contemporary Music. There were four areas of concentration within the Contemporary Music emphasis from which students could choose, (a) Performance (in the same instrumental areas as for the

A.A.S. degrees), (b) Production, (c) Sound Design, and (d) Music Business for Producers and Performers. Costs were estimated at $7,500 per year for an in-state resident and $15,200 for non-residents. This estimate included tuition, course fees, and books, but did not include room and board. Because of the schools administrative affiliation with an existing state university, tuition costs were lower for state residents than non-residents. After investigating tuition policies at several schools of popular music, many variables were found to affect student cost such as per semester tuition, miscellaneous fees, number of semesters required for degree programs, and availability of financial aid. Because no specific norm concerning tuition rates at schools of popular music could be found, the in-state tuition policy at the selected school did not disqualify it as a typical example.

The selected school was affiliated with a traditional university, although the relationship did not disqualify it from this study. The relationship was between the school and the academic administration of the university and not the university's school of music. The selection criteria that exempted schools affiliated with traditional schools of music was established to prevent instructional influence from passing to the school of popular music. In the case of the selected school, the relationship was confined to administrative and organizational assistance and did not affect curricular content or pedagogical approach. The exception to this is in the Bachelor of Applied Technology degree which required general education courses that were offered by the university outside the auspices of this school.

Within the school chosen, multiple cases were selected as representative of the central issue of curricular content and pedagogical approach. Selection of an

administrator, teacher, and student served to represent three unique cases existing within the same school of popular music. Selection of these cases followed a maximum variation model, which based sample selection on gaining a wide variety of perspectives on the central issue (Creswell, 2007; Merriam, 2009).

An administrator was chosen who (a) could provide insight to the overall structure and mission of the school, (b) regularly worked on sight and had a clear understanding of the day to day operations of the school, (c) had a working knowledge of the school's degree plans and course offerings, and (d) played a role in curriculum development. Student and teacher participants were selected as a pair; the teacher provided instrumental instructional to the student. The process of selecting this pair began with a focus group of ten students. The purpose of this focus group was to identify one or more students who (a) were enrolled in a degree program, (b) had completed at least one full semester of courses at the school, (c) were in good standing, and (d) were able to articulate how they envisioned the school assisting them in attaining their musical goals. After the focus group was conducted, seven qualified students were identified who consented to participating in the study. From these seven students, one was selected at random to be the student participant. To perform the random selection, students were assigned a number based on the alphabetical order of their last names. The website www.random.org was then used to randomly generate a number and the corresponding student was selected. Upon completion of the random selection, the identified student was contacted to participate in the study but failed respond to multiple forms of correspondence. A second random selection was then performed and a willing participant was identified and contact was made. The selected

student's instrumental teacher was then contacted to determine his willingness to participate in the study. In order for the teacher to participate, he was required to agree to (a) a pre-study interview; (b) a post-study interview; (c) allow on site observations of classroom instruction, which will was video recorded. The teacher agreed to participate in all facets of this study and the selection of participants was deemed complete.

Data Collection

As is common in case study research, data was collected over a period of time (approximately two months for the current study) by a variety of means including artifact and document examination, observations, and interviews (Creswell, 2007). Artifacts and documents, such as the school's website, social media, student handbook, and course catalog, were examined early in the study to provide a framework by which interviews and observations were conducted. Interviews followed a semi-structured protocol and occurred at the beginning of the study and near the end of the study (See Appendix A). All interviews were audio recorded and transcriptions were made using HyperTranscribe software. Two types of observational data were collected. The first type was from general observations of facilities and classrooms in an attempt to gain knowledge of the culture of the school. The second type came from observations of the instrumental instruction involving the teacher/student pair over the course of six weeks (See Appendix B). Taking the role of observer, the researcher took field notes and compiled these into a narrative. He also made audio and video recordings that were analyzed during the course of the study.

Two interviews were conducted with each participant and observations were made of a weekly Live Performance Workshop /Repertoire Development class LPW/RD. Initial interviews took place before any classroom observations occurred, and the follow-up interview took place after observations were completed and data were being synthesized. The LPW/RD class observed was comprised of six students that made up a band; a male bass player, two male electric guitar players, a male keyboard player, and two female vocalists. The teacher participant also served as the drummer for the class. The semester began with students selecting a set list of songs they would play at their first performance. Once the set list was established, the class rehearsed twice a week for approximately five weeks before performing at the school's live performance venue. This process was repeated two additional times during the course of the 15 week semester, providing students with a total of three live performance opportunities. Observations for the current began with an observation of the second live performance of the semester. Classroom observations began at the beginning of the third cycle with the class session in which the set list was crafted. Observations continued for seven class sessions and culminated with the final live performance of the semester.

As with any research project, one must be prepared for the unexpected situation in the field. Because of the intrusive nature of classroom observations, they were scheduled in advance with sensitivity to the wishes of teacher participant. Interviews were scheduled early in the study to allow for rescheduling if necessary. Knowledge of, and confidence in the recording equipment are always issues to consider when recording interviews and observations. To address these issues, the researcher used his

own equipment with which he was familiar, and took care to ensure that he had adequate storage and battery power for both the observations and interviews. A basic timeline of the data collection process is below.

Table 3

Data Collection Process

ACTION	RESULTING IN
Contact administrator	Information on: Cultural context of school; School mission and purpose; Degree outline; Information on daily operations
Recruit focus group	Focus Group
Conduct focus group	Pool of viable student participants
Contact instrumental teachers of student participants	Teacher/Student pair
Conduct initial interview with student	Information about: student background; student goals; student experience within the school
Conduct initial interview with teacher	Information about: teacher background; teaching philosophy; teacher experience within the school
Conduct general school observations	Information about: general cultural context of the school
Conduct specific class observations	Information about: curricular content and pedagogical approaches
Conduct follow up student interview	Addressing any issues raised during observations
Conduct follow up teacher interview	Addressing any issues raised during observations
Conduct follow up administrator interview	Addressing any issues raised during observations

Data Analysis

Analysis in case study research "is the process of making sense out of the data" (Merriam, 2009, p. 175). This process involves "consolidating, reducing, and interpreting what people have said and what the researcher has seen and read – it is the process of making meaning" (Merriam, 2009, p. 176). The product of data analysis is "a detailed description of the case and its setting" (Creswell, 2007, p. 163). As is common in qualitative research, data was analyzed simultaneously with data collection using a constant comparative method. Merriam (2009) defines this method as one that "involves comparing one segment of data with another to determine similarities and differences" (p. 30). This analytical process began with the first data that was collected and continued beyond the data collection period. This analysis process served to guide data collection throughout the duration of the study. As data was collected, HyperResearch software was used to code all text documents including interview transcriptions, field note narratives, and notes resulting from document and artifact examination. Analysis began with open coding to make notes and identify bits of data that might prove helpful in answering the research questions. As more data were analyzed, these notes and bits of useful data were then grouped into emerging themes via axial coding. Continued analysis resulted in these themes being grouped into categories until the point of saturation was achieved and no new information or relevant themes were forthcoming. To this point, data had been collected and analyzed concerning all three cases simultaneously. At this point, the researcher focused his attention on each case individually to gain a deeper understanding of the effects of the school's content and pedagogy on each case. Once analysis was completed for the

individual cases, the researcher then examined the relationship of the data and themes among all the cases. This data analysis procedure resulted first in "a detailed description of each case, called a within-case analysis, followed by a thematic analysis across the cases, called a cross-case analysis" (Creswell, 2007, p. 75). Data analysis concluded with an interpretation of the findings.

As with quantitative research, qualitative research places utmost importance on validity and reliability. However, because the truth that qualitative research seeks is assumed to be "holistic, multidimensional, and ever-changing" (Merriam, 2009, p. 213), validity and reliability are approached differently than in quantitative studies and referred to by numerous terms, such as credibility, transferability, structural corroboration, and dependability. The current study addresses these issues using the terms internal validity and reliability. Merriam (2009) defines internal validity as "deal[ing] with the question of how research findings match reality" (p. 213). The researcher was aware of the multiple realities that existed regarding the school and cases chosen and remained focused on the reality that addressed the research questions concerning the effects of the school's curricular content and pedagogical methods on the participants. In this study, internal validity was achieved by five means suggested by Merriam (2009): (a) triangulation, (b) member checks, (c) adequate engagement in data collection, (d) reflexivity, and (e) peer review. Triangulation occurred among data from multiple data sources (i.e., interviews, observations, videos, and artifacts) as well as among the multiple interviews. Member checks were conducted by providing participants with transcriptions of field notes and soliciting feedback to ensure that researcher interpretations were correct representations of their experiences. Adequate

engagement in data collection ensures that the researcher is getting as close the true experience of the participant as possible. This occurs when enough time was spent in the field that a point of saturation was reached and no new data was emerging. In order to meet this assumption of adequate engagement and arrive at a point of data saturation, the researcher sought out multiple data sources that informed the study as well as continued data collection. The researcher also spent approximately six weeks on site to become familiar with the setting and allow administrators, teachers, and students to become more familiar with his presence. Every effort was made on the part of the researcher to arrive at an authentic picture of the culture, curriculum, and pedagogy of the school in order to arrive at a rich description of the lived experience of the participants. Reflexivity provided the opportunity for the researcher to examine and elucidate previous experience with and personal bias about the subject and allowed the reader to understand the context from which the researcher was working. Finally, my defense before my doctoral committee will serve as a process of peer review.

Reliability in qualitative research refers to the question of "whether the results are consistent with the data collected" (Merriam, 2009, p. 221). Since qualitative research deals with complex human factors that are impossible to replicate, it cannot be assumed that another researcher conducting the same study would arrive at the exact same conclusions. Therefore, the goal of the qualitative researcher is to adequately describe the process, data, and conclusions in such a way that readers agree that the conclusions make sense based on the data collected. Triangulation and member checks, listed above as steps in achieving internal validity, are also useful to help establish reliability. The thick, rich description resulting from data analysis provides a

preponderance of information that should lead the reader to agree with the conclusions offered by the researcher as most plausible. Because of the nature of qualitative research, these methods of validity and reliability held the researcher to a standard of rigor and transparency that lend credibility to the study as a whole.

Reflexivity

It is appropriate here to elucidate any biases that may influence the reliability of the research process. Although I have no previous experience with any school of popular music, I have had positive and rewarding experiences playing keyboard and singing in groups performing music in popular styles. Most of my experience performing music in popular styles has taken place at the church where I serve as music director. Although we sing and perform in a variety of styles at the church, one of our Sunday worship services is designed to utilize rock based Christian music. The band in this service is a typical rock band consisting of drums, bass guitar, acoustic guitar, one or two electric guitars, keyboard, and two or three vocalists. Several of the band members, although quite accomplished on their respective instruments, have no formal training in music but rather have learned their craft by listening to and copying recordings or by watching tutorial videos on the Internet. Because they learned music aurally, many never learned the skill of reading music, and therefore prefer to learn songs completely by ear or with the aid of a chord chart. Their lack of formal music skills in no way hampers their playing ability, but does often result in an inability to verbally communicate about music. When this service began at our church and I began working with these musicians, I quickly learned that demonstration was the most

effective form of communication since their musical aural skills were highly developed but their vocabulary of musical terms was not.

As a classically trained pianist who also has experience playing popular music, the major difference I have noticed between the two styles of music is the level of social formality surrounding each. While both classical and popular music are regularly performed in a variety of settings, the pinnacle classical performance is generally more formal than its popular music counterpart as evidenced in numerous ways. The formal attire of both performer and concertgoer at classical performances stands in stark contrast to the casual dress common at many popular music performances. The settings of these two types of performances also reflect their level of formality. Classical performances often take place in buildings that are designed to aesthetically reflect the formality of classical music while popular music performances take place in a variety of venues including stadiums and bars. Audience behavior demonstrates two distinct codes of conduct found at pinnacle examples of classical and popular performances. The audience at a classical performance remains seated and quiet, facing the stage and focusing their attention solely on the performance. A more relaxed code of conduct is exhibited at performances of many types of popular music where observers may be seated in chairs or dancing to the music, focusing solely on the music, singing along, or interacting with one another.

As a music educator, I am interested in the pedagogical background of the teachers at schools of popular music. My familiarity with Green's work (2001), which discovered that many popular musicians are self-taught, leads me to question the teaching approach of those who may not have experienced effective formal music

instruction themselves. And, if these popular styles are created and passed down outside the realm of formal music education, what is the role of a school of popular music? In the end, awareness of these biases was essential to arrive at an honest description of the participant's lived experience without projecting my own feelings and opinions into the data.

Chapter 4: Teacher Case

Introduction

This chapter will address the teacher participant of the current study, Tim, a 35-year-old drummer in his fifth year teaching at the school. At the time of the study, he was a full time instructor. At the age of twelve, Tim's parents purchased a drum set for him and he began playing along with recordings. With the exception of two months of lessons as an adolescent, he was self-taught until he entered college. His formal music education consisted of a bachelor's degree in music education and a master's degree in jazz performance, both from a traditional school of music. Besides drums, he was also proficient on piano, bass guitar, acoustic guitar, and electric guitar.

What Led to Participation

Before teaching at the school, Tim earned a living as a freelance drummer and taught some private music lessons to supplement his income. He began teaching at the school as an adjunct instructor when it first opened. During his term there, he had taught a variety of courses including Charting, Transcription, Arranging, Analysis, and Applied Drum Lessons, and had led multiple ensembles within the school. Although he initially viewed the job at the school as "just another opportunity to make some bread" (teacher interview 1, lines 125-126), he later began to view teaching as a more permanent and valuable part of his musical life, stating: "[I] want a long term gig; I don't want this to be a short term thing" (teacher interview 1, line 542). Tim was subsequently hired as a full time instructor and, at the time of the current study, was considering returning to school to pursue a doctorate degree in music education.

Culture of the School

During the course of the study, it became apparent that the prevailing culture at the school was affected by numerous variables. During his initial interview, Tim made reference to several factors that contributed to the culture at the school. These factors included: (1) the students who attend the school, (2) the teachers at the school, (3) the purpose of the school and the pedagogical strategies employed, (4) the unique nature of the relationships between students and teachers, and (5) the evolving identity of the school.

Students. When asked to describe the typical student at the school, Tim said most were just out of high school with little formal music training. "They don't come from high school band; they don't come from high school choir…. the only real world of music they know is playing in bands outside of school" (teacher interview 1, lines 43-46). He went on to state that "most of the students are coming from a totally different background" (teacher interview 1, lines 59-60) than his, which included formal training.

Students' lack of formal music training prior to entering the school presented unique challenges to the teachers and administrators within the school. Tim stated that one of these challenges was the need to address many basic behaviors and musical concepts typically learned in the early stages of formal music education.

> When you're in school you have to, on some level, divide things between you can do this and you cannot do this. You cannot come into an ensemble and play whatever you want. So, basic things like how to rehearse, how to read [music]. Very, very simple things. (teacher interview 1, lines 52-55)

Besides the need to teach basic behaviors and formal music skills, another challenge of teaching students who had not previously participated in formal music education before entering the school was that "even in one class, there are so many different skill levels" (teacher interview 1, lines 257-258). A formal music education typically involves standards and benchmarks that serve to keep students progressing along a prearranged sequence. In the absence of such standards, students are more likely to learn and progress in a haphazard way, resulting in a wider range of skill attainment and a lesser degree of content homogeneity. This phenomenon was labeled by Green as a haphazard learning style and was included as one of her five defining characteristics of the informal learning process common among popular musicians outside of music schools and institutions (Green 2006). The small group format utilized in the Live Performance Workshop/Repertoire Development (LPW/RD) class that was observed for the current study was appropriate for such situations where students entered the school having learned in a haphazard manner. This small group environment allowed for differentiated instruction, a teaching approach effective in classroom settings where skill and development levels are widely varied (Tomlinson, 2003). Because of its small size, students in the LPW/RD class were able to assume roles in the group appropriate with their skills, which allowed each student to contribute in some way to the learning process (Green, 2008a; Scott, 2006).

Teachers. The teaching faculty at the school was another factor that contributed to the development of the culture within the school. Tim held a very positive opinion of the teachers at the school and believed they were exceptionally qualified. This judgment did not appear to be founded on the teachers' academic credentials, but rather

on the knowledge they had gleaned from their working experience in the music industry.

> [The teachers at the school] have a pretty wide range of experience…. some guys have had songs on TV and know how to do royalties and residuals and things more business oriented. You're going to get people that have experience playing live and know that sort of thing. It's a pretty broad spectrum of knowledge. (teacher interview 1, lines 73-77)

The idea of qualification through some form of musical experience rather than formal academic credentials echoes Westerlund's (2006) suggestion concerning music teacher education. He believes that in order to begin to incorporate popular music into music education, universities should recruit teachers who have varying kinds of musical expertise, even if this initially is at the expense of formal academic qualifications. Tim emphasized the fact that the teachers at the school were active performers and therefore understood what it takes to make a living playing music. The teachers' experience as performing musicians served as qualification to teach students how to be performers themselves. Contrasting this to his own formal music education, Tim said:

> I had a lot of teachers, not so much at grad school, but especially at undergrad, they frankly couldn't play their way out of a paper bag to be honest. So how are they going to teach you to be a musician when they can't play their instrument? Here, everybody can play and they're out doing it and they're making money doing it" (teacher interview 1, lines 497-501).

Purpose of the school and the pedagogical strategies employed. The purpose of the school as stated by Tim was to prepare students for the myriad career

opportunities in the music industry. Tim highlighted two tasks that he believed essential to the school fulfilling this purpose. These included providing students with the live performance opportunities and a network of like-minded musicians.

Live performance experience in an authentic context was highly valued at the school as evidenced above in the discussion on the qualifications of the teachers. This emphasis on performance experience manifested itself in the curriculum by means of the LPW/RD class. Students working towards their associate's degree in performance were required to take four semesters of this course. One of the main functions of this class was to provide students with authentic opportunities for live performance. Students enrolled in this course were assigned to a band whose objective was to craft and rehearse a set list that would be performed at the school's live performance venue. This process, from selection of songs to live performance, took approximately five weeks and was then repeated twice, providing students with three performance opportunities over the span of the fifteen week semester. Incorporating the model of a band preparing for a live performance as a teaching strategy resembled Green's informal pedagogy model (2008b) and adhered to a constructivist emphasis of active engagement with the subject matter while presenting it in a relatively authentic context (Dewey, 1938; Harris & Graham, 1994; Hein, 1991; Heylighen, 1997; Inhelder & Piaget, 1969; Kincheloe, 2008; Piaget, 1932; Scott, 2006; Stewart, 1994; Vygotsky, 1978; Wiggins, 2001; Yager, 1991).

Tim indicated that, quite similar to his own informal music education, the creation of an environment at the school in which students could gain performance experience with other musicians was emphasized more than instruction aimed at

helping an individual improve technically on their instrument. He did not discount the need for intensive and extended individual practice to hone one's skill, stating that "certainly I spent a lot of time in the woodshed, and I think that every musician has to do that if they're going to play to their top level" (teacher interview 2, lines 88-89). However, he believed that practice leading toward further technical development on one's instrument would and should occur as a result of the student's self-motivation. At one point while discussing pedagogy, Tim stated, "The students who get it are going to get it, and the ones who don't, [there is] nothing you can do that's going to help them…. [it] doesn't matter what you do. If they don't want to play, they aren't going to play" (teacher interview 1, lines 451-454).

The opportunity for networking with other musicians at the school was a second essential strategy for fulfilling the purpose of the school. When asked what a student could expect upon entering the school, Tim immediately mentioned that they would "meet a lot of new people, hopefully people on other instruments" (teacher interview 1, lines 33-34). Creating an environment conducive to networking was intentionally directed by the school. The LPW/RD class I observed, in which students were placed in a band with other students, was one such example of the school fostering interaction between students. Often, students would initiate networking on their own, free of direct institutional direction. Student initiated networking among peers was observed in casual conversation as students asked classmates if they were available to play on upcoming gigs, or when they discussed collaborations they were working on with other student musicians (observation 4, line 193).

The nature of relationships between students and teachers. The above examples of social interaction serve as evidence of the student to student networking that took place within the school. However, networking at the school was not limited to students' peer relationships; musical collaboration also occurred between students and teachers within the school. The nature of the relationships between students and teachers, often resulting from musical collaborations, was something that Tim believed to be at the core of the school, and something unique compared to his undergraduate music experience. Tim related:

> So, it certainly [is] different than [from] when I got my bachelor's degree. Certainly different from that in the sense that my theory teacher in undergrad was not going to call me up and say "Hey, can you do this gig Saturday night." My counterpoint instructor wasn't going to say, "Hey you sounded great at the concert. I've got this buddy that wants to do a project." (teacher interview 1, lines 489-494)

Tim said that at the school there was a "lack of separation from the faculty to the students" (teacher interview 1, lines 465-466) unlike what he experienced during his undergraduate years at a traditional school of music. He believed this unique social structure at the school was beneficial for both students and teachers. Students benefited as they learned to interact with their teachers as peers, understanding that they are the people with whom they must develop relationships in order to succeed in the music industry. Teachers benefited by gaining access to a pool of capable players to fill in at their gigs outside of the school setting. While this social structure, in which teachers assumed roles as both peer and authority figure, would not suffice in a positivistic

learning environment, it was appropriate and effective at the school since its methods are based on informal, constructivist educative principals (Dewey, 1938; Scott, 2006).

The three points expounded on above: the value of playing experience, the value of networking, and the unique relationships between the students and teachers, were summed up in the following statement made by Tim:

> [W]hen you go to a music school that's based on trying to get you out and playing, your teachers are also going to be your peers. And… if you're a better player, you're going to end up playing gigs with them, or getting a call to play a gig, or getting recommended. So it's kind of your professional life as a player depends on those relationships. Not only from peer to peer as far as being a student, but also student to faculty. There are guys here at this school, [waves to a student passing by] him being one, who can play. I mean, they can [expletive] play. And so you look at them and go… I need a bass player for this gig, well I'm going to call him because I know he can do the gig. (teacher interview 1, lines 468-477)

Evolving identity of the school. Finally, the culture of the school was affected by its evolving identity. Tim mentioned the school was trying to shed the moniker "School of Rock," and had been actively trying to suppress that image for the last couple of years. Efforts to move away from this image to one more in line with academia had resulted in a recent reevaluation of décor.

> Tim: If you were to go in now, I would say there have been some attempts to try to make the décor a little more within the realm of

academia as opposed to the realm of the street and rock and roll. And so if you go in right now, you'll see some little tears in the wall and that's because there used to be a picture of Lady Gaga. And that's because somewhere along the last two years someone said, “Ya know what, let's go ahead and take that down because I don't know that that accurately represents what we're trying to do here."

Author: So initially it was more geared towards "look like the street?"

Tim: Oh yeah, initially it was. And again we've mentioned School of Rock, and I think that especially in the first year or two that it was School of Rock. It was “We hang out, we play, we rock.” Not that that's what I wanted to do, but that's what was being done. (teacher interview 1, lines 101-115)

Besides changes in décor, the shift towards academia had led the school to establish a four year degree program and hire full time instructors to augment the previously all adjunct teaching faculty. Despite this shift towards academia, Tim still bemoaned the fact that a long-range vision for the school was not clearly communicated to the faculty. He believed the school held a lot of promise for the future, but lack of communicating any long-range goals for the school hampered its ability to reach its full potential.

Description of Curriculum

One of the biggest challenges for a school of popular music is the development of the curriculum. Since the field of popular music education is young, time has not been given the opportunity to filter the plethora of information and arrive at the

overarching, mutually agreed upon bodies of essential information to be passed along to the student. Further, the learning methods of popular musicians outlined by Green (2001) reflect constructivist tendencies, an epistemological approach that struggles to firmly adhere to a rigid curriculum since students play a primary role in knowledge construction (Airasian & Walsh, 1997; Dewey, 1938; Harris & Graham, 1994; Hein, 1991; Heylighen, 1997; Inhelder & Piaget, 1969; Kincheloe, 2008; Piaget, 1932; Scott, 2006; Stewart, 1994; Vygotsky, 1978; Wiggins, 2001; Yager, 1991).

Tim's description of the curriculum at the school began with a discussion of the original plan that was in place when the school opened. Before opening, the school inherited its curriculum from an existing school of popular music. Because the academic calendar at this school operated on a trimester system, the curriculum was revised by some of the faculty at the oversight university to fit a two semester model, and was then passed along to the teachers at the school. Tim was not very complimentary of this curriculum, stating that "everyone that taught [at the school] agreed… it's really not good" (teacher interview 1, line 161-162). He said it appeared that things were out of sequence and wondered why "Z [came] before A," and stated that it "made no sense" (teacher interview 1, line 166). This resulted in him abandoning the curriculum, preferring to "teach what I feel like needs to be taught, and to hell with the curriculum" (teacher interview 1, line 168-169).

In the absence of established curricular guidelines, Tim based decisions as to what to include in his instruction on two factors: his personal experience as a musician and what the students were interested in learning.

> I try to challenge my students, not only the applied students, but also the students in some of the other classes, you know they need to start thinking about more big picture things. If I'm a student and someone calls me for a gig, what do I need to do to make sure I can make some bread from that gig? And not go to that gig unprepared. So I try to stress what's important, so having been in different gigs for a long period of time, you use that knowledge to try to translate and say, "Look, when you're in this situation, you don't need to be doing this, you need to be doing this." And again, I try to let the student use their motivation and then apply whatever knowledge I have on top of that, so we're teaming up. (teacher interview 1, lines 235-245)

The last lines of the above statement indicate Tim’s bent toward student generated curricular content. This approach was precipitated by Tim’s experience in graduate school, where he encountered a curriculum in which he had little interest. His teaching philosophy espoused the idea that it was more beneficial to students if he allowed them to bring material to class that they were interested in learning. This approach was observed in the LPW/RD class as students were allowed to select the songs they would prepare for their next performance (observation 1, lines 23-176).

> <u>Tim:</u> When I went to graduate school, in my mind I had a preconceived notion of what I thought I needed, and when I got there and studied with my main teacher at the time, I realized that he was doing something totally different than what I thought was going to happen. I say that because now when I teach here, I try to let go of my preconceived

notions. If there is learning going on, even if it’s not learning about material that I think is important, but it's material that they enjoy and they think is important, that's equally valid. So, I would say that letting go of those preconceived notions and trying to get to the core of what learning is, and not only that, but a little bit of motivation, getting them excited about something.

Author: So, you consciously try to let them… guide some things.

Tim: Yeah, because what I found in my experience was that’s actually what I needed. I had some ideas about what I wanted to do, and it's through that realization of, it's better that I brought something to the table and then my teacher helped me to get where I wanted to go versus he lays out A, B, C, D—well I don't really want to do A, B, C, D. I thought I did, but now I'm here and I really don't want to do that. That for me is the biggest thing. (teacher interview 1, lines 186-208)

In the use of student generated curricular content, we see Tim rejecting the idea of an apprenticeship model in favor of an informal approach to curricular development based on the principles of constructivism and culturally responsive teaching. The apprenticeship model he experienced in his formal music training requires the student to accept the goals set forth by the teacher, relying on the authority figure to possess the knowledge and develop a plan by which this knowledge will be attained (Westerlund, 2006). Although not aware of Green’s research (2001, 2008b), the selection of curricular content in Tim’s LPW/RD class closely resembled her informal pedagogy in which the student is given agency to select the material to be studied. This approach to

curricular content adheres to the philosophy of constructivism and increases the likelihood that the subject matter will be relevant to the lives of the students, resulting in increased motivation (Hein, 1991; Dewey, 1938).

Tim's curricular development followed many of the practices asserted by culturally responsive teaching (CRT), particularly the concepts of self-awareness, authentic caring, and the belief that students deserve a relevant curriculum. This again appeared to be happening intuitively, as Tim had no formal knowledge of the literature about CRT. Within the framework of CRT, self-awareness enables an educator to view educational assumptions and practices as being derived from culturally established norms (Atagon, 1973; Gay, 2010; Ginsberg & Wlodkowski, 2009; Hackett, 2003; Taylor & Sobel, 2011; Villegas & Lucas, 2002). Tim demonstrated self-awareness by developing curriculum that he believed was essential despite it being different from the accepted curriculum and different from his personal experience. Culturally responsive pedagogues would attribute Tim's approach to curriculum development to his authentic caring for his students (Duncan-Andrade, 2008; Gay, 2002, 2010; Gray, 2003; Valenzuela, 1999; Villegas & Lucas, 2002), a term that conveys the idea of giving precedence to relationships over things and ideas (Valenzuela, 1999). Finally, we see Tim operating from a belief that his students deserved a curriculum that was relevant to their lives as musicians, even if it was different from what was prescribed. This belief is viewed as a moral imperative among culturally responsive teachers (Gay, 2010; Taylor & Sobel, 2011).

Despite his informal and culturally responsive approach, Tim did not leave curricular development fully in the hands of the students. Using what the student

brought to class as a starting point, he would steer them toward content that would help eliminate deficiencies in their skill and knowledge.

> Tim: If [a student is] motivated enough to take a lesson and work on one thing then I'm going to say, "OK that is really good. Let's try and take it in a different direction." In other words, I don't look at this as I give material, I look at it as, they've got to have something they bring to the table and what I do is help them tweak it and help them get to whatever point they are trying to get to.
>
> Author: Wrapped up in your answer, it sounds like you're saying you start with what they bring, but sometimes you take the initiative to steer them to something that you think might be beneficial for them, even if it isn't exactly what they brought.
>
> Tim: That's a good way to summarize it. Here's a classic example. So as a drummer, there are certain things you have to be able to do in certain gigs. For instance, if you want to play in this area of the country there's [sic] a lot of church gigs. So there's a lot of work for people if they can play in that particular style. It's a very specific kind of style in that it's not the most technical style. So what happens is, I'll have students who come in and that can play beats and sort of work their way around a song, but when we get slightly away from that, if I say, "Hey play me some paradiddles," or, "Play me some inverted paradiddles," they can't do it, they haven't been exposed to it. Now for me, that's ground floor, 101. So, there's a great example. They know how to do this thing, but

> maybe one day I say, "Ya know what, you already got that, let's do some paradiddles and try to make your weak spots, whatever they are, make them stronger." (teacher interview 1, lines 276-285; 291-304)

This role of teacher as mentor and guide who encourages students to lead and be involved in decision making is congruous with how Scott (2006, 2012) and von Glasersfeld (1995) describe the role of teacher in a constructivist-based classroom.

Based on my observations of the LPW/RD class, there was very little emphasis on formal musical language (e.g. names & qualities of chords) and more of an emphasis on imitating the recording that was being played by means of aural skill. At one point during class as the students were learning a song, the teacher was telling the bass player the quality of the chords being used in a particular section, and the bass player replied that he did not know about chords (observation 2, line 170-172). The use of aural skills as opposed to written music or charts or a formal musical language was predicted by Tim in his initial interview.

> I think what you'll see when you come to the classes, you're going to see most of the time we don't read charts in our ensembles. Most of the time we use technology, YouTube, Grooveshark, etc. to listen to the tunes and basically learn them by ear. (teacher interview 1, lines 55-59)

Although this may be viewed in a negative light by many formal music educators and fuel the negative opinion many classical musicians hold towards popular musicians, Rodriguez (2004b) points out that musicality has a different meaning to classical and popular musicians. The ability to read notation and communicate verbally about music, qualities that are highly prized in the realm of classical music, may not be

important in many types of popular music. Implementing culturally responsive teaching principles here (Gay, 2010; Taylor & Sobel, 2011), Tim had discerned what knowledge his students connected to their everyday lives and therefore deemed as valuable. Teaching curricular content that students deem as valuable and relevant increases motivation and leads to academic success (Gay, 2010). In fact, Green's informal pedagogy has experienced great success in teaching students about the inter-sonic qualities of music through imitating recordings (2008b). This success may be attributed to the connection of classroom learning to the everyday lives of students.

Despite Tim's aversion to adhering to the formal curriculum, some basic formal music elements were deemed essential since many of the students had no formal music training prior to entering the school. These elements included basic behaviors such as rehearsal etiquette and strategies as well as fundamental music skills, such as how to read music (this despite the fact that scores were completely absent in my observations in favor of using a recording as an aural model).

Description of Pedagogy

Three main pedagogical themes surfaced during the course of the study: (1) the idea that teachers and students function as a learning team in which the teacher served both as authority figure and peer, (2) that students were given a great deal of agency to direct their own education, and (3) the preference of instruction by demonstration on an instrument over verbal explanation. It was apparent that these pedagogical approaches were directly influenced by the culture and curriculum in place at the school.

Learning team. The discussion of the school's culture above highlights the unique relationship between students and teachers within the school. In these

relationships, students and teachers often viewed each other as peers and future colleagues in the music industry. This unique social construct allowed Tim and his students to become a learning team, which was much more democratic than a typical educational setting, and mirrored Green's informal pedagogy (2008b). Although it is not feasible within a music school to incorporate what Green discovered about most popular musicians learning with no authority figure present (2001), a teacher who shifts roles between authority figure and peer allows for the informal nature of a popular music learning methodology to reside within a school of music.

In the observed LPW/RD class, Tim functioned not only as course instructor, but also as the band's drummer. This required him to continually monitor the class and shift social roles as needed to keep the class on track. Tim described this process in his initial interview.

> Every month we have to pick a new set list. So, those ensembles I have to sort of be the leader, but also I have to play because there aren't enough drummers. So I'm trying to run a rehearsal and also play, and sometimes it's a little hard to do both, but having said that, every month we pick a new set. At some point somebody makes a… suggestion, and at that point I just, I have to step in and use my veto power and say no we're not going to go that direction. We're not going to play that thrash metal song right now, we can't, not everybody's on that page. But generally speaking most of the students down here I have found to be pretty open-minded musically. So, for the most part it's very easy to find

> common ground, but occasionally I'll step in. (teacher interview 1, lines 218-228)

In the context of the LPW/RD class, Tim functioned as part of the learning team that selected the repertoire the class would perform. However, he was aware of when it was necessary to change roles and become the authority figure for the good of the class. This shift of social roles was observed on several occasions over the course of the study (observation 6, lines 48-60).

Besides shifting social roles, another result of the unique social structure that positioned teachers and students as peers was that Tim served as more of a facilitator than authoritarian teacher. As mentioned above in his description of the curriculum, Tim believed students were best served when they brought to class what they wanted to learn. When this occurred, students were motivated to learn and Tim served to guide them when they needed assistance. The role Tim assumed here was what Vygotsky (1978) described as a more knowledgeable other (MKO). This role of MKO required Tim to decide when to solicit feedback from students, when to allow students time to work through a problem, and when to step in and provide help. Although not using the term more knowledgeable other, Tim appeared to grasp this concept intuitively and mentioned this approach in his first interview.

> Sometimes in rehearsal, instead of me correcting and saying, "Hey, let's talk about this is a more formalized way," I step back and I say, "You know what, they're going to figure out their own problem this way." It would be a little bit unnecessary and a little bit overbearing for me to stop and give a theory lesson. (teacher interview 1, 329-333)

I often observed Tim waiting patiently while students tried to figure things out during the song learning process, even though he could have interjected a solution and quickly moved on (observation 2, lines 154-163). When he did provide solutions to problems, he often did so as a suggestion. Students frequently took his suggestions, but sometimes they would not. In refraining from stepping in, Tim gave students the opportunity to solve problems for themselves and for one another and exemplified an informal approach over an apprenticeship model (Green, 2008b; Westerlund, 2006).

The role of teacher as a member of a learning team sometimes resulted in Tim being less familiar with specific subject matter than the students. This was often the case in the observed class since students provided the majority of the input in developing their set list (observation 1, lines 38-40, 52-55; observation 2, lines 47-50; observation 3, lines 98-100, 139-142). Often, Tim would state that he was not familiar with a song that was suggested by a student. This did not disqualify the song, but required Tim to listen to it more intently during the selection process. In fact, more than one song with which Tim was not familiar made its way onto the final set list.

Student directed pedagogy. Similar to his philosophy of curricular development, Tim believed that pedagogy should begin with the student. This was evidenced in three ways: (1) students structuring class time, (2) working towards student's individual goals, and (3) Tim's reliance on self-regulation.

Over the course of observation, Tim often allowed students to structure class time. During the first class observed, the task was to develop a set list of songs they would perform. After a little over an hour, the class reached a consensus on the

finalized set list. At that point, Tim asked the students if they wanted to end class even though time was not up, and one student spoke up and said he thought they could get a good start on one of the songs if they continued class. The other students agreed and they spent the rest of class time working on that song (observation 1, lines 178-198). When class was ending, Tim allowed the students to decide what song or songs they would work on during the next class session. Allowing students to structure class time also occurred in smaller ways throughout the class session as well. For example, students would often ask to listen to a recording again or practice a specific section of a song again (observation 2, lines 132-134, 146-149; observation 5, lines 155-165; observation 6, lines 90-92, 101-102). As facilitator, Tim provided input into class time usage based on the needs of the class for any given session. Towards the beginning of the observation time, when students were selecting songs for a set list and initially learning them, Tim allowed students more control of class time management. As the performance date approached, he assumed a more authoritarian role; actively structuring class time and increasing the amount of direct instruction (observation 6, lines 216-230; observation 7, lines 23-30, 80-83, 138-150).

The concept of student directed pedagogy not only applied to the entire class, but also to individual students. By helping students achieve their individual goals, Tim again demonstrated authentic caring in his teaching (Valenzuela, 1999). Since Tim stated that students at the school entered with varying levels of musical knowledge and skill, he believed that instruction should be tailored to their individual needs and lead them towards their individual goals. This belief was reflected in Tim's response to a question concerning his goals for his students.

> I can't answer that in a very general way because…. I just try my best to point each one in an individual direction and say, "Your strength is here, maybe you should do this. Your strength is here, you should do this." Very individualized is the way I would summarize it. (teacher interview 1, lines 256-264)

Tim's student directed pedagogical approach was heavily dependent on students' high levels of self-regulation. This dependence on self-regulation was successful because of the high level of motivation that resulted from students' genuine interest in the subject matter. Tim allowed his students agency concerning the curriculum and pedagogy, believing this would provide the impetus and motivation for students to self-regulate their learning. In fact, he believed that the desire to play music was essential because "if they don't want to play, they aren't going to play. It's a little pointless to get bent out of shape about that. And that's one thing I'm starting to understand" (teacher interview1, lines 454-456). Tim seemed to intuitively understand the value of intrinsic motivation common in the self-regulated learner (Zimmerman, 1990). Students' self-regulation, and concomitant motivation, were observed on multiple occasions in the LPW/RD class, including two separate occasions when the teacher told the class to take a five minute break and, rather than take a break, a few of the students remained in class working on the songs at hand (observation 2, lines 178-192; observation 5, lines 174-183).

Demonstration. The final aspect of the pedagogical approach utilized by Tim concerned how the material was communicated. Tim conceded that communication was one of the biggest difficulties of teaching students who are largely self-taught. He

felt that students communicated better through demonstration on their instrument than through verbal explanation.

> Nearly every day in rehearsal, especially if we're going over new material, most of these students… don't say things like, "Hey, when you play the E major seven and you go to the nine," they don't use those kind of references. They do [say], "You know that part where it goes like this, 'duh, da, duh, da'." They don't have enough theoretical knowledge to be able to put some of those things into words. (teacher interview 1, lines 312-318)

When asked if he felt like the lack of a formal music vocabulary would be a hindrance in various music circles Tim said:

> Certainly there is some form of disconnect, and I think I would acknowledge that, and there is certainly something missing…. maybe they can't formalize it into a language necessarily, but they can communicate on their instruments well enough. (teacher interview 1, lines 355-363)

During classroom observations, I frequently observed students communicating through demonstration. Often, this occurred after something was explained verbally and a student did not comprehend. It was not until it was demonstrated on an instrument that they fully understood what was being communicated (observation 2, lines 55-58; observation 5, 162-165, 193-198; observation 6, lines 183-189). The lack of a formal music vocabulary with which to communicate verbally about music, although important to most

classical musicians, is congruous with Green's characteristics of how popular musicians learn (2001). According to Green, most popular musicians learn by copying recordings with no expert present. As a result, there would be no system in place to develop, nor opportunity to use, such knowledge. Tim demonstrated an understanding of culturally responsive teaching, in that not only must the content be determined by the culture in place, but the process of communication and learning must also be congruous since different cultures value different skills for solving problems (Gay, 2002, 2010).

Description of Lived Experience

In describing his time teaching at the school, Tim spoke very positively about the experience as a whole. He enjoyed the connections he had made with students and teachers at the school and believed the teachers to be some of the best musicians in the area. When speaking of the teachers, he appreciated that they all "can play and they're out doing it and they're making money doing it" (teacher interview 1, line 501). When asked why a student who was self-taught and already performing in bands would want to come to the school he referred to the faculty as the school's main draw.

Tim's background as a gigging drummer gave him confidence that he had something to teach the students. He believed sharing from his performance experience was beneficial to his students and could help lead them down the path he had already traveled. Although he initially viewed teaching as merely a source of income, he had grown to enjoy teaching as a vital part of his musical life.

The only negative aspect of his experience teaching at the school was what Tim described as lack of administrative organization. Tim cited three ways this manifested

itself at the school: (1) lack of good curriculum, (2) absence of a long term plan for the school, and (3) poor communication between the administrators and teachers. The issues Tim had concerning the curriculum at the school were addressed above. Regarding a long-term plan for the school, Tim said the following:

> There's no reason why a school like this with the faculty that's here could not really turn into [a school like] Berklee…. My only concern is that there's still not really a long-term plan…. I just think there needs to be a long-term plan for this place to really succeed. (teacher interview 1, lines 514-518, 527-528)

He stated that the plans that are in place are often not communicated clearly to the faculty. He attributed at least part of this to the fact that most of the teachers were adjunct and not on campus except while teaching.

Summary

In the description of the case above, many elements of Green’s informal pedagogy (2008b) were actively implemented. Tim appeared to intuitively incorporate this pedagogy, which is based on the philosophies of constructivism and culturally responsive pedagogy, despite not having formal training in or knowledge of these concepts. His dissatisfaction with elements of his own formal music education appeared to have informed his teaching at the school, and led him to include experiences from outside of his formal education that he believed would be beneficial and meaningful to his students in their future careers in the music industry.

The LPW/RD class observed was quite similar to the learning model established by Green in that it allowed a small group, with minimal oversight from an authority

figure, to select and learn music by means of listening to recordings, with an end goal of live performance (2008b). Many constructivist elements were apparent in this model, which provided a collaborative, problem-solving environment (Wiggins, 2001) in which students were actively engaged with the subject matter (Dewey, 1938; Harris & Graham, 1994; Hein, 1991; Heylighen, 1997; Inhelder & Piaget, 1969; Kincheloe, 2008; Piaget, 1932; Scott, 2006; Stewart, 1994; Vygotsky, 1978; Wiggins, 2001; Yager, 1991) in an authentic context (Inhelder & Piaget, 1969). Tim served as a more knowledgeable other, whose role was to scaffold rather than simply provide answers (Vygotsky, 1978). Evidence of self-regulated learning was observed as students were given agency to guide curricular and pedagogical choices (Schunk & Zimmerman, 1998). This resulted in subject matter that was relevant to students' real life experiences, thus providing a source for intrinsic motivation (Hein, 1991; Dewey, 1938). The small group setting of the LPW/RD class allowed for differentiated instruction (Tomlinson, 2003) in which students assumed roles appropriate to their own level of ability (Green 2008a; Scott, 2006). Although this informal instructional model did not appear to be the most efficient, particularly since musical notation was not used and all songs were learned by ear and retained by memory, the students did not seem to notice since it resembled their informal learning prior to entering the school.

Chapter 5: Student Case

Introduction

The student participant in the current study was Stan, a 26-year old student who was in his third semester at the school. His main instruments were electric and slide guitar, though he also sang, wrote songs, and played the keyboard. He was a self-taught musician whose only experience with formal music education before entering the school was a short stint as a tuba player in his middle school band. He taught himself to play guitar utilizing resources such as books, DVDs, and the Internet. He stated the Internet was "a vast resource as far as learning [music] theory. I learned all my [music] theory just from reading Wikipedia [and] learned how to apply it to my instrument" (student interview 1, lines 248-250).

Stan began playing guitar around the age of nine, and continued to play through high school. He stated that he never had an actual teacher, but recounted his music education as consisting of him going to music stores and imitating people. When he heard something he liked, he would ask, "How do you do that?" (student interview 1, lines 251-252). About six months after high school graduation, he joined the military and served for a total of six years. During those six years, he was stationed at two posts in Georgia and spent about fifteen months deployed in Iraq. It was during his time in Iraq that he fully committed himself to becoming a better musician.

> When I was around nine or ten… I learned some chords and I knew open chords for most of high school. I didn't really know how to play the guitar. I could play some cowboy tunes, campfire songs, some basic easy stuff. When I got into Iraq, that was really when I started pushing hard, and really started working

> at it, about [age] 19. I would just sit in my room after going to the gym in Iraq and just play three, four, five hours a day. I got back from Iraq, I bought a really nice guitar, I bought a really nice amp, and I just practiced, and practiced, and practiced, and practiced—and just kept at it really. Somewhere I must have made a decision that I'm going to do it, I'm going to do this. I'm going to get really good at this because I want it, and then as the time came I decided to further my musical education and came here. But it's like the old Joe Perry thing, "I became a good guitar player because I basically willed myself to do it." (student interview 1, lines 411-424)

After returning from Iraq, Stan was stationed in Georgia where he spent substantial time listening music to and playing guitar in bars and roadhouses. It was during this time that he acquired an affinity for southern and blues musical styles, which he referred to as “roots” music. After he finished his tour in the military, he decided to further his music education. Despite having played the guitar for many years, his tenure at the school in the current study was his first formal music instruction on the guitar.

What Led to Participation

Stan decided to further his music education at the school despite having limited knowledge of the school before he arrived. He did not know of any guitar players who had graduated from the school, and the only information he had about the curriculum was what he had gleaned from the website. The primary reason he decided to attend the school was because the geographical location was close to his family.

> I have a lot of family in [the state where the school is located]. My grandpa just hit his 92nd birthday, and he lives about an hour north. I wanted to be near him

> if he needed me to do anything. My dad lives up here taking care of my grandpa. I didn't get to see my dad a whole lot when I was in the Army, so that's nice. My mom…. comes up here all the time so I get to see my family. That was a big thing; I'm big, big on family. (student interview 1, lines 208-215)

Culture of the School

When asked about the culture of the school, Stan discussed three things that he felt were essential to a better understanding of the culture: (1) the intentional focus on music business, (2) the lack of performance standards within the school, and (3) the community of performing musicians that existed at the school. When asked to describe the school, Stan's immediate response was to discuss the school's focus on the music industry rather than technical and musical proficiency.

> There is a big focus on music business, which was a surprise to me when I came in. I was of the mind it was going to be more like Musician's Institute or Berklee—a chops school…. But there is a huge focus on business as opposed to performance. (student interview 1, lines 22-30)

As evidenced in the following statement, Stan had mixed feelings about the school's perceived strong emphasis on music business over performance elements.

> I don't know if I want to complain about [the focus on music business] because that kind of sets the school apart from a lot of the other ones, but… if you can't play, all the business knowledge in the world isn't going to help you. (student interview 1, lines 42-46)

Although Stan believed the focus on the business aspect of music had been beneficial in helping him develop a plan to reach his goals, he also believed it allowed

“real losers” who were not good performers to participate since there were not “any real [performance] standards at the school” (student interview 1, lines 189-190) from his standpoint. The performance standards in place at the school resulted in Stan often being grouped with musicians who he believed were at a much lower skill level than he was, and resulted in limiting what repertoire they could perform successfully.

> I've met some kids who can't even play a C major scale or can't play a G chord… or don't know what an octave is, and it’s like, “Dude, how'd you get in here?” And it’s especially frustrating when you're in a [school] band with a kid like that and you have to limit what the whole group can play. (student interview 1, lines 191-195)

A third factor that Stan believed contributed to the culture of the school was the community of performing musicians that existed within the school. This music community provided opportunities for “songwriting collaborations with other musicians, bands starting up everywhere. Learning licks from other people, learning ideas, it's just all kind of little things that just happen because there's [sic] so many musicians in one place” (student interview 1, lines 526-529). Stan valued the relationships he had forged at the school and was confident that he had made “friends for life” (student interview 1, line 518) there. He was certain that some of his future musical endeavors would involve people from the school.

Stan went on to state that he believed the collaborations and mutually beneficial interactions within the music community at the school happened not only between peers, but also between students and teachers. He described his relationships with his

teachers as maintaining a balance between authority figure and peer that was similar to relationships he experienced in the military.

> I personally consider many of my instructors to be friends. It's kind of like in the military; you're a subordinate to somebody, but you can still be their friend. Now you're not exactly a peer, but you're kind of a peer now. It's kind of like that. (student interview 1, lines 384-388)

Although this type of relationship between student and teacher is not common in many educational settings, especially at the undergraduate level, Stan believed that "in a business like this, these [teachers] are going to be your peers very soon, so I think that it is beneficial for them to treat the students as peers already" (student interview 1, lines 378-380). He went on to give an example from his personal experience of a time when some of his teachers asked him to play with them for a gig outside of the school.

> I played with several teachers this year for a rap artist named JB, a local rapper. Two teachers got me the gig, and I performed with them for that gig, so it's already been beneficial. And it made me feel… a little bit of pride being selected out of the whole of the school, being chosen to play with these guys. (student interview 1, lines 364-368)

This unique relationship, in which teachers periodically assumed the role of peer with the students, was observed on several occasions during the data collection process (observation 1, lines 16-26, 74-79; observation 3, lines 17-22; observation 5, 47-52; observation 6, lines 48-58).

Description of Curriculum

Stan's description of the curriculum at the school contained both positive and negative sentiments. These sentiments appeared to be shaped by three issues: (1) his expectations of the curriculum upon entering the school, (2) a perceived lack of curricular planning and effective communication between administrators and teaching faculty, and (3) his thoughts on the academic level of the curricular content.

Expectations. Stan entered the school with little knowledge of the curriculum that was in place and soon discovered that it was quite different than what he had anticipated. Although he assumed he would be receiving focused instruction to facilitate the improvement of his technical and stylistic ability on his instrument, he soon discovered that the school placed a greater emphasis on training students in music business and the commercial music industry. He believed that too many of his classes did not deal specifically with playing his instrument, stating that "it's ridiculous that at a music school you're not handling your instrument every day" (student interview 2, lines 116-117).

Although Stan was in the performance track, and wished the school would bolster the performance elements of the curriculum, he appreciated the knowledge he was gaining at the school and believed that it would help him accomplish his career goals.

> I make complaints about the over focus on the business aspect, but the business aspect is extremely important. I know what a limited liability corporation is; I know that I'm the sole proprietor of my own company… I know that I am a brand; I know how to market myself; I have an EPK (electronic press kit) ready

to go; I have a bio written; I have my curriculum vitae; I know how to go out, how to get a gig, what to do when I get a gig. It's been extremely beneficial. (student interview 1, lines 315-321)

Curricular planning. Despite the knowledge he had gained about the music industry, Stan was generally critical of the curriculum and felt that it should be restructured to improve the overall quality of education. He had the impression that there was a lack of communication between teachers regarding curriculum and an absence of a curriculum map that would aid in eliminating gaps and redundancies in content. One example of the lack of a well-planned curriculum mentioned by Stan involved instruction on how to read music notation. Stan stated that he was excited to learn to read music when he came to the school, something he had not previously taught himself, but stated that after learning this skill in class, there was no subsequent context in which to put it to use.

> My first semester we had Music Fundamentals, and that taught you how to read music, which I didn't know how to do. I enjoyed that a lot. [It] gave you a general base line of theory, which I had that theoretical knowledge already, I just couldn't read music. I was excited to do that, but I [was] really disappointed to find out in my second semester we didn't do anything with reading music at all. So, I would have liked to have, immediately after gaining the skills, go right in and apply them. (student interview 1, lines 34-41)

In my observations of the Live Performance Workshop/Repertoire Development (LPW/RD) class, no written music was used as all songs were learned aurally by

imitating recordings and taught through demonstration on an instrument (observation 2, lines 55-58; observation 5, 162-165, 193-198; observation 6, lines 183-189).

Stan also had a perception of redundant curricular content across multiple courses. He mentioned that he had taken three Musical Culture classes that all included the same material. These three classes were taught by different instructors who apparently had no knowledge of what was being taught by the instructors in other classes.

> I've had three semesters of Music Culture and it's the same class every semester. We're going to learn about rap, we're going to learn about country, we're going to learn about (inaudible) rock. And it's like, "Hey man, I already know all of this." (student interview 1, lines 70-73)

Finally, regarding the lack of a well-planned curriculum map, Stan bemoaned the fact that he only received one thirty minute lesson each week. Although he appreciated the opportunity for private applied lessons on his main instrument, something that was not offered his first year at the school, he felt thirty minutes was not enough time. He was also disappointed that these private lessons took the place of the genre classes that had previously been a part of the curriculum. These genre classes, which he valued, discussed the playing styles of various musical genres and students were allowed to choose which ones they wanted to take. Concerning the curriculum, Stan stated:

> Stan: I would like to see it lean a little bit more to being slightly more chops focused…. We lost three classes from the second to the third semester—Styles, which was genre studies, you'd learn some jazz, learn some R&B, learn some

fusion, metal. Now we don't have that class. We don't have Technical Development anymore. It's all lumped into a 30 minute class which is called Applied Studies… and it's just like I get down, I tune up, I'm warmed up, oh class is over.

Author: Is that individual or is that a group lesson?

Stan: It's an individual lesson, which is a boon, but at the same time… you can't learn anything in 30 minutes. (student interview 1, lines 46-58)

Level of curricular content. Stan believed much of the curricular content at the school was academically below collegiate level. He stated that much of the content was material with which he was already familiar and which he viewed as elementary. He felt "silly that [he] was taking a collegiate level guitar class and was learning something that somebody in their first month of guitar playing should know" (student interview 2, lines 64-65). He believed other students should also be familiar with much of the content before entering a music school.

> I feel like if you want to go to music school you should know this stuff already. You should know who the Beatles were and why the Beatles were influential. I've met people here who have never heard Pink Floyd. I'm like, "How do you do that? I understand that you're a country musician, but how do you go through life never hearing a Pink Floyd song?" (student interview 1, lines 78-83)

Stan's negative impression of the curriculum at the school despite its positive effects could be the result of the informal learning style common to pop musicians (Green, 2006, 2008a, 2008b) and experienced by Stan prior to coming to the school. This informal learning style, which involves the musician selecting and learning music

by copying recordings in the absence of an expert, sits at odds with many foundational elements of formal music education. Since his musical training prior to coming to the school centered on him learning to play the songs and riffs of his choosing, it is natural that Stan would expect the school's curriculum to focus primarily on developing his technical ability on the guitar. Furthermore, since his informal learning outside of the school was individualistic and tailored specifically to his own curiosity, it is understandable that he was less than satisfied when presented with class material with which he was already familiar. Despite Stan's overall negative comments concerning the formal curriculum, it was obvious that he had acquired useful knowledge during his time at the school, especially in the area of music business.

Description of Pedagogy

Stan's experience with the pedagogy at the school is best understood by viewing it through the lens of two of the elements mentioned above: the peer relationship between teachers and students at the school, and his lack of confidence in the prescribed curriculum. The unique teacher/student relationships at the school resulted in classroom settings that were relaxed and casual. This casual atmosphere, combined with curriculum that Stan viewed as less than exceptional, led to an interesting pedagogical dynamic where (1) students self-regulated their learning, (2) teachers were viewed as valuable sources of information, and (3) students felt free to teach one another.

Self-regulated learning. Despite having no knowledge of the formal concept or terminology of self-regulation, Stan expressed a clear understanding of the importance of self-regulation in his education at the school. He innately grasped that the responsibility of his education rested on him as the learner and not the education system

(Gardner, 1964; Martin, 2004; Zimmerman, 1990), and that he must generate strategies and behaviors to help him achieve his goals (Schunk and Zimmerman, 1998). This understanding was revealed in the following statement Stan made regarding the pedagogy at the school.

> [W]ith any instrument, I'm going to have to be honest, your improvement is going to come sitting in your bedroom by yourself, not going to parties, not doing stuff, but playing your instrument. You're going to get the tools that you need, but you're not, just by grace of coming to this school, suddenly [going to] be an accomplished musician. The actual curriculum…is not the best, but if you utilize the instructors, if you talk to them after class, and you ask them how to improve, what you're supposed to be doing… if you really use them instead of just trying to skate by, you're going to see changes…. you're going to see improvements. (student interview 1, lines 175-184)

Regarding the same concept, he also stated:

> Your experience here depends on two things: how good you are coming in and how much you really want to improve. If you have the drive and you have a modicum of ability, you're going to do good [sic] if you put in the practice. If you don't, you're not. (student interview 1, lines 198-202)

Stan believed that his history as a self-taught musician had contributed to his success at the school in two ways. First, it had instilled in him a sense of determination, perseverance, and the ability to self-regulate. Second, his time spent learning on his own through trial and error had given him a deep appreciation for the instruction he received from his teachers.

> One thing about me is I will not quit until I get something done. I'll keep at it. I don't know if that has to do with how I learned or other experiences in my life, but what's really nice about coming here is that people can show me the easiest way to get something done, instead of trial and error. Like, "You want to learn how do to this? Do that, that, and that and you'll have it done." And [snaps] BAM, I went home—"Oh I can do it! Wow that was helpful!" That's been really great. It took me three months to get all my major scale patterns down [on my own] and I've learned far more complicated things in a few days here. I don't know if that is generally because I've improved so much, but the material that my instructor here gives me is incredible, it's great! (student interview 1, lines 266-277)

Teachers as valuable. Although Stan expressed the belief that students at the school must self-regulate their learning, he still placed a high value on his teachers. He expressed sincere confidence in their abilities, experience, and knowledge, and felt that they were great sources of information that could help him further his education in a much more efficient manner than would occur if he were on his own. However, rather than this information being disseminated in the classroom, Stan often found it necessary to engage his instructors outside of class. This interaction occurred naturally, in part because of the peer nature of the relationship between students and teachers within the school.

> If you utilize the instructors, if you talk to them after class, and you ask them how to improve, what you're supposed to be doing, is this practice routine going

to be great; if you really use them instead of just trying to skate by, you're going to see changes. (student interview 1, lines 180-183)

Students as teachers. A final pedagogical element mentioned by Stan was the opportunity he had to teach and be taught by his classmates. This did not occur during formal presentations or specific projects, but rather in the daily routine of the observed class. Although he only mentioned this form of peer interaction in passing during his interview, I witnessed Stan helping his fellow band mates numerous times as they were working on songs for their class. At other times, he received instruction from his classmates as evidenced in the following anecdote: Stan had the opportunity to sing a verse in one of the songs they performed. During one class session, the teacher told the class to take a five minute break and left the classroom. Stan and the two principle vocalists in the group stayed and worked on Stan's vocal part. The vocalists encouraged him and suggested practice strategies, such as slow practice and breaking the vocal line into smaller parts, to help him better learn his part (observation 2, lines 176-189). During the learning stages of the set list preparation, it was common to see one student spontaneously assist another student learning a chord progression or musical riff they were having difficulties with (observation 1, lines 204-209; observation 2, lines 52-56, 79, 132-144, 154-161; observation 3, lines 86-91).

The phenomenon of classmates assisting one another exemplified differentiated learning (Tomlinson, 2003) and replicated what had occurred in Green's study on informal learning (2008b). The small size of the LPW/RD class allowed students, who entered with varying levels of musical knowledge and skill, to all contribute and engage

with the rest of the class (Green, 2008a; Scott, 2006), and allowed teachers to simultaneously address students at different levels of skill and ability.

Description of Lived Experience

Stan's experience at the school included both positive and negative elements. The curriculum at the school was a singular element of his experience that fostered the conflicting feelings he held towards the school. Upon entering the school, he was surprised at the curriculum's overt focus on music business at the expense of a focus on the performance aspect of music. He appeared to desire more direct instruction concerning his technical ability on his instrument than was provided. However, he was very complementary of the business knowledge had gained at the school and asserted that he now had a plan regarding his future career as a performer and felt that he had been given the tools to develop a plan to help attain his goals.

Besides curriculum, another element that engendered negative feelings in Stan was the presence of other students who he felt were not great musicians. Perhaps as a result of the music business emphasis, Stan felt that there were no real performance standards in place at the school. This led to frustration as he was placed in music groups containing students who he described as less than capable on their own instrument, and resulted in limiting the repertoire the group could perform. Similarly, Stan thought much of the curricular content he encountered in class was fundamental, covering information students should have learned before entering the school. As a result, he was often bored in class and felt like they were a waste of time.

Despite these negative impressions of the school, Stan's overall opinion of his time at the school and its value to him as a musician were quite positive. These positive

feelings were the result of his high opinion of the instructors, and the community of musicians within the school. Although Stan said he had to approach them outside of class to access the information and instruction he deemed most valuable, he held his instructors in the highest regards, and believed that they possessed a wealth of knowledge that had helped him improve as a musician during his time at the school. He listed several instructors by name who had made a lasting impact on his playing. In the end, he felt that if someone was truly interested in bettering themselves as a musician, they could seek out the information and instruction they needed from the teachers at the school.

Summary

Stan had negative things to say about the curriculum, specifically as it related to his classes. Yet, at the same time, he acknowledged that he had learned a great deal about music business and was extremely positive about the profound ways many of his teachers had influenced him as a musician. His informal, self-directed music education prior to entering the school appeared to have a positive effect on his experience at the school. Being accustomed to pursuing knowledge at a pace and sequence that he controlled, Stan was quick to criticize curricular content that was not tailored to his specific goals and desires. In part, this criticism stemmed from curricular content that he viewed as elementary, and too basic to be taught at the college level. However, it is also possible that the pedagogy employed at the school influenced his opinion of specific content in the curriculum. For example, content that was taught in a more traditional way (e.g. in a classroom setting) was viewed in a negative light versus the positive impression of the content Stan received when he initiated interaction with his

teachers outside of class. One aspect of an informal (constructivist) learning style is that the learner has agency to direct curricular content. When that agency is taken out of the hands of the learner, it is incumbent for the teacher to help make the connection from the curriculum to the everyday life of the learner.

Based on Stan's description of his experience with the curriculum and pedagogy at the school, an educational model emerged that might serve as the best synthesis of the formal and informal learning methods of music education. In this model, the student was a self-regulated learner; assuming responsibility for his own education including elements such as curricular content and motivation. The teacher was present to fill in gaps, guide the student to more efficient ways of learning, and serve as a more knowledgeable other (Vygotsky, 1978).

Chapter 6: Administrator Case

Introduction

Alan, the administrator participant for the current study, served in the performance area of the school. He was a young guitar player in his early thirties who was first introduced to music by his father, a hobby guitarist who often played in the home. In high school, Alan became interested in jazz music and joined his school's jazz band. It was during this time that he taught himself to read music and began practicing guitar six to eight hours a day. Early in his musical career, Alan formed bands with friends and wrote and recorded original songs. Upon graduating from high school, Alan went on to earn a bachelor's degree in music performance and a master's degree in jazz studies from a traditional school of music at a local state university.

In his administrative role, Alan's responsibilities at the school in the current study included hiring teachers and developing the curriculum for the performance degree. He believed helping resource teachers and answering questions they had regarding the curriculum were his main roles at the school. Besides these administrative duties, he also taught applied guitar lessons and other various classes as needed.

What Led to Participation

Timing played a major role in Alan's decision to begin working at the school. When he finished his master's degree, he was intrigued by the excitement and buzz surrounding the school's forthcoming opening. He welcomed the opportunity to become an adjunct teacher in their performance area as he transitioned from being a

student to having a career. Besides the prospect of making a stable income, he also viewed teaching at the school as a way to further his career in the music industry.

> I had some personal goals and personal reasons to come to the school, because I'm in the industry as well. I play and I write, and I'm still moving forward with my own career in the music industry. I felt like it would be a great place for me to come and meet other people and get plugged in with students [and] the staff at the school. I used it as a way to teach and help my income, but also a way to help further my career. (administrator interview 1, lines 167-173)

At the time of the current study, Alan's networking within the school had already proven beneficial to his music career as he was actively collaborating with a former student who had recently won a Grammy award.

Culture of the School

As mentioned in previous chapters, the unique culture of the school was shaped by numerous factors. In my interviews with Alan, he highlighted four areas that helped shape the culture of the school. These included (1) the students attending the school, (2) the faculty and administration at the school, (3) the networking that takes place within the school, and (4) the technical emphasis at the core of the school's purpose.

Students. Alan demonstrated a sincere fondness as he spoke about the students at the school. He stated that the students were passionate about music and had a "genuine interest in what they were doing" (administrator interview 1, lines 135-136). At the same time, he spoke of the collegiality among the students, attributing this to their "open, accepting, and pretty easy going" nature (administrator interview 1, line 139). Although a few students at the school were transfers from tradition schools of

music or came from service in the military, Alan stated that most of the students came to the school immediately following high school graduation. Despite this common trait held by most of the students, Alan pointed out that they came from a variety of musical backgrounds and possessed a wide range of musical knowledge and skill.

> Musically, they are at all different levels. I've seen some of the most talented kids I've ever seen in my life come through this school, and then I've seen some people that've [sic] come through that I scratch my head and say, "How'd you get in?" But there are a lot of different levels, a lot of different talent [sic], coming from all different backgrounds and all walks of life. (administrator interview 1, lines 152-156)

The wide range of musical knowledge and skill resulting from students' varied educational backgrounds presented challenges to curriculum development and pedagogical philosophy within the school. These challenges will be addressed below in their respective sections.

Teachers. Alan spoke very highly of the faculty at the school, asserting that they were some of "the best teachers in the region" (administrator interview 1, line 113). This assessment appeared to largely rest on the performance experience of the teachers, as demonstrated in the following statement concerning how a student would benefit from studying at the school.

> On the performance side, they're getting to study with some of the best players...in this region. You're getting to study with guys that have been there and done that…that's just an invaluable experience. A lot of our guys have

> incredible resumes, incredible work experience, and it's really cool. (administrator interview 1, lines 358-363)

A conscious effort had been made at the school to hire teachers whose primary qualification was their status as gigging musicians who were currently active in the music industry. To that end, the school began with an all-adjunct faculty model in place. This model was chosen by the school to enable them to hire teachers who were active performers, even though they were only available to teach a few days a week because of their performance and touring schedules. Alan believed this schedule was preferred by many of the teachers at the school who were quite busy with their own performing careers. Requisite qualifications to be hired as adjunct faculty at the school relied more on performance experience and less on formal academic pedigree. Westerlund (2006) has championed adjusting the qualification requirements of music educators away from academic pedigree and towards performance experience. He believes this shift is necessary to help facilitate the inclusion of popular music styles into the curriculum.

The all-adjunct faculty model at the school was revisited when the school established a new four-year bachelor degree in conjunction with their oversight university. This oversight university provided the general education courses required for the degree, while the music related courses took place at the school in the current study. Because the four year degree was granted through the oversight university, the school in the current study was required to hire faculty members with the formal academic qualifications more often expected among university level faculty. Administrators at the school in the current study quickly realized that in order to attract

potential faculty members with these academic credentials, they would need to increase the number of full time teaching positions. As a result, the school created several full time lecturer positions.

The creation of full-time lecturer positions at the school highlighted the tension between the philosophies of hiring teaching faculty with academic versus performance experience. At the time of the study, most of the lecturer positions were filled by teachers with a minimum of a master's degree, although one had no college degree. Alan was quick to inform me that the lecturer with no degree had extensive performance experience, revealing his awareness of the tension between hiring faculty with experience in the field and hiring someone who had a music degree. When asked about this, he said he felt that the school took a neutral stance on this issue, stating that "when we're talking about music education, it's like, do you want the guy who has all the experience or the guy with the degree. We kind of fall in the middle of that" (administrator interview 1, lines 92-94).

Networking. When asked how he would describe the school to a perspective student, the first thing Alan said was "I would describe the school as just an invaluable place to build contacts" (administrator interview 1, line 107). Connections in the music industry were very important to Alan. He believed that he was hired in his current position at the school because he was well connected within the local music scene. He also mentioned how well connected the CEO of the school was; often bringing in well-known and recognized professionals in the music industry to speak to the students. Everyone involved in the school, the teachers, administrators, and students, were passionate about the music industry and saw the relationships they formed within the

school as something that could benefit their future careers. Alan made this apparent in the following statement:

> [E]verybody's doing stuff and you never know where people are going to be in five years. Don't burn bridges. Form these relationships, cultivate them, because you never know where you're going to be or where this other person is going to be in five years. I certainly have used that to my advantage. Not that I'm trying to be selfish, but I am in the industry and have a music career, so I'm trying to advance my thing. (administrator interview 1, lines 182-187)

While networking is common at many music schools, the networking that took place at the school was unique in that it crossed typical social boundaries present within a school setting. As a result, musical collaboration between teachers and students was common. Alan mentioned that he "formed a relationship with a student that has won a Grammy that I collaborate with on a daily basis and work with in LA, and we just have a good thing going" (administrator interview 1, lines 179-181). Based on my observations at the school, there appeared to be few social boundaries concerning musical collaboration between various participants at the school.

Technical emphasis. The final element mentioned by Alan as contributing to the culture of the school was its role as a technical school. Alan was insistent that the school's focus on the music industry was what set it apart from most other schools of music. He acknowledged that some traditional schools do offer courses or even degrees in music business, but stated that at the school in the current study, you received industry training regardless of the program you were in. This industry emphasis resulted not only in technical training, but also instruction concerning the opportunities

and requirements of various jobs that existed in the music industry. Alan said “I'd like to think… our primary purpose is teaching these kids what opportunities they have to work when they get out of school” (administrator interview 1, lines 116-117). He admitted not every student who came through the school was going to make a name for themselves as a performer, but insisted that “there's a lot of money out there to be made, we're just trying to open the kids to that” (administrator interview 1, lines 127-128). Alan’s thoughts concerning the technical emphasis of the school are best summed up in the following statement.

> We're really trying to stress that industry component because we honestly feel like that's what makes us different and makes us attractive as a program. Not all of these kids coming out of this school are going to gig with Rhianna or some major touring artist, but a lot of them might work for a label, or work as a manager, or work as…a music copyist. You never know where they could end up. We're just trying to open their eyes to all these other careers and opportunities in the industry. So, definitely the industry thing is what sets us apart. (administrator interview 1, lines 481-488)

Description of Curriculum

Because Alan had been teaching at the school since its inception, his description of the curriculum included information on the initial development of the curriculum and its subsequent alteration. The curriculum used at the school was inherited from an existing school of popular music. Because this existing school operated under a trimester system, adjustments had to be made to the curriculum before it could be used at the school in the current study, which operated on a two semester system. These

curricular adjustments took place under the guidance of the oversight university before it was passed along to the school.

When Alan began teaching at the school, he was not in an administrative role and, therefore, did not have a comprehensive overview of the curricular content. However, the following year he was promoted to an administrative position and began looking at the curriculum as a whole. It was at this time that he noticed "a lot of redundancies in the books and the curriculum" (administrator interview 1, lines 381-382) and began "slowly making changes" (administrator interview 1, line 384) based on feedback from students and teachers. Some of these changes involved the courses students were required to take.

> Whenever we first started, we had this class called Technical Development I, which was basically a group lesson. You had guitar players taking Tech I, bass players taking Tech I, drummers, keyboards, vocals, etc., and in theory it made sense. But in these classes you would have a guy taking the class that could teach the class, then a guy taking the class that maybe shouldn't be at the school. There was this wide range of talent and levels in these classes and the feedback we kept getting was, "this class is too slow paced or too fast." So we immediately tried to do away with that in lieu of private lessons. (administrator interview 1, lines 384-393)

In Alan's first few years as an administrator, changes were made not only to required courses in a students' primary instrumental area, but also to the required music theory battery. A keyboard skills class was added to supplement music theory courses,

providing a tangible and visual aid for the abstract theoretical concepts. Alan justified the inclusion of this course, saying:

> I think it's important for all musicians to have at least some kind of way to visualize theory, or visualize the C scale steps, intervals. And I think drummers and vocalists don't get that as well as maybe bass players, guitar players. Everybody up there thinks it's important that everybody has a concrete way to grasp these abstract theory things. If you can actually see an interval, then it's probably easier to identify by hearing it. We try to make our theory class go hand in hand with the keyboard class as far as what they're learning. [We are] trying to team those classes up a little better. (administrator interview 1, lines 420-429)

Besides adjusting course offerings, changes to the curriculum also occurred as the school began integrating students from the music business, music production, and music performance programs. Alan believed this resulted in “students hav[ing] more synergy with each other” (administrator interview 1, line 397).

Alan openly admitted that the curriculum was still a work in progress, but stated that the school had finally “gotten to the point where we should have started” (administrator interview 1, lines 394-395). The three main themes that Alan highlighted concerning curricular content were that it (1) had an intentional focus on the music industry, (2) was influenced by the personal experience of the teacher, and (3) was student centered.

Focus on the music industry. Alan consistently returned to the idea that the main emphasis of the curriculum was the music industry, and that this was what set the

school apart from other schools. While acknowledging that other schools had music business courses and programs, he explained that all students at the school received valuable music industry education, regardless of which program they were in.

> The music industry component….[is] truly what separates us from [other]…school[s] of music. I think [a certain local music school] has a music business program, but you have to go straight into that program. As a performance student here you're going to get a lot of that industry stuff. As a production student you're going to get that. So it's all wrapped into the curriculum. We're really trying to stress that industry component because we honestly feel like that's what makes us different and makes us attractive as a program. (administrator interview 1, lines 476-483)

The portion of the curriculum that focused on the music industry included information such as how to get gigs, the role and relationship of a manager, how publishing deals are structured, and how to interact as a professional with people in the music industry. Alan highlighted the internship program at the school that provided students the opportunity to work with music industry professionals outside of the school setting. He believed these internships were "a great way for [students] to practice what they've learned and also learn what it's like to work in the real world" (administrator interview 2, lines 196-197).

Ultimately, Alan felt that because of the focus on music industry training, the students at the school were "getting a head start….instead of just jumping in and trying to figure it out on their own" (administrator interview 1, lines 363-365). However, this emphasis on the industry side of music did come at some expense to other areas of

music study. When asked if the music industry emphasis affected the school's emphasis on an individual's improvement on their instrument, Alan stated that the school was probably less focused on individual instrumental improvement than the more traditional schools he had attended.

Influence of the teacher's personal experience. The music industry emphasis of the curriculum was a natural extension of the experience of many teachers at the school. As mentioned earlier in this chapter, an intentional effort had been made on the part of the school to hire adjunct teachers who were active performers. This resulted in teachers who were very knowledgeable in practical matters concerning the music industry; Alan was no exception. He was quite confident in his knowledge of how to make a living as a gigging musician and believed that knowledge to be the most valuable information he could share with his students.

> Alan: I gig anywhere from 150-200 days a year on top of what I do here, so I feel like I have a pretty good grasp on what it takes to be a professional musician as far as playing level, professional courtesy, how to act, attitude, all that stuff, so... I really just try to bring my own experiences to the table, give them real world examples... but again, not everyone wants to be a pro player. Some people want to be song writers. So I guess my experience as a musician, I mean...I can only tell them my story and what I do.
>
> Author: So you think that is the most valuable information that you can share is your personal story and how you've made your way and the things that you think are important.

Alan: I would have to say yeah, because that's all I know. (administrator interview 1, lines 300-314)

The above statement reinforces what was said previously in this chapter concerning the culture of the school and the importance placed on performance experience over academic qualifications. As a successful performing guitarist with a bachelor's and master's degree in music, Alan certainly had extensive knowledge about music, yet he believed that the most valuable knowledge he had to offer the students at the school was the knowledge he gained through his performance experience. When asked about this in a follow up interview, Alan stated that he valued what he had learned during his time at traditional music schools, but after completing his formal music education he "still wanted to educate [him]self about how publishing works, how to be a better songwriter, how to be a better producer, how to make better sounds on records. And those were things that a traditional program didn't teach [him]" (administrator interview 2, lines 271-274).

Student centered. In his administrative role, Alan was aware that certain elements of the curriculum needed to be adjusted to accommodate the varied abilities and goals of the students. One way the school accomplished this was to provide students the opportunity to test out of certain classes. In fact, during the course of the current study, the school implemented departmental exams to allow students to test out of certain courses. These exams were particularly utilized by students who transferred to the school having already taken equivalent courses at another music school. It was also common for students who had taken advanced placement (AP) courses in music theory during high school to utilize these departmental exams.

Another way the school attempted to accommodate the wide range of musical knowledge and skill among its students was through curricular adjustments specific to the individual student. Alan believed that the teachers at the school were intentional about shaping the curriculum to suit the needs of each student because they were "not trying to take an artist and turn them into something they're not. We're trying to cultivate who they are as an artist and build that" (administrator interview 1, lines 520-522). He stated that "in general, we really try and just focus on what the student needs. Where do they want to be? What are their goals and how can we help them get there?" (administrator interview 1, lines 527-529). This customized curricular content was particularly suited for individual applied lessons.

> Some people just aren't predisposed to have that player mentality to go out and be the next guitar play on Jay Leno, ya know what I'm saying. Our teachers, they recognize that and they form their curriculum in their applied instruction to that. (administrator interview 1, lines 505-508)

Despite this student centered approach, Alan was quick to point out that students were still required to "do some things they don't want to do" (administrator interview 1, lines 522-523) such as "learning styles of music outside of their comfort zone" (administrator interview 2, line 166). He explained that one reason this was important was to expose students to new things and possibly "open their eyes and they'll discover something that they wouldn't have found otherwise" (administrator interview 1, lines 524-525). He also stated that teachers would do this "not necessarily to make them learn the song, but to cover some harmonic points that they are making in lesson, or

some chord voicing concepts. So, basically using different styles of music to strengthen the lesson plan" (administrator interview 2, lines 167-170).

The student-centered approach to curricular content described by Alan is congruent with the educational philosophy of constructivism and reflected a differentiated instructional approach. One tenant of constructivism is that curricular content be aligned with student's everyday lives and connected to the learner's present interests and future needs (Dewey, 1938; Freier, 1982; and Scott, 2006). Altering the curriculum based on the goals and abilities of the student satisfies this requirement of a constructivist learning approach. Discussed in the review of literature as an element of the constructivist approach, differentiated instruction is the idea that students enter the classroom at different levels of knowledge and ability, and instruction should be altered to meet the needs of the individual student (Dewey, 1938; Tomlinson, 2003). Although not using specific terminology, Alan acutely described a pedagogical approach occurring within the school that espoused both a constructivist philosophy and differentiated instruction. This was especially true within applied lessons.

Description of Pedagogy

Alan's comments concerning the pedagogy at the school can be categorized into three main components: (1) the mentor relationship he hoped to develop with his students, (2) student directed learning, and (3) learning through active engagement with the material. Although he did not explicitly refer to the concepts of constructivism and culturally relevant teaching in his interview, his pedagogical approach contained elements that reflected these educative philosophies.

Mentor relationship. When asked about his instructional philosophy, Alan initially described his pedagogy in terms of relationships. He fondly remembered the mentors he was privileged to have as a student, and sought to nurture the same type of relationship with his students. He expressed the idea of giving back to the musical tradition he had been a part of by pouring himself into his students, not only within, but also outside of the school environment. The following statement by Alan summarizes his thoughts on this pedagogical approach.

> I had some of the best mentors that I could ever imagine or ever hope to be. For me, I really try and cultivate those relationships with the students that truly have that desire and passion and want to get to the next level. I truly just want to make myself the best possible mentor I can be to them,...inside the school, outside the school, because that's how my mentors were to me. They just truly poured into me...I am just totally thankful to have that. (administrator interview 1, lines 261-267)

Viewing himself as a mentor resulted in Alan functioning as a more knowledgeable other (MKO) (Vygotsky, 1978) rather than an authoritarian expert. He recalled having mentors who he "really looked up to" because he "had so much to learn from them" (administrator interview 1, lines 268-269), and he sought to engender that same admiration from his students. In my observations within the school (classroom observation 2, lines 81-121), I witnessed students looking to Alan as a more knowledgeable other who served as a source of information and assistance. The following statement portrays Alan in this role and demonstrates the scaffolding that took place within the context of these relationships.

> I have kids that come in and see me and ask me my opinion every day about, whether it's their right hand picking technique or their song, or whatever. And if I can just impart one little bit of wisdom or help to them and see them light up, that just makes my whole week. Watching those little light bulb, "ah ha" moments, makes it all worth it to me. (administrator interview 1, lines 578-585)

It is apparent from the statement above that Alan not only genuinely cared for his students but also found great joy in helping them grow and mature musically, two essential elements of culturally responsive teaching (CRT). As mentioned in chapter two, one of the pillars of practicing CRT involves teacher attitudes towards students. Alan's relationships with his students demonstrated Valenzuela's (1999) concept of authentic caring, giving precedence to nurturing relationships, versus aesthetic caring, giving precedence to ideas and things. Not only did Alan authentically care for his students, this caring was more than just an emotional response, but rather something that resulted in action. This resultant action is indicative of an empathetic educator (Howard, 2010) who cares for students (Gay, 2010) rather than merely a sympathetic educator (Howard, 2010) who cares about students (Gay, 2010).

Student directed learning. As a result of his authentic caring and proclivity to culturally responsive teaching, Alan was sensitive to students' goals and abilities and allowed these to play a role in pedagogical considerations. Alan understood that in order to best present students with opportunities for success, he must be sensitive to the instructional approaches and desired outcomes appropriate for students with different strengths. He explained how teachers at the school implemented this concept in the following statement:

> So, if you've got a guy that's really excelling, our teachers are going to take them to where they need to get to the next level. If a guy's a singer in a band that plays guitar, maybe he doesn't want to be the next Stevie Ray Vaughn or whatever, but he wants to be proficient at his instrument so he can perform and do his thing. We're going to make sure they get what they need. It's all about their goals at a certain point. (administrator interview 1, lines 508-514)

Allowing students agency in their education introduces a tension with the need to maintain standards and benchmarks that are mandatory for all students. Alan was quite aware of this tension, and recognized the need to balance both sides of the issue.

> [W]e're not trying to take an artist and turn them into something they're not. We're trying to cultivate who they are as an artist and build that. And they're going to do some things they don't want to do obviously, that's the nature of the game, but maybe through that it will open their eyes and they'll discover something that they wouldn't have found otherwise. They do have certain things they have to meet, proficiency type situations….goals that they have to get to. (administrator interview 1, lines 520-527)

By utilizing their goals and interests, Alan not only helped students improve in those areas, but also earned the right to expose them to other things outside their initial scope of interest. This pedagogical technique, approaching the new from the familiar, is constructivist in nature and similar to the informal pedagogical approach outlined by Green (2008b). Both Alan and Green affirmed the student by taking into account his or her goals, interests, and abilities. This not only allowed the student to experience initial success and enjoyment, but also helped foster a mentor relationship between student

and teacher and provided a platform from which to introduce new content that might have previously been unfamiliar or unattractive to the student.

Learning by doing. Based on interviews and observations, it was clear that a hands-on approach to learning was at the center of Alan's pedagogical philosophy. This approach was what he remembered as a vital part of his education and one he thought was essential to his teaching. In the context of the performance area at the school, this occurred by learning and playing a great deal of repertoire while particularly focusing on developing the students' aural skills. Speaking of his experience as a student, Alan recalled:

> [W]e were just presented with a lot of music. We were always playing, always digging into stuff. No matter what we were playing or what we were listening to it was always about training your ear, learning... those concepts still come here. In our ensembles, our guys are playing anywhere from ten to twenty tunes a semester. Yeah, some guys bring in charts, but we definitely stress the whole aural thing. You've got to be able to just listen to the stuff and be able to reproduce it. (administrator interview 1, lines 278-285)

Allowing students to be actively engaged with the subject matter is another key component of a constructivist approach and was modeled by Green (2008b) in her popular music pedagogy. Based on my observations of the Live Performance Workshop/Repertoire Development class, active engagement with the subject matter was the primary instructive method.

Description of Lived Experience

Alan's experience at the school is best understood by viewing it through the lens

of a musical community of which he was a member. He repeatedly referred to the positive relationships that resulted from being a part of the school and believed he "was hired in my position because I'm very well connected in this part of the industry here" (administrator interview 1, lines 66-67). These professional relationships benefited Alan when tasked with hiring new teachers for the school since "whenever these people apply,…I have a really good idea of what their musical background is already" (administrator interview 1, lines 69-70)

Participation in the musical community within the school had also benefited Alan's performance career. He was honored to work and collaborate with talented musicians on a daily basis, both students and fellow teachers at the school and was keenly aware that these relationships could help further his personal career as a musician. At the time of the study, Alan's most recent collaboration was songwriting with a former student who had recently gotten a song placed with a major label. He was excited about this working relationship and was looking forward to what the future might hold for this musical collaboration.

Alan viewed teaching at the school as a natural function of belonging to the music community. He expressed how fortunate he had been to have musical mentors in his life and hoped that he could do his part to give back. He authentically loved working with the students and helping them progress towards their goals.

One facet of Alan's experience at the school that was unlike his previous interactions in education was "the whole political hierarchy of working in a university" (administrator interview 1, lines 559-560). As a gigging musician, Alan was used to working with people whom he had developed relationships with for many years.

Assuming the role of administrator at the school placed him in the context of a new network of colleagues whose backgrounds and professional interests were different than what he was accustomed to.

> I pretty much worked as an independent contractor my whole life with relationships and people I worked closely with. Relationships that were formed over a long period of time. Jumping into this gig, you're jumping into a whole network of relationships and different things, so you have to figure out how to play that political game in a sense. (administrator interview 1, lines 563-567)

At the time of the study, he appeared to still be learning how to navigate the bureaucracy and agendas that are a part of institutions of higher education.

Summary

Alan enjoyed his role at the school, especially the opportunity it afforded him to work with students who were passionate about music. He believed the music industry emphasis of the school's curriculum set it apart from other schools of music, and was valuable for students wanting to pursue a career in the music industry. This curricular focus was well suited to the teaching faculty at the school, who were hired based on their performance experience as much as their academic pedigree, a practice deemed essential to incorporating popular music into the curriculum (Westerlund, 2006). Besides gaining knowledge about the music industry, students within the school also had the opportunity to network with peers, teachers, and industry professionals. This was viewed as one of the greatest benefits students received from participation in the school and, according to Alan, was advantageous as they began their musical careers.

Alan understood that a unique approach to curriculum and pedagogy must be implemented given that students within the school came from varied musical backgrounds and held a wide range of musical knowledge and skill. As a musician who performed many styles of popular music, Alan intuitively employed teaching methods that emulated Green's informal pedagogy (2008b) and were rooted in constructivist and culturally responsive teaching philosophies.

The pedagogy at the school mirrored Green's informal pedagogy (2008b) in that students were often allowed to select the music they played, and learned this music by listening to and imitating recordings in an environment consisting of a small peer group with teachers serving as more knowledgeable others (Vygotsky, 1978) and mentors rather than authoritarian experts. The constructivist belief that learning occurs through active engagement with the subject matter (Airasian & Walsh, 1997; Dewey, 1938; Harris & Graham, 1994; Hein, 1991; Heylighen, 1997; Inhelder & Piaget, 1969; Kincheloe, 2008; Piaget, 1932; Scott, 2006; Stewart, 1994; Vygotsky, 1978; Wiggins, 2001; Yager, 1991) is evident in this informal pedagogy and was observed consistently at the school in the current study.

Allowing students agency in selecting repertoire helped contribute to a student centered curriculum that sought to accommodate students' interests and abilities and turn them into opportunities for success, a major component of culturally responsive teaching (Gay, 2010). Within this culturally responsive framework, it is understood that culture determines what students consider to be valued knowledge (Froehlich, 2007; Gay, 2010). Knowing this, Alan believed one of the school's missions was to help students "understand some of the more traditional elements [of music] and how it [sic]

ties in to contemporary music" (administrator interview 2, lines 97-98), connecting traditional curriculum with the everyday lives of the students. Although not formally trained in popular music education specifically, or music education in general, Alan's leadership at the school exhibited a preference for an informal pedagogy that reflected an intrinsic understanding of both constructivism and culturally responsive teaching.

Chapter 7: Cross Case Analysis

Introduction

The previous three chapters dealt individually with the teacher, student, and administrator cases, respectively. The following chapter will examine the data across the three cases and highlight the similarities and differences pertinent to the research questions of the current study. Therefore, this chapter will contain information on (1) the impetus for the participant coming to the school, (2) the culture of the school, (3) the participants' description of the curriculum, (4) the participants' description of the pedagogy, and (5) statements that best describe the lived experience of the participants.

Impetus for Coming to the School

A source of stable income is what initially attracted both Tim and Alan to the school. However, an affinity for teaching had grown in both as they witnessed the impact they made in the lives of their students. Tim stated that he initially saw employment at the school as "just another opportunity to make some bread" (teacher interview 1, lines 125-126), but had since come to love teaching at the school. At the time of the study, he was considering returning to graduate school to begin work on a PhD in music education. Timing was a major factor in Alan's decision to teach at the school, which opened the fall immediately following the completion of his master's degree as he was looking to "transition into a job" (administrator interview 1, line 166). He was already doing some teaching and was attracted to the school by the excitement surrounding its initial opening.

In addition to being a source of income and a means by which to influence the lives of students, Alan also viewed working at the school as a "way to help further [his]

career" (administrator interview 1, line 173). He believed teaching at the school could advance his career because it provided an environment in which he could network with teachers and students in the music industry.

> I certainly have used that to my advantage, I mean not that I'm trying to be selfish, but I am in the industry and have a music career, so I'm trying to advance my thing. If the school can help me do that, so be it. I think that's why we're here...to build the industry. (administrator interview 1, lines 186-189)

As a student, Stan's reasons for coming to the school differed from Tim and Alan's. Prior to coming to the school, Stan was a self-taught musician who had been playing the guitar for several years. After completing a few years of service in the army, he decided to fully commit himself to music and believed enrolling in a music school was the best route to help him accomplish his goal of becoming a better guitar player. He began looking for a school that focused on contemporary popular music and eventually decided to attend the school in the current study because it was close to family members who lived in the area.

Culture of the School

The culture of any place is complex and affected by numerous variables; this school was no exception. During their interviews, participants were asked questions that led them to comment on their perception of the school's culture. Close examination of their answers revealed four variables that helped shape the culture of the school: (1) the students at the school, (2) the faculty at the school, (3) the networking that takes place at the school, and (4) the purpose of the school.

Students. Each of the three study participants described the students at the school as very passionate about music, while at the same time exhibiting laid back personalities. This translated into an atmosphere at the school that, while centered on music, was very casual (classroom observation 1, lines 18-21; classroom observation 2, lines 60-63; classroom observation 3, lines 19-22; classroom observation 4, lines 21-24; classroom observation 6, lines 85-86).

Another important trait of the students at the school mentioned by all three participants was that most of the students had very little, if any, formal music training upon entering the school. This lack of formal training frequently resulted in students who were self-taught and entered the school with a wide variety of musical knowledge and skill. As explained in previous chapters, this variance in musical knowledge and skill is not surprising since a haphazard approach to learning is common among popular musicians (Green, 2006). This haphazard approach, combined with little to no formal training, results in the absence of benchmarks that ensure students are progressing at an appropriate pace and covering all essential elements of the curriculum. Both Stan and Alan referenced students within the school who were below a level of musical skill acceptable for the program. Stan voiced his frustrations about this, saying:

> I've met some kids who can't even play a C major scale or can't play a G chord… or don't know what an octave is, and it's just like, "Man, dude, how'd you get in here?" And it's especially frustrating when you're in a [school] band with a kid like that and you have to limit what the whole group can play. (student interview 1, lines 191-195)

As an administrator, Alan expressed an understating that each student comes to the school with different life and educational experiences.

> Musically, they are at all different levels. I mean, I've seen some of the most talented kids I've ever seen in my life come through this school, and then I've seen some people that've come through that I kind of scratch my head and say, "How'd you get in?" But, yeah, there's [sic] a lot of different levels, a lot of different talent, coming from all different backgrounds and all walks of life. (administrator interview 1, lines 152-156)

This wide variance of musical knowledge and skill possessed by the students within the school elicited different reactions from the participants in the current study. Stan expressed frustration that there were not "any real standards at the school" (student interview 1, lines 189-190), and that he was being held back by the students who were at a much lower level than he was. Alan and Tim, however, expressed a willingness to assess each student and attempt to help further their education and prepare them for a future career in the music industry. Tim said he tried to "point each [student] in an individual direction and say, 'Your strength is here, maybe you should do this. Your strength is here, you should do this' (teacher interview 1, lines 262-264). Alan echoed that sentiment, saying "in general we really try and just focus on what the student needs" (administrator interview 1, lines 527-528).

Faculty. One of the foundational elements of the school in the current study was a faculty comprised of professional musicians who were actively making a living in the music industry. The school was initially structured to function with an adjunct only teaching faculty, believing this would allow teachers to continue their careers as

professional musicians. Although some full time faculty positions existed at the time of the study, the desire for teaching faculty to also be active performers was still in place. Tim and Alan, for example, continued to be active performers despite being employed at the school in a full time capacity.

During the interview process, it was apparent that all three participants held the teachers at the school in very high regard. Alan believed one of the best things about the school was that students had the opportunity "to study with some of the best players…in this region" (Administrator interview 1, lines 359-360). Stan, commenting on the profound influence one of his teachers has had on his playing, stated "he's one of the greatest musicians I've ever met" (Student interview 1, lines 94).

The interview process revealed that this high regard for teachers at the school was based on the performance abilities and experience of the faculty rather than on their teaching skill or the academic degrees they had attained. Alan's complimentary statement above was followed by: "you're getting to study with guys that have been there and done that...to me, that's just an invaluable experience. A lot of our guys have incredible resumes, incredible work experience, and it's really cool" (administrator interview 1, lines 360-363). Tim reinforced the idea that teachers at the school are qualified to teach because of their playing ability and current experience making a living as a musician, and contrasted that with his previous experience as a student at traditional schools of music.

> [E]verybody that teaches here is also out playing. I think that's a big difference. I had a lot of teachers, not so much at grad school, but especially at undergrad, they frankly couldn't play their way out of a paper bag to be honest. So how are

> they going to teach you to be a musician when they can't play their instrument? Here, everybody can play and they're out doing it and they're making money doing it. (teacher interview 1, lines 496-501)

Alan was the only participant who expressed an awareness of the tension between the need to have teachers with experience and the need to have teachers with a certain academic pedigree. This tension was salient to Alan because, in his role as administrator, he was responsible for hiring the teaching faculty in the performance area at the school and was accountable to other school administrators for these hires. He mentioned that the pressure to hire teachers with more extensive academic qualifications had increased when the school began offering a four year bachelor's degree. It was at this point that the school had created full-time lecturer positions.

> Most of our lecturers have a master's degree or some terminal degree. A few of them just have a bachelors, and actually I think we have one of them we had to hire...has no degree, but, just lots of experience in the field which is interesting, When we're talking about music education, it's like, "Do you want the guy who has all the experience or the guy with the degree?" We kind of fall in the middle of that sometimes. (administrator interview 1, lines 89-94)

Networking at the school. One cultural element stressed by all three participants was the importance of the school as a place to network and develop relationships with other musicians. Alan advised students coming to the school to "form these relationships, cultivate them, because you never know where you're going to be or where this other person is going to be in five years" (administrator interview 1, lines 183-185). Stan provided support for Alan's idea, stating "I have made friends for

life here. There are a lot of collaborations going about" (student interview 1, lines 518-519), including "songwriting collaborations with other musicians, bands starting up everywhere. Learning licks from other people, learning ideas, it's just all kind of little things that just happen because there are so many musicians in one place" (student interview 1, lines 526-529).

A unique feature of the networking that took place within the school was that it was not confined by the hierarchy of social roles within the school. All three participants mentioned the opportunity for students and teachers to collaborate not only with their peers, but also with one another. One example was the song writing collaboration Alan began with a former student; a partnership that still existed at the time of the study even though the student had graduated. Stan spoke of the lack of social barriers between teachers and students when it came to musical collaboration and highlighted two resulting benefits. First, being chosen to play with one of his instructors for a gig outside of the school was encouraging and made him feel "a little bit of pride" (student interview 1, line 367). Second, he believed students benefited from this type of relationship with the teachers because "in a business like this, these people are going to be your peers very soon. So, I think that it is beneficial for them to treat the students as peers already" (student interview 1, lines 378-380).

Alan added that the collaborations that took place at the school were not only for the benefit of the students. He saw his experience at the school as an opportunity to teach as well as a means by which he could further his performing and songwriting career by meeting and collaborating with other musicians within the school. Speaking about developing these relationships within the school, Alan said "I certainly have used

that to my advantage, I mean not that I'm trying to be selfish, but I am in the industry and have a music career so I'm trying to advance my thing. If the school can help me do that, so be it" (administrator interview 1, lines 185-188).

Purpose of the school. The school was very focused on preparing its students to get a job in the music industry. Despite all three participants mentioning this in their respective interviews, the benefits of this approach and how this end was accomplished elicited differing opinions from Alan and Stan. Alan believed the music industry emphasis "definitely sets us apart from most music schools" (administrator interview 1, lines 1015-116). He acknowledged that other schools have music business programs, but stated that you received industry training at his school regardless of the program in which you were enrolled.

> As a performance student here you're going to get a lot of that industry stuff. As a production student you're going to get that. So it's all wrapped into the curriculum. We're really trying to stress that industry component because we honestly feel like that's what makes us different and makes us attractive as a program. (administrator interview 1, lines 479-483)

Alan felt that a major benefit of the music industry emphasis of the school was to inform students of the variety of career paths within the music industry, acknowledging that not all the students would end up making a living as performing musicians.

> Our primary purpose… is teaching these kids what opportunities they have to work when they get out of school. Whether that be a player, or a manager, or an A&R, or a producer, or writer. There are all these other avenues in this industry

> that these kids just don't realize yet coming out of high school. (administrator interview 1, lines 116-120)

Stan's thoughts on the music industry emphasis of the school were somewhat mixed. As evidenced in the quote below, he regretted the fact that the school placed such an emphasis on business aspects at the expense of training on his instrument, what he referred to as working on his "chops."

> [T]here's this big focus on business… I don't know if I want to complain about that because that kind of sets the school apart from a lot of the other ones, but I also don't think that... if you can't play, all the business knowledge in the world isn't going to help you. I would like to see it lean a little bit more to… being slightly more chops focused. (student interview 1, lines 30-34)

However, he appreciated the insight he had gained about the business side of the music industry and admitted it was valuable to helping him achieve his future career goals.

> I make complaints about the over focus on the business aspect, but the business aspect is extremely important. I know what a limited liability corporation is, I know that I'm the sole proprietor of my own company… I know that I am a brand. I know how to market myself, I have an EPK ready to go, I have a bio written, I have my curriculum vitae, I know how to go out, how to get a gig, what to do when I get a gig. So, yeah, it's been extremely beneficial. I have a life plan now, I didn't really have that...I was just kind of bumping around. Oh, it will happen…I'll get famous; some stupid little dream, but now I can actually measure out what I should be doing to work towards my goal, which has been amazingly helpful. (student interview 1, lines 266-274)

Description of Curriculum

Discussions about the school revealed that the curriculum was one of the less positive elements of the school, and one about which the three participants had the most variance in their viewpoints. In its initial year the school inherited a curriculum that had been used at another school of contemporary music and modified to fit the semester system used by the school in the current study. Tim and Alan were both on the teaching faculty of the school in its first year and experienced teaching with the original curriculum. Tim was very outspoken about the negative feelings he and his colleagues had towards the curriculum.

Alan, now in an administrator role with the responsibility of giving oversight to curriculum development in the performance area of the school, had a more gracious critique of the curriculum. He admitted that the curriculum was a work in progress but stated that, after working diligently for a few years in his current position, he "feel[s] like finally we've gotten to the point where we should have started" (administrator interview 1, lines 394-395). Utilizing feedback from both teachers and students, he had worked to eliminate the "redundancies in the books and the curriculum" (administrator interview 1, line 382) that were present in the original curriculum. In response to the lack of basic music skills apparent in some of the incoming students, adjustments had been made to the curriculum to help "fill in those gaps" (administrator interview 1, line 447). These adjustments included basic theory classes as well as a keyboard skills class; content that Alan admitted was more traditional in nature.

> There's been a lot of development on how the theory works; this beginning keyboard skills class was not existent whenever we first started. We're starting

> to do some things that are a little more traditional, but, we feel... you have to have these kind of basic skills regardless. We're trying to bring some of that back in while still retaining some of our edge with the industry and business stuff. (administrator interview 1, lines 400-405)

Despite this work on the curricular content, Alan believed that “the most valuable information [he] can share is [his] personal story and how [he] made [his] way and the things [he] thinks are important” (administrator interview 1, lines 310-312). This idea echoed Tim’s statement above and reinforced the idea that personal experience of the teacher was the final authority in determining what content would be included in the classroom.

Stan, providing insight into curricular content from a student perspective, also had negative feelings towards the curriculum, stating it was “not the best” (student interview 1, lines 179-180). This conclusion appeared to stem from both the curriculum’s content and seeming lack of organization. Stan admitted that he came into the school with little knowledge of its curriculum, and was surprised at the amount of time devoted to training on aspects of the music industry at the expense of time spent working on improving his skills and ability on his primary instrument. Therefore, many of his negative comments about the curricular content resulted from this initial misunderstanding of what to expect at the school and his desire for the school to be more “chops focused” (student interview 1, line 47).

Besides the strong emphasis on the music industry, Stan’s negative feelings about the curriculum also came from his lack of confidence in its overall structure. This lack of curricular structure was evidenced in content and skills that were taught, but

never utilized in subsequent courses at the school. One example mentioned by Stan was the ability to read music, a skill he did not have upon entering the school, but which he eagerly learned during his first semester. However, he was "really disappointed to find out in [his] second semester [he] didn't do anything with reading music at all" (student interview 1, lines 38-39). This left him questioning how well the curricular content had been thought through and planned out.

Another factor that led Stan to question the overall plan of the curriculum was the redundancy of course content. One particular example mentioned by Stan was the multiple Music Culture courses that covered the same material. "I've had three semesters of Music Culture and it's the same class every semester; we're going to learn about rap, we're going to learn about country, we're going to learn about (inaudible) rock" (student interview 1, lines 70-72). He added, "I just think it is ridiculous that we have three culture classes that are going to study the same genres of music. When that block could be spent on…. [a] music reading class, or… another technical development class" (student interview 1, lines 101-104).

In the end, the curriculum appeared to be one of the most difficult elements on which to reach a consensus. The participants universally agreed that redundancies in the content were negative, however their responses to how those redundancies should be addressed reflected each participants' individual interest in the school. Alan, sought to provide curriculum that would meet the students where they were, which for many meant some basic musicianship skills such as theory, music reading, and keyboard skills. Tim alluded to the elementary level of some of the course content, stating that when dealing with students who have no formal music training, you have to teach

"basic things like how to rehearse, how to read [music]. Very, very simple things" (teacher interview 1, lines 54-55), but implied that he instinctively knew what needed to be taught based on his experience as a performing musician. Stan came to the school wanting to improve on his instrument, and therefore believed any additional space in the curriculum should be filled with instrument specific instruction.

Description of Pedagogy

The participants' descriptions of the pedagogy at the school revealed three common themes: (1) the learning team approach, (2) student directed pedagogy, and (3) active engagement with the subject matter. Differences in their descriptions were minor, and reflected their distinct perspective on the pedagogical traits listed above.

Learning team. The relationship between students and teachers mentioned above in the discussion on the culture of the school, relationships in which they viewed one another as peers, had a profound effect on the pedagogical methods implemented at the school. Although the three participants in the study used different terminology in their descriptions, all three emphasized the idea of working together as a team in which all members contributed to the learning process. Because interactions between teachers and students, both inside and outside of the classroom, were more casual than might be common at a traditional institution of higher education, teachers were able to easily reposition themselves in the social structure within the school as both co-learners and more knowledgeable others, a key element of progressive and constructivist educational philosophies (Dewey, 1938; Freier, 1982; Vygotsky, 1978).

Tim described the learning environment at the school as one where there was "much less of a student/professor wall" (teacher interview 1, lines 422-423) than in his

previous experiences in music education. For example, in his Live Performance Workshop/Repertoire Development class, Tim served not only as the teacher, but also as the drummer in the band. This required him to constantly shift roles between band member and authority figure (classroom observation 6, lines 48-60). When selecting the list of songs the band would perform, he provided input, but allowed the students to guide the process. This was one example of Tim effectively serving as a more knowledgeable other (Vygotsky, 1978), creating an environment that aligned with Wiggins' (2001) model of a constructivist classroom.

Although working together with students as a learning team, Alan referred to himself as a "mentor" to the students rather than their "peer." He had been positively influenced by several former teachers who served as great mentors. He valued the mentor relationships in his musical development and tried to "cultivate those relationships with the students" (administrator interview 1, lines 262-263) because he wanted to make himself the "best possible mentor" (administrator interview 1, line 265) he could be. It was apparent that students within the school viewed Alan as a mentor as evidenced by his statement that students "come in and see me and ask me my opinion every day" (administrator interview 1, lines 580-781). At one point during observations, Alan entered the classroom and proceeded to help a guitar student with a particular section he was struggling to master (classroom observation 2, lines 81-91). Despite the fact that Alan was not the teacher of the class, both the student and teacher welcomed him as a member of the learning team and were appreciative for the help he provided.

Stan also described the pedagogy at the school in terms of relationships. He felt very comfortable with the teachers and said he "personally consider[ed] many, many of [his] instructors to be friends" (student interview 1, lines 325-326). He believed this was positive since "in a business like this, these people are going to be your peers very soon" (student interview 1, lines 319-320). Because Stan viewed his teachers as peers, he was quick to assume the role of teacher within the learning team. In the classroom, he was often found helping his classmates as they learned new repertoire (classroom observation 2, line 154; classroom observation 3, lines 86-91).

The learning environment at the school, which blurred the typical student/teacher social construct, exemplified what Dewey (1938), Scott (2006), and Wiggins (2001) proposed as essential for a constructivist classroom. This environment also mirrored Green's (2008b) informal learning pedagogy, in which rock musicians learned without an authority figure present. This pedagogical environment allowed for differentiated instruction, which was ideally suited to address the wide variety of musical knowledge and skill present among students within the school (Green, 2008a; Scoot, 2006; Tomlinson, 2003). In this setting, more advanced students were able to help teach the less advanced, thus allowing the teaching to address students at different levels within the same classroom.

Student directed. Reflecting both constructivist and culturally responsive teaching (CRT) philosophies, all three participants described the pedagogy at the school as being student directed. Both Alan and Tim mentioned letting students guide the curricular content, working with what the student wanted to learn. Tim said he realized the value of the student bringing "something to the table" (teacher interview 1, lines

204-205) during his experience at graduate school, where his interests did not line up with the curricular content set forth by his teacher. As a teacher, Tim tried to view as valid the material that students were interested in, even if it did not line up with his preconceived idea of what should be taught.

One of the driving forces of the pedagogy at the school was helping students achieve their goals in the music industry. When asked about the student directed pedagogical approach at the school, Alan replied: "I would say in general we really try and just focus on what the student needs. Where do they want to be? What are their goals and how can we help them get there?" (administrator interview 1, lines 527-529). Alan and Tim both believed addressing curriculum in which students were interested provided motivation and was valuable in helping students achieve their goals.

Students directed not only the choice of curriculum at the school, but also directly influenced the pedagogical methods that were implemented. During observations at the school, it was very common to witness students directing how class time would be spent. Tim frequently asked the students in his class which song they wanted to work on, or which song they wanted to work on in the upcoming class session (classroom observation 1, lines 178-182, 240-248; classroom observation 2, lines 223-225; classroom observation 3, lines 106-113). This environment, in which the students had agency in both the curriculum they studied and the methods by which it was taught echoed Dewey's (1938) idea of progressive education in that it provided learning experiences that were both applicable and meaningful to the learner's lives and led to desired future experiences.

For Alan, allowing students to direct the pedagogy at the school presented a tension with the need for standards and benchmarks that must be attained by all students. He conceded that students were required “to do some things they don't want to do” (administrator interview 1, lines 516-517), but hoped that it would “open their eyes and they'll discover something that they wouldn't have found otherwise” (administrator interview 1, lines 524-525).

The student directed pedagogy implemented at the school served as a source of motivation and self-regulation since the learner could more readily see how the new knowledge would be useful to them in the future (Hein, 1991; Dewey, 1938). Self-regulation and intrinsic motivation had played an important role in the musical journeys of all three participants before becoming associated with the school, and was expected of the students within the school. All three participants recognized that if the student did not take the initiative, it would be very difficult to make progress. Stan put it this way: “If you have the drive and you have a modicum of ability, you're going to do good [sic], if you put in the practice. If you don't, you're not” (student interview 1, lines 200-202).

Active engagement with subject matter. The teaching that took place at the school was firmly rooted in the constructivist idea that students learn best when actively engaged with the subject matter in an authentic context (Airasian & Walsh, 1997; Dewey, 1938; Harris & Graham, 1994; Hein, 1991; Heylighen, 1997; Inhelder & Piaget, 1969; Kincheloe, 2008; Piaget, 1932; Scott, 2006; Stewart, 1994; Vygotsky, 1978; Wiggins, 2001; Yager, 1991). As a result, learning and performing repertoire was one of the main instructional methods in the Live Performance

Workshop/Repertoire Development (LPW/RD) class I observed. The LPW/RD class consisted of a rock band comprised of six students and one teacher. The semester was divided into three equal sections, each concluding with a live performance at a school organized concert. Class time was spent forming a set list and subsequently learning the songs that would be performed.

When specific topics about the repertoire were addressed, such as specific chord progressions or certain instrumental parts, the preferred method of instruction was demonstration on an instrument. Because many of the students at the school lacked any prior formal music education, their vocabulary did not include the terminology necessary to verbally communicate about music in an efficient manner. Despite this deficiency, and maybe as a result of it, students' aural skills were highly developed, making demonstration on an instrument more effective than verbal explanation.

Description of Lived Experience

Despite their different roles within the school, all three participants were overwhelmingly positive about their experience at the school. The element of their experience that elicited the most positive reaction was the opportunity to be part of a community with so many wonderful musicians. Tim, Stan, and Alan were all quick to praise the excellent teaching faculty at the school, and lauded their extensive performance experience. Tim believed that of all of the things the school had to offer, the excellent teachers were the main draw for students.

Being a part of this musical community provided opportunities for performance and musical collaboration within and outside of the school. Students were afforded a network of musicians with whom they could develop relationships that would serve

them throughout their careers. Teachers and administrators, who were themselves active performers, were in contact with colleagues and a steady stream of students who broadened their professional network. This resulted in an ever increasing network of relationships that was mutually beneficial to students, teachers, and administrators alike.

The study participants each expressed some negative aspects of their experience at the school. Stan felt that the curriculum was not well organized and did not provide enough opportunity for improvement on his instrument. Tim agreed that the curriculum was not one of the strengths of the school. He also felt that communication between administrators and teachers was lacking. This could be attributed to the fact that most of the teaching faculty within the school was adjunct, and therefore not on site at the school full time. The negative aspect of Alan's experience at the school involved learning to navigate the political hierarchy as an administrator. His previous experience as a gigging musician afforded him the opportunity to work with other musicians. In his role as administrator, he was now working with a new group of people, some of whom were not musicians. At the time of the study, he felt he was still in the process of learning his role within this new group of colleagues.

In the end, each participant had grown as a musician during their time at the school. Stan was thankful for the knowledge he had gained about the music business. He came to the school with a dream of being a professional performing musician, and said that because of the school, he now had a plan to make that dream a reality. Tim came to teach at the school simply as a source of income. During his time at the school, he had come to truly enjoy teaching and had begun to see it as a vital part of his musical life. At the time of the study, he was looking to pursue a PhD in music education. Alan

appreciated the opportunity the school afforded him to give back to the music community that had been so influential in his life. While still an active performer, he had begun to view himself and his role as a part of something greater.

Chapter 8: Conclusions

Introduction

The purpose of the current study was to explore the effects of curricular content and pedagogical approach on the lived experience of a teacher, a student and an administrator within a school of popular music. To this end, a school was selected as a typical sample that exhibited the traits set forth in the methodology chapter and a teacher, student, and administrator were selected to serve as multiple cases for the study. Over the course of the study, data were gathered through interviews that provided insight into the culture of the school as well as the participants' descriptions of the curriculum and pedagogy employed at the school. Furthermore, classroom observations were conducted to gather data pertaining to the experience of the participants within the school and corroborate statements made during the interview process.

The purpose of the current chapter is to present the conclusions reached through careful examination of the data. In doing so, the researcher will first address conclusions arrived at concerning the culture in place at the school, since this greatly shaped each participant's experience at the school. Subsequently, the effects of the curriculum and pedagogy on each participant's individual experience at the school will be addressed. The chapter will conclude with suggestions of areas where further research might prove beneficial to the field of popular music education.

Culture of the School

It became clear during the process of data collection that the culture of the school in the current study was greatly influenced by the musical experiences of the

teachers, students, and administrators prior to arriving at the school. Green's (2001) findings concerning the informal learning process common among popular musicians outside of a school environment provided a framework through which to understand the participants' experiences prior to entering the school. Knowledge of their musical lives prior to entering the school provided insight into how the participants interpreted their experiences with the curriculum and pedagogy within the school. As such, it is appropriate to recount the characteristics of Green's informal learning process here. These characteristics include: "(a) allowing learners to choose the music; (b) learning by listening and copying recordings; (c) learning in friendship groups with minimum adult guidance; (d) learning in personal, often haphazard ways; and (e) integrating listening, playing, singing, improvising, and composing" (Green, 2006, p. 107). These characteristics proved to be present, to a greater or lesser degree, in the musical lives of all three participants prior to entering the school. The participants' experience with informal music learning helped shape the culture at the school, and served as a metric by which study participants evaluated their experiences with the school's curriculum and pedagogy.

Because rock based popular music has existed for little more than half a century, and because of current technology that allows music to be disseminated and consumed at an unprecedented rate, arriving at a broad based, firmly established, and widely accepted popular music curriculum that remains relevant and applicable to the goals and desires of students is a difficult task. The culture in place at the school in the current study only served to exacerbate this difficulty for two reasons. First, students who entered the school from an informal learning environment had to adjust to a process that

was systematized within a formal educative environment. Having learned with little adult guidance, these students had grown accustomed to being autonomous and were used to selecting their own music and progressing at a pace that suited their individual skill and musical desires. Because of the philosophical adjustments necessary to move from the informal to the formal learning environment, it was not surprising that the curriculum at the school, regardless of quality, was met with criticism and dissatisfaction.

A second challenge to curricular development at the school that resulted from students moving from an informal to formal learning environment was the lack of homogeneity in the musical knowledge and skill they possessed upon entering the school. Coming from an informal learning environment, students were familiar with a haphazard and personal learning style in which they were free to choose curricular content and sequencing. While this was beneficial in terms of student engagement and motivation, it resulted in a lack of homogeneity in what was learned. When these students entered the school in the current study, this lack of standard curricular content or common benchmarks resulted in a wide variety of musical knowledge and skill present among the students. Each of the three study participants referenced this disparity, and its associated obstacles, in their descriptions of the curriculum at the school.

The pedagogy implemented at the school in the current study was more congruous with the informal learning process common to popular musicians than was the curriculum. One element of the school's pedagogy that firmly aligned with Green's findings (2001, 2008b) concerning popular music education was that it revolved around

the idea of a learning team. The teacher/student hierarchy was minimized within this learning team and all members were seen as valuable to the learning process. This model closely resembled the informal environment that might occur in a band existing outside the walls of a school, and allowed students a great deal of agency in guiding their own education. Given such a great deal of agency, it was incumbent on the students to be self-motivated and able to self-regulate their learning; two traits that are also necessary for musicians to succeed in the informal learning process outside of school. Finally, similar to what occurs informally outside of a school environment, the primary instructional method observed within the school was that of listening to and imitating recordings. This method of learning was a typical experience for students at the school and most likely aligned with the learning style they had acquired before entering the school. What follows is a description of each participant's encounter with the curriculum and pedagogy and how it affected their experience at the school.

Teacher Participant

Curriculum. The teacher participant in the current study, Tim, was critical of the curriculum at the school. When Tim first encountered the curriculum, he questioned its content and sequencing, and stated that many of his colleagues had similar concerns. These doubts led him to develop and implement a curriculum that he believed would better equip students for the music industry. Interestingly, his curricular decisions were based not on what he had been taught in his formal music education, but rather on his experience as a gigging musician. Therefore, his curricular content tended toward the pragmatic and included information on how to obtain and prepare for gigs.

As a result of his less than favorable critique of the curriculum at the school, and his prior experience as a student, in which he encountered curriculum that did not interest him, Tim was inclined to allow students to help guide curricular content. In doing so, Tim instinctively operated from both constructivist and culturally responsive teaching philosophies, which posit that students are best served by curricular content they perceive as interesting and applicable to their present and future lives. He believed using content that held students' interest provided intrinsic motivation and served as a starting point from which he could guide the student towards additional content outside of their previous areas of interest. Tim implemented this approach to curriculum development even though he held no formal knowledge of the specific pedagogical philosophies of constructivism or culturally responsive teaching.

Tim's negative critique of the curriculum at the school contributed to his lack of confidence in the administration. He believed that the school had a great location, facilities, and faculty, and that it had the potential to establish itself as one of the nation's premier schools of popular music. However, he worried there was not a viable long term plan in place to guide the school to achieve this potential. This distrust of authority was undoubtedly rooted in two elements of Tim's own experience as a student. First, his informal music training, with no authority figure present, provided a viable model in which learning took place without the presence of an expert in the field. Second, his formal music training occurred with teachers whom he did not regard as great musicians because of their lack of performance ability. These two experiences predisposed his view of the curriculum at the school, and further reinforced his doubt of the administration's competency.

Pedagogy. Whereas the curriculum seemed to run counter to methods by which popular musicians typically learn, and therefore counter to Tim's experience and preference, the pedagogy at the school was congruent with learning behaviors common among popular musicians. The pedagogical approach observed in Tim's Live Performance Workshop/Repertoire Development class included students selecting the music they would learn, learning by listening to and copying recordings, and integrating listening, playing, singing, and improvising. This all took place within a small group of friends with minimal adult guidance. Despite having no previous knowledge of her work, his pedagogical approach closely resembled Green's (2008b) informal music pedagogy.

Because his pedagogical approach closely resembled the learning behaviors of rock musicians outside of school (Green, 2001), Tim was very comfortable in this environment. Within the group, Tim functioned as the band's drummer and positioned himself as a co-learner rather than authority figure. This empowered students to direct their own learning experience, not merely in regards to repertoire, but also in how class time was utilized. Tim was quite adept at knowing when to be silent and let students work through problems independently and when to guide them to solutions. In doing so, he facilitated learning by serving as a more knowledgeable other (Vygotsky, 1978). Tim believed allowing students this degree of agency best resembled the real life experience of participating in a band, and therefore, best prepared his students for a career in the music industry.

When Tim felt it was necessary to provide direct instruction, it was most often done by demonstration rather than explanation. He believed demonstration was the

most efficient means of communicating with the students, not only because of their lack of previous formal music education, which would have provided them with a vocabulary to better communicate verbally about music, but also because it was an instructive method with which both Tim and his students were comfortable.

In the end, Tim's experience at the school was greatly enhanced by the pedagogy. He genuinely enjoyed interacting with the students as a member of a learning team, and lauded the idea that there was less of a social division between students and teachers than in schools where he had been a student. He was positive about the effect his teaching had on his students, and had begun identifying as a music educator as well as performer.

Student Participant

Curriculum. As a student, the curriculum implemented at the school had both positive and negative effects on Stan's experience. Before entering the school, Stan had no previous experience with formal music education and, therefore, had little knowledge of what a music curriculum would encompass. Furthermore, he did not investigate the curricular content that was utilized within the school before enrolling. As a result, he arrived at the school with a misconception of what would be contained in the curriculum.

When Stan arrived at the school, he was not initially impressed with the curriculum that was in place, and articulated two reasons for his disenchantment. First, he expected to spend more time learning on his instrument. Because his goal was to become a better guitar player, he assumed that the majority of instruction time would take place with his instrument in hand. With no previous formal music education to

inform his expectations, it was not surprising that he held an assumption congruent with the informal way in which rock musicians typically learn: instrument in hand, listening to and copying recordings of songs of their choosing (Green, 2001).

The second reason Stan expressed dissatisfaction with the curriculum was that he believed some of the content was a waste of his time. This view was, in part, a result of the elementary level of some of the content. Stan entered the school with a general understanding of music theory, which he gained through online resources before coming to the school. Because most students within the school were self-taught, and therefore entered with a wide variance of musical knowledge and skill, the curriculum at the school was designed to address very basic concepts to ensure that all of the foundational elements of music were understood. For a self-taught musician, like Stan, who had previously held total agency in regards to the content and pacing of his musical education, the prospect of spending time on concepts he already grasped was not acceptable. Another reason Stan felt that parts of the curriculum were a waste of time was that it contained redundancies in course content and skills, such as music reading, which were taught but never incorporated into subsequent classes or music making experiences within the school.

The curriculum in place also had a positive effect on Stan's experience at the school. The school's intentional focus on the business elements of the music industry, although not anticipated by Stan, provided him with a wealth of practical knowledge. He made several positive remarks about those elements of the curriculum and the insight had he gained into the music industry. He articulated numerous specific ways

the school had prepared him to make his dream of becoming a professional performing musician a reality.

Pedagogy. The effect of the pedagogy on Stan's experience at the school is best understood through the lens of relationships. As a self-taught musician prior to entering the school, he had not experienced life lived within a community of like-minded musicians who could aid in his musical education. As a student at the school in the current study, he encountered such an environment; one in which he could interact on a daily basis with students and faculty who shared his passion for music. His most positive statements about the school centered on the impact of these relationships. He held his teachers in high regard for their musical abilities, while simultaneously considered them to be his friends. He expressed excitement about the opportunities he had to collaborate with teachers, as well as fellow students, in performance and song writing endeavors within and outside of the school.

With this relational environment in place, Stan utilized the school and its members as valuable informational resources. While not complimentary of the classroom curriculum, he was quick to note that the teachers at the school were very accessible outside of class. He often sought them out to ask for guidance regarding various musical topics such as practice strategies. He was thrilled at the efficiency of this learning method compared to his experience prior to entering the school, which included trial and error and laborious searching online for useful information.

Stan understood that pursuing information from teachers outside of class required a certain level of self-regulation and self-motivation on his part. He also recognized that some students within the school would not take advantage of the

musical resource they had in their teachers. However, he believed that his independent learning, prior to entering the school, had developed in him a strong work ethic, which included both self-regulation and self-motivation. As a result, the pedagogy at the school was well suited to his active approach to learning and produced positive results.

Administrator Participant

Curriculum. As an administrator, the curriculum at the school had a dual effect on Alan that reflected the two sides of his person; that of popular musician and that of school administrator. Alan admitted that the curriculum at the school was a "work in progress" (administrator interview 1, lines 405-406), but believed that the school was actively addressing its curricular deficiencies through continual revision and improvement. Because of his role in curricular development for the performance area at the school, he was not openly critical of the curriculum, as were Tim and Stan, but rather realistic about the difficulties of developing a curriculum in the field of popular music education.

As a popular musician, Alan believed that the most important information he could share with his students came from his personal experience as a performer. This echoed Tim's idea that pragmatic information on how to make a living as a performing musician was most important to the future success of the student. In emphasizing the practical elements of a performing career, Alan positioned himself as co-equal with his students. He was able to empathize with his students' journey to make a living as a performer, and students were able to view him as someone who had already experienced success in the field they were entering.

At the same time, Alan's role as administrator positioned him as one who guided the overall curriculum for the performance area at the school. From this vantage point, he recognized the need to include curricular content that came from a more traditional vein of music education. Because most students entered the school with little or no previous formal music training, many of them were deficient in basic musical knowledge and skills expected of a college music student. As a result, Alan had worked to include curricular content, such as keyboard skills and music theory, to help students eliminate deficiencies in these foundational areas. He understood that this traditional curricular content detracted from the school's cutting edge image and was less appealing to many of the students, but felt its inclusion was essential if the school was to provide them with the highest quality education and the best chance of success in the music industry.

Pedagogy. Alan's pedagogical philosophy was founded on his experience as a student, which was profoundly influenced by teachers who acted as mentors. He described these mentors as more than music teachers, but people who truly cared for him and poured their lives into his. As a result, he desired to serve as a mentor to his students, both inside and outside of the classroom. Alan believed this approach to teaching provided him the opportunity to impact the lives of younger musicians and help grow the musical community of which he was a part. He was energized by the idea of being able to give something back to the music community that had been so influential in his life.

As a mentor, Alan demonstrated authentic caring for his students, an essential element of culturally responsive teaching (Valenzuela, 1999). Because he genuinely

cared for his students, he was interested in their career goals and structured his teaching approach to help his students achieve them. This resulted in allowing students a certain degree of agency in directing their educational experience at the school. Alan's instructive method was heavily dependent on aural imitation. He believed that aural skills were essential to what a popular musician must do. This method most often took place within the authentic context of learning and performing songs within a small group. As mentioned above, this method closely resembled Green's (2008b) informal pedagogy and was very natural for students and teachers whose prior music education included learning in this manner.

As with the curriculum, the pedagogy in place at the school exerted a tension between the dual elements of Alan's nature. As a popular musician, he approved of the informal pedagogy that allowed students to help guide the learning process with little influence from an authoritarian teacher. Teaching through active engagement with the subject matter was familiar and comfortable to him, and fulfilled his expectations of what should take place in the classroom to best help his students learn. Allowing students to work toward specific goals satisfied Alan's desire to help his students have successful careers in the music industry. However, these same pedagogical principles stood at odds with Alan's administrator sensibilities, which demanded benchmarks and standards by which student progress could be objectively measured. Such standards also served to demonstrate the school's effectiveness to outside interests such as academic accrediting entities. In the area of pedagogy, as well as curricular development, Alan sought to achieve a balance between the informal popular approach and the more traditional approach to music education.

Recommendations For Additional Study

As the inclusion of popular styles of music into the curriculum is becoming increasingly common, data driven research has begun to examine curricular content and pedagogical practices associated with popular music education. However, this field is still quite young, and several areas remain that could benefit from further examination.

Because of the inherent difficulties of developing a popular music curriculum, research is needed to help inform educators concerning the curricular content essential to a popular music education. It is suggested that such research should include an examination of three areas that may provide insight into the process of curriculum development. First, studies that evaluate the curricular content in place at schools of popular music could provide a baseline of what is currently being taught. Second, because the informal learning process common among many popular musicians leads to a wide variance of musical knowledge and skill prior to entering a school of popular music, research is suggested to determine what knowledge and skills are common among these incoming students. Finally, research should be undertaken to examine the knowledge and skills professional popular musicians use on a daily basis. Synthesis of the data gathered from such studies could prove beneficial to the process of arriving at a broad based and widely accepted popular music curriculum.

Further research is also suggested in the area popular music pedagogy. Although, according to Green (2001), most popular musicians learn in an informal way outside of the classroom environment, the inclusion of popular music in the primary and secondary classroom is changing that dynamic. Research is suggested regarding how

the inclusion of popular music in the classroom is affecting the learning styles and preferences of popular musicians.

The current study examined a school of popular music that was independent from a traditional school of music in regards to its curriculum and pedagogy. Currently, several large and well-respected universities have begun including popular or commercial music divisions within their traditional schools of music. Research is suggested that would examine the differences and similarities between autonomous popular music schools and those housed within traditional schools of music.

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Appendix A

Interview Protocols

Focus Group Interview Protocol

(**S**emi-structured)

Focus Group Interview Protocol: Powell Dissertation

Time and Date of Interview:

Place:

Interviewee: Focus Group

Questions:

1. How would you describe this school?
2. In your opinion, how does this school compare with other schools of music?
3. What is your opinion of the school's location as a place to study popular music?
4. What is your definition of a musician? Do you consider yourself to be a musician?

Teacher Interview Protocol

(Semi-structured)

Teacher Interview Protocol: Powell Dissertation

Time and Date of Interview:

Place:

Interviewee: Teacher

Demographic Information:

Name:

Age:

Instrument(s) Played:

Courses Taught:

Years at the school:

Questions:

1. If I were a new student here at the school, what would my experience be like?
   - How would you describe the students?
   - How would you describe the teachers?
   - How would you describe the facilities?
   - How would I be expected to learn the content?
2. What attracted you to become a teacher at this school?
   - What previous experiences, if any, do you believe led you to teach at a school of popular music and this school in particular?
   - How does your experience at this school compare with your expectations?

3. How does your experience teaching at this school compare with your previous experience in education both as teacher and student?
    - Have you participated in formal music education in the past as a student?
    - Have you participated in formal music education in the past as a teacher?
    - How does your previous experience with music education inform your teaching at this school?
4. How does your experience as a musician inform your work at this school?
    - What instruments, if any, do you play? How did you learn to play?
    - What are some highlights of your performance experience?
    - What other experience do you have with music (e.g., producer, manager, etc.)?
5. What would you like your students to accomplish in five years? Ten years? How is your teaching preparing students to accomplish these goals?
    - Who decides what is included in the curriculum? How are those decisions made?
    - What is your teaching philosophy? (How do you believe people learn best? How does this affect your teaching?)
    - How would you summarize your teaching approach?
6. Does your previous musical experience affect how you communicate with your students? If so, how?
    - How does the genre of popular music affect communication?
    - Do you feel it is important for your students to learn how to communicate with musicians from a variety of genres? If so, how do you teach this skill?

7. If you could go back in time to before coming to this school, would you make the same decision to teach here? Why or why not?
    - Are there things you know now that you wish you would have known before coming to teach at this school?
    - What is your favorite thing about teaching here?
8. What makes the experiences at this school different from experiences within a traditional university school of music?
9. Is there anything else you would like to tell me about your experience at this school?

(Remember to thank them for their time and participation in this study)

Student Interview Protocol

(Semi-structured)

Student Interview Protocol: Powell Dissertation

Time and Date of Interview:

Place:

Interviewee: Student

Demographic Information:

Name:

Age:

Instrument(s) Played:

Courses Taught:

Years at the school:

Questions:

10. If I were a new student here at the school, what would my experience be like?
    - How would you describe the students?
    - How would you describe the teachers?
    - How would you describe the facilities?
    - How would I be expected to learn the content?
11. What attracted you to become a student at this school?
    - What previous experiences, if any, do you believe led you to become a student at a school of popular music and this school in particular?
    - How does your experience at this school compare with your expectations?

12. What would you like to have accomplished in five years? Ten years? What role does this school play in the fulfillment of those goals?
    - How do the courses you are taking relate to these goals?
    - How do you feel your teachers are preparing you to accomplish these goals?
    - How do your teachers approach their teaching?
    - How do you learn best?
13. How does your experience at this school compare with your previous musical experiences?
    - What, if any, formal music education experiences have you participated in prior to coming to school here?
    - If you had no experiences with formal music education, what kept you from participating? If you stopped participating in formal music education, why did you choose to do so?
    - How do those experiences compare to your experiences at this school?
14. Does your teachers' musical experience affect how he/she communicates with you? If so, how?
    - How does popular music genre affect communication?
    - Are you learning how to communicate with musicians from a variety of genres at this school? If so, how?
15. If you could go back in time to before coming to this school, would you make the same decision to be a student here? Why or why not?
    - Are there things you know now that you wish you would have known before coming to this school?

- What is your favorite thing about being a student here?

16. Is there anything else you would like to tell me about your experience at this school?

(Remember to thank them for their time and participation in this study)

Administrator Interview Protocol

(Semi-structured)

Administrator Interview Protocol: Powell Dissertation

Time and Date of Interview:

Place:

Interviewee: Administrator

Demographic Information:

Name:

Age:

Instrument(s) Played:

Administrative Duties:

Years at the school:

Questions:

1. If I were a new student here at the school, what would my experience be like?
   - How would you describe the students?
   - How would you describe the teachers?
   - How would you describe the facilities?
   - How would I be expected to learn the content?
2. What attracted you to begin working at this school?
   - What previous experiences, if any, do you believe led you to become an administrator at a school of popular music and this school in particular?
   - How does your experience at this school compare with your expectations?

3. How does your experience working at this school compare with your previous experience in education as a teacher, student, and administrator?
   - Have you participated in formal music education in the past as a student?
   - Have you participated in formal music education in the past as a teacher?
   - Have you participated in formal music education in the past as an administrator?
   - How does your previous experience in music education inform your work at this school?
4. How does your experience as a musician inform your work at this school?
   - What instruments, if any, do you play? How did you learn to play?
   - What are some highlights of your performance experience?
   - What other experience do you have with music (e.g., producer, manager, etc.)?
5. What would you like your students to accomplish in five years? Ten years? What is your role in preparing students to accomplish these goals?
   - What role do you play in guiding curricular content?
   - What role do you play in the hiring of teaching faculty?
   - What traits do you believe characterize a good teacher?
   - How might a teacher at this school instruct students effectively?
6. Does your previous musical experience affect how you communicate with teachers and students? If so, how?
   - How does the genre of popular music affect communication?
   - What role, if any, do you believe the ability to communicate with musicians from a variety of genres plays in the career of a popular musician? How is

this skill addressed at this school?

7. If you could go back in time to before coming to this school, would you make the same decision to work here? Why or why not?
   - Are there things you know now that you wish you would have known before coming to work at this school?
   - What is your favorite thing about working here?
8. What makes the experiences at this school different from experiences within a traditional university school of music?
9. Is there anything else you would like to tell me about your experience at this school?

(Remember to thank them for their time and participation in this study)

Appendix B

Observation Protocol

Observation Protocol

Time and Date of Observation:

Location:

Class or event being observed:

Participants (relationships):

Any special elements affecting interactions (e.g., weather):

Sketch of space:

Descriptive Notes	Reflective Notes
Descriptive Notes (continued)	Reflective Notes (continued)

Appendix C

Interview Transcripts

1 **Teacher Interview 1**

2
3 DATE: 10/23/2013
4
5 TIME: 10:00 PM
6
7 PLACE: Coffee Shop
8
9 INTERVIEWEE: Tim
10
11 AGE: 35
12
13 INSTRUMENT(S) PLAYED: Drum set; some piano, bass, acoustic, elec
14 guitar
15
16 Courses Taught: Charting, Transcription, and Arrangement Analysis; Applied
17 Lessons (drums); 3 ensembles
18
19 TIME AT SCHOOL: in his 5th year
20
21 (Start of Interview)
22
23 Author: Ok, so—let's just start off with you telling me about the school. For
24 example, if I were a new student, what would I encounter?
25
26 Tim: So—I guess the core of the school, at least the way that it's currently
27 setup is—essentially it's geared towards what you might consider more popular
28 musical instruments: guitar, bass, drums. So assuming you—or vocals, and
29 also some keyboards although there aren't that many keyboardists currently.
30 But, essentially the core of the school is the two year associates degree
31 program, and that's kind of the starting point and we sort of recommend that
32 they go on and a the bachelor's degree. So you know you would expect to
33 probably meet a lot of new people, hopefully meet some other people on other
34 instruments.
35
36 Author: So, what would those people be like? Start with students—what is a
37 typical student like?
38
39 Tim: So the typical student here, um—man that's a great questions. Typically
40 you're gonna see 18, 19 years old. You're gonna see straight from high school.
41 And you're also gonna see in general a much different musical sort of
42 upbringing or training up to this point—and I guess what I mean by that is
43 most of these students have not—you know they don't come from high school
44 band, they don't come from high school choir. Some of the vocalists do, but
45 the majority of them—the only real world of music they know is playing in

46 bands outside of school. Uh, ya know so that's kind of the main—I don't
47 know—that's one of the things that causes some issues when we get into
48 school.
49
50 Author: What kind of issues?
51
52 Tim: So, now you're in school. When you're in school you have to on some
53 level divide things between this is—you can do this and you cannot do this.
54 You cannot come into an ensemble and play whatever you want. So, basic
55 things like how to rehearse, how to read. Very, very simple things. I think
56 what you'll see when you come to the classes, you're gonna see most of the
57 time we don't read charts in our ensembles. Most of the time we use
58 technology, YouTube, Grooveshark, etc. to listen to the tunes and basically
59 learn them by ear. So, yeah, so most of the students are coming from a totally
60 different background that I think, than certainly what I came up under. There
61 are some similarities coming from a jazz world where you are expected to play
62 by ear, uh fairly frequently and you are expected to know forms and harmony
63 to navigate through the music. Some similarities there, but the rest of the time
64 there's um quite a bit of difference.
65
66 Author: We might get back a little bit more into the curriculum and how
67 you're teaching it, but let's go on. Talk a little about the teachers. You've
68 talked a little bit about the students, but what could I expect out of my
69 teachers?
70
71 Tim: My impression of my fellow teachers here, and most of these guys—and
72 I say guys because they are mostly all men, I think there's maybe two females
73 that I can think of, there may be more but I think it is mostly men. But you're
74 gonna see people that have a pretty wide range of experience as far as, ya
75 know some guys have had songs on TV and know how to do royalties and
76 residuals and things more business oriented; so you're gonna get people that
77 have experience playing live and know that sort thing. It's a pretty broad
78 spectrum of knowledge I would say. And it's specifically geared towards
79 um—I don't even know the right term; some people use the term "School of
80 Rock" and, so I don't know if I agree with that, but in some ways that can
81 describe it.
82
83 Author: An easy handle for people.
84
85 Tim: An easy handle for sure.
86
87 Author: Now I've been on sight, but from your perspective how do the
88 facilities reflect what is going on at the school?
89
90 Tim: I have to say that the facilities—I mean, first of all the location is great.
91 Um—ya know we're centrally located, we're here in (school's location), there's

92 a lot of stuff going on. To my mind, the facilities are—I mean I'll say better
93 than when I was in grad school, let's say. There are nice computers in every
94 classroom. Big screen, ya know flat panel televisions in every classroom.
95 There's access to just—to many different things: there are quality drum sets;
96 there are guitars for people to check out. To my mind it's a very nice facility.
97 Yeah, definitely.
98
99 Author: What about the feel of the facility? —like in the decor, and things like
100 that is there a certain focus that has been attempted or has it just come—
101
102 Tim: Yes, there has been and that's an interesting question too. Um—ya
103 know—I don't know how to even start this. If you were to go in now, I would
104 say there have been some attempts to try to make the decor a little more within
105 the realm of academia as opposed to the realm of the street and rock and roll.
106 And so if you go in right now, you'll see some little tears in the wall and that's
107 because there used to be a picture of Lady Gaga. And that's because
108 somewhere along the last two years someone said, "Ya know what, let's go
109 ahead and take that down cause I don't know that that accurately represents
110 what we're trying to do here".
111
112 Author: So initially it was more geared towards "look like the street"?
113
114 Tim: Oh yeah, initially it was—and again we've mentioned School of Rock,
115 and I think that especially in the first year or two that was, I mean it was
116 School of Rock. It was—"We hang out, we play, we rock". Not that that's
117 what I wanted to do, but that's what was being done.
118
119 Author: So, kind of stepping back from that?
120
121 Tim: Yes.
122
123 Author: So, what attracted you to become a teacher at this school? Or how did
124 that happen?
125
126 Tim: Well, for me um—I'd been teaching privately already and I finished grad
127 school, so initially I just saw this as, ya know, just another opportunity to make
128 some bread. Which I think is fair to say about most of the people who have
129 started here at some point. Um—but as we got further into we realized it could
130 be something more than just—I'm not sure with how familiar you are with
131 when it started and how it started, but it was entirely supposed to be—
132 everyone's adjunct, we show up, we teach a couple of classes here and there,
133 um—and I don't think anybody was very happy with that. I know the teachers,
134 I know I wasn't. I don't think the students were either. I don't think there was
135 a whole lot of learning going on early on.
136
137 Author: Why was the decision made that that would start off with adjunct?

138
139 Tim: Honestly, I don't know. And this is part of the dysfunction of this
140 school, at least in the past it has been. In the sense that there was never really a
141 clear vision presented to anyone about: here's what we're gonna do now, here's
142 what we're gonna do in five years, here's where we want to be in ten years.
143 That was never presented, ever. And I'm talking about—I've been here since
144 day one. So, I can't tell you how many times I've walked into a classroom and
145 a student goes "Blah, blah, blah, blah. We're doing this, and we're doing that"
146 and I'm like "Oh really, that's great. Nobody—nobody told me. I only teach
147 here, but that's great".
148
149 Author: I know, and you might not have, you might be in a position to answer
150 this so if not, that's fine. I know this is a subsidiary, or somehow affiliated
151 with (another school of popular music), how much steering and guidance have
152 they provided, or has it just been hands off.
153
154 Tim: Well, there again—I will relay the little bit of information that I have
155 about that which is that initially this was set up as essentially a franchise. And
156 again, this is not something anyone had told me directly, this is what I gleaned
157 from different sources. But—set up as a franchise, um—you know other than
158 that—initially, what happened initially the school in the UK set over copies of
159 all of their curriculum, for every instrument, for production, for all the different
160 areas. And then somehow that was sort of changed a little bit for what—what
161 was trying to on down here, and again since that was never outlined to anyone
162 I don't really know. But I'll say this, to make a long story short. They sent
163 over copies of this curriculum, everyone that taught there agreed it's crap, it's
164 really not good, and what I found out later was that actually some people, some
165 professors at (oversight university) unbeknownst to any of us had gone through
166 and arranged it how they thought it should go. Now this is prior to anything
167 going on down here, before the teachers were hired. So we get these books,
168 this curriculum, and we're going "Why's Z before A?" ya know, it makes no
169 sense. It made no sense. So eventually we kind of quickly realized we're just
170 gonna do our, I'm gonna do my own thing and I'm just gonna teach what I feel
171 like needs to be taught, and to hell with the curriculum. So, to answer your
172 question as far as I know, that's the only contribution. And I will say this as
173 well, on the production side of things, now I deal mostly with performance
174 obviously, but on the production side of things—ya know that's the software ya
175 know whether it's Logic, or whether it's Ableton, or whether it's Pro Tools,
176 those things are updated and are constantly changing. And so I've been told by
177 several people on the production side of things that, ya know, they were
178 supposed to update that I think a couple of times a year, send the new manuals
179 over, and to my knowledge that never happened. And it should also be noted
180 that, um—I'm not sure if this is currently in effect, but there—ya know I
181 probably shouldn't—
182

183 Author: Ok, that's fine. So, you've told me a lot of the history of your
184 interaction with the school, what about before you taught at the school, how
185 does your experience teaching, whether privately or whatever, how does that
186 experience affect your time here? Does it correlate, is it different, has it helped
187 or hindered?
188
189 Tim: Well, that's interesting. Ya know for me, when I went to graduate school
190 I thought—in my mind I had a sort of a preconceived notion of what I thought
191 I needed, and when I got there and studied with my main teacher at the time, I
192 realized that he was doing something totally different than what I thought was
193 going to happen. And so, I say that because now when I teach here, I try to let
194 go of my preconceived notions, and I try to more—I don't know how to say
195 this, I'm not saying this very well—if there is learning going on, even if it not,
196 ya know learning about material that I think is important, but it's material that
197 they enjoy and they think is important, that's equally valid. So, I would say
198 that, ya know, letting go of those preconceived notions and trying to get to the
199 core of what learning is, and not only that, but a little bit of motivation, getting
200 them excited about something.
201
202 Author: So, you really consciously try to let them kind of guide, if they're
203 willing to take that initiative, you're OK to let them guide some things.
204
205 Tim: Yeah, because what I found in my experience was that’s actually what I
206 needed. I had some ideas about what I wanted to do, and it's through that
207 realization of going, "Ya know what, it's better that I brought something to the
208 table and then my teacher helped me to get where I wanted to go versus he lays
209 out A, B, C, D; well I don't really want to do A, B, C, D. I thought I did, but
210 now I'm here and I really don't want to do that.” So that for me is the biggest
211 thing.
212
213 Author: So how does that work out in the classroom setting where you might
214 have more than one person possibly wanting to go more than one direction?
215
216 Tim: So then—so if you come to the rehearsals, I'm assuming that's the class
217 you’re gonna come to I think—
218
219 Author: Yeah.
220
221 Tim: Every month we have to pick a new set list. And not—so, those
222 ensembles I have to sort of be the leader, but also I have to play because there
223 aren't enough drummers. So I'm trying to run a rehearsal and also play, and
224 it's—sometimes it's a little hard to do both, but um—having said that, every
225 month we pick a new set. And so at some point somebody makes a, inevitably
226 somebody makes a suggestion, and at that point I just, I have to step in and use
227 my veto power and say no we're not going to go that direction. We're not
228 going to play that thrash metal song right no, we can't—ya know not

229 everybody's on that page. But generally speaking most of the students down
230 here I have found to be pretty open minded musically. So, for the most part it's
231 very easy to find common ground, but occasionally I'll step in.
232
233 Author: So that was, we talked about how your prior experience as a teacher,
234 and as a student really, have affected your teaching here. How about, you've
235 alluded to this already, as a musician—your performing, how does that affect
236 what you teach and how you teach it here.
237
238 Tim: Well, that's a good question. One of the things—I try to challenge my
239 students, not only the applied students but also the students in some of the
240 other classes, you know they need to start thinking about more big picture
241 things. Like, if somebody calls me for a gig, if I'm a student and someone calls
242 me for a gig, what do I need to do to make sure I can make some bread from
243 that gig? And not go to that gig unprepared. So I try to stress what's
244 important, so having used—having been in different gigs ya know for a long
245 period of time, you use that knowledge to try to translate and say "Look, when
246 you're in this situation, you don't need to be doing this, you need to be doing
247 this". And again, I try to let the student—use their motivation and then apply
248 whatever knowledge I have on top of that—so we're teaming up.
249
250 Author: And you said you mainly, your main experience has been as a
251 performer and not so much on the production—
252
253 Tim: Correct.
254
255 Author: So where in your teaching and in your approach, where do you see
256 your students—what do you want for your students five years down the road or
257 ten years down the road?
258
259 Tim: Well, ya know, I can't answer that in a very general way because one of
260 the things that you notice, that I've noticed teaching down here is that even in
261 one class, there are so many different skill levels, and I think that again, we
262 mentioned this earlier, I think that's coming from—most of the students here
263 are more from the street. They're not necessarily—they don't know how to
264 read and some of those basic skills some of the rest of us take for granted. So,
265 I just try my best to point each on in an individual direction and say, “Ya
266 know, your strength is here, maybe you should do this. Your strength is here,
267 you should do this”. Very individualized is the way I would summarize it.
268
269 Author: So, we're gonna get philosophical here. I'm just going to ask you,
270 what is your teaching philosophy and how does that apply here at this school?
271
272 Tim: Well, I think I basically summarized it, which is um—ya know, when I
273 had my sort of awakening with my primary teacher in grad school, I realized
274 that sometimes ya know you—if you're motivated enough to come to a school

275 for music, which is probably what you enjoy doing I hope [laughs] —there are
276 students here that ya know, I don't even know that they enjoy music, but
277 whatever. But again, taking that experience of sometimes what you get is not
278 what you think you need, and so—applying that to individual students.
279 Saying, if they are motivated enough to take a lesson and work on one thing,
280 then I'm gonna say, "OK that is really good, let's try and take it in a different
281 direction." In other words, I don't look at this as I give material, I look at it as,
282 they gotta have something they bring to the table and what I do is help them
283 tweak it and help them get to whatever point they are trying to get to.
284
285 Author: Wrapped up in your answer, it sounds like you're saying you start
286 with what they bring, but sometimes you take the initiative to steer them to
287 something that you think might be beneficial for them, even if it isn't exactly
288 what they brought.
289
290 Tim: Sure.
291
292 Author: Does that make sense? I don't want to put words in your mouth.
293
294 Tim: Yeah, no definitely. That's a good way to summarize it. I mean, for
295 example, here's a classic example. So as a drummer, there are certain things
296 you have to be able to do in certain gigs. So for instance in you want to play in
297 this area of the country there's a lot of church gigs. So there's a lot of work for
298 people if they can play in that particular style. It's a very specific kind of style
299 in that it's not the most technical style. So what happens is I'll have students
300 who come in and that can play beats and sort of work their way around a song,
301 but when we get slightly away from that—if I say, "Hey play me some
302 paradiddles, or play me some inverted paradiddles" they can't do it, they
303 haven't been exposed to it. Now for me, that's like ground floor, 101. So there
304 ya go, there's a great example. So they know how to do this thing, but maybe
305 one day I say, "Ya know what, you already got that, let's do some paradiddles
306 and try to make your—make your weak spots, whatever they are, make them
307 stronger."
308
309 Author: Great. So this will lead into the next question, do your drummers
310 know what a paradiddle is? And I'm getting at language. How is language
311 different from maybe what you've experienced, I know you went to grad
312 school, more formalized education, how does the language in that setting
313 compare to this setting and is that an obstacle or is it a benefit.
314
315 Tim: Ya know, that is a great question. For instance, nearly every day in
316 rehearsal, especially if we're going over new material, most of these students
317 don't talk—we're getting into speech, they don't say things like "hey when you
318 play the E major 7 and you go to the 9", ya know, they don't use those kind of
319 references. They do, "Ya know that part where it goes like this, 'duh, da, duh,
320 da'". They don't have enough theoretical knowledge to be able to put some of

321 those things into words like—ya know. I think they know, now getting back to
322 the paradiddle, I think they know what a paradiddle is, but they've never really
323 had to apply it or use it kind of in a different way. But even still, it's very
324 basic. The knowledge level is very basic, again compared to what—in a more
325 formalized education.
326
327 Author: So how do you approach that in this setting? Do you attempt to instill
328 some of that vocabulary, or is that seen as valued in this setting.
329
330 Tim: That's a great question. Again, I try to make it um—I try to say "look,
331 you guys are"—whether you call it A or B or whether you call it red or blue
332 doesn't change what it is and I get that. So sometimes in rehearsal instead of
333 me correcting and saying, "Hey let's talk about this is a more formalized way",
334 I step back and I say, "Ya know what, they're gonna figure out their own
335 problem this way. It would be a little bit unnecessary and a little bit
336 overbearing for me to stop and give a theory lesson and say why it is. Number
337 one because of time constraints for rehearsal, uh and number two because they
338 seem to be communicating well enough that, ya know if they going on and
339 they get more of that theory knowledge and it helps them that's great, but it's
340 kind of a time and place issue.
341
342 Author: So, you might say that it's important, but not valued enough in terms
343 of time constraints. There are other things that you consider more important
344 like the playing and interacting?
345
346 Tim: Yes, yes I would say so. I mean—I don't know. For me, the way I
347 would approach music in general is that there is no one way. Although I've
348 learned a lot of different ways to do a lot of different things, still doesn't mean
349 there is a right way. So, for me again, whether they call it red or green or blue
350 doesn't change what it is.
351
352 Author: OK. How do you think that affects the student's then, once they get
353 out of school and they have to communicate with other musicians? I don't
354 travel in popular music circles as much as you do; does that make it difficult if
355 you sit in with a new group? Would they all be speaking a certain language
356 you haven't had yet? Is it that important?
357
358 Tim: Ya know, I feel like um—man that's a hard one. Certainly there is some
359 form of disconnect and I think I would acknowledge that, and there is certainly
360 something missing where—if some of the students from this school, some of
361 my students were to hang out with, let's say, some of the students from the
362 main campus, certainly there would be things that, ya know—there would be a
363 loss, there might be a sort of communication if they're talking strictly in
364 musical terms. But if they get on the instrument and demonstrate through the
365 actual playing—in other words, maybe they can't formalize it into a language

366 necessarily, but they can communicate on their instruments well enough. To
367 me it's almost—it's just a different world.
368
369 Author: No, I agree. So, if you could go back in time five years, before you
370 started teaching here, would you make the same decision to start teaching
371 here? Why or why not?
372
373 Tim: Well certainly financially I would, I would have to do it because as a
374 freelance player, ya know, you have to take any income stream you can get for
375 the most part. So I would probably do it again. Yeah, I would.
376
377 Author: And some of the things you've already mentioned about a little bit of
378 disorganization and dysfunction especially with the curriculum at the
379 beginning, it probably would have been nice to know before stepping in. Is
380 there anything else that you thought, "Man I wish I would have known this" —
381 not that you wouldn't have done it, but just would have set you up on the right
382 path to start.
383
384 Tim: Well, it would've been nice—I mean, as far as what I did, ya know again,
385 I was looking at this as in the beginning as—I mean I've always enjoyed
386 teaching, and I've always um—ya know it's had a special place for me, I've
387 always wanted to share, um but I also need the money. But it also would have
388 been nice to have, ya know like I said, kind of those long term plans for the
389 school. That's out of my hands, so I can just say that, ya know for the time
390 being I had to look at it as just a gig, just a gig.
391
392 Author: Ok. So now that you've been here five years, what's your favorite
393 thing about teaching?
394
395 Tim: So, now after doing it for five years I'm sort of dealing with a different
396 sort of student um than maybe how I came up. I'm finally starting to feel like I
397 have a good idea of how to pace what I do and how to not—sometimes one of
398 the things I had a tendency to do, especially in the early 2 or 3 years here was,
399 almost to give too much information. Ya know, when you're talking about
400 people who are struggling to learn a paradiddle, you can't go and be, you can't
401 go and talk about the other 26 rudiments. You can't do that. So now I feel like
402 I really kind of hitting a stride as far as when to give information and when to
403 sort of pull back and let them digest and then we go on. I also really believe
404 strongly in doing one thing. Ya know, you do one thing. So if a student comes
405 in for a lesson—I should have mentioned this in the philosophy aspect, sorry
406 my brain wasn't fully functioning—but, it's important to do one thing. So,
407 generally ya know, in a lesson, whatever that one thing we start with, that's
408 what we do for the lesson. I don't do, we don't—so for instance if we're
409 working on paradiddles, that's all we work on. I'm not gonna work on the other
410 rudiments, and then maybe a little bit of paradiddles, and then maybe this and

411 that. No. It's you come in, let's talk about paradiddles and let's really get to the
412 root of what that is.
413
414 Author: How do the students receive that? Again, you said they come in
415 really with not much formal instruction, so they've had the liberty to do
416 whatever they want whenever they want, and we know that some people today
417 don't have long attention spans; so, you're spending the whole lesson on one
418 item, how does that translate?
419
420 Tim: So also—that's a great point that you just brought up which is that
421 definitely—I don't know—you've been teaching for a long time, you're older
422 than you were as a student so you see things differently, I don't know that I
423 would have gone into my lessons with the same attitude—this is something I
424 wanted to bring up—that some of the students have. And what I mean by that
425 is, there's much less, sometimes not in a good way, but there's much less of a
426 student/professor wall. There's, there's very little of that. Although I think
427 there is getting to be more of that in a good way, not that again, I don't
428 approach it like "I have the material and I give you what—" It is more equal,
429 but—I'm losing track of my though here—but with the short attention spans I
430 mean there is a lot of that. So, for instance, I'm in a lesson and I give
431 somebody a paradiddle, maybe they didn't know what that was or maybe they
432 didn't know a double paradiddle, um—I'm not explaining this very well. There
433 is very much a sense, at least I get the sense of—more we're equal and much
434 less I'm telling you what to do as the teacher.
435
436 Author: That might be how the student—
437
438 Tim: I feel like the students perceive it that way much more that I think 10 or
439 15 years ago students would. When I was in school, I was, frankly I was
440 scared of my professors and I don't sense that here. Not that I want that, but
441 you understand I did not want to disappoint that dude. I wanted to show up, I
442 wanted to play my part, and I wanted to sound good, and then it's good. But
443 now it's kind of "Oh well, it's OK" —it's a little different.
444
445 Author: So when you go into your lesson, scared of your teacher—and I've
446 been there—that's motivating, right? Because you don't want to, ya know—
447 not that they would physically abuse you—but you just had this fear. So if that
448 is not there as a motivating factor, then what do you think motivates the
449 student that sits in with you on an applied lesson?
450
451 Tim: So, this is much more why I mentioned that I'm learning how to pace
452 what I do as a teacher. Because I'm learning that, I don't know that fear was
453 necessarily the best motivator for me either, but sounding bad was. So what
454 I'm realizing is the students who—I hate to say this, but the students who get it
455 are gonna get it, and the ones who don't, ain't nothing you can do that's going
456 to help them. Doesn't matter how scared they are of you, doesn't matter what

457 you do. If they don't want to play, they are going to play. And so it's little—
458 it's a little pointless to get bent out of shape about that. And that's one thing
459 I'm starting to understand.
460
461 Author: Just a couple of more questions. You've hit on this a lot in different
462 ways even though I haven't asked this specifically, but I'll ask it specifically
463 and give you a chance to summarize or to come up with something you haven't
464 said. What do you think makes the experiences at this school different from
465 the experience at a more traditional school of music?
466
467 Tim: Well, let me think about that if I can add to that. I think that, ya know, I
468 mention there kind of being a lack of separation from the faculty to the
469 students, and I think that certainly when I went to grad school, I started to
470 realized—and I started to realize it earlier, but not really until I was 24, 25—
471 and that is, when you go to a music school that's kind of based on trying to get
472 you out and playing, your teachers are also gonna be your peers. And you're
473 gonna end up, if you're a better player, you're gonna end up playing gigs with
474 them, or getting a call to play a gig, or getting recommended. So it's kind of
475 your professional life as a player depends on those relationships. Not only
476 from peer to peer as far as being a student, but also student to faculty. Because
477 there are guys here at this school [waves to a student passing by] him being
478 one, who can play. I mean, they can fuckin' play. And so you look at them
479 and go, um—here's a guy, I need a bass player for this gig, well I'm gonna call
480 him because I know he can do the gig. And I think those relationships—one
481 thing that I do think is important that we do here, not that it is anything
482 implemented or it's not a policy, but certainly those relationships are open, ya
483 know.
484
485 Author: So, you think then—I'm just trying to summarize what you're saying
486 to make sure that I've got it—that the school here, one of the main focuses is to
487 get students playing, actually out playing gigs. I mean, you kind of said that,
488 you said "when you're at a school where we try to get students out playing."
489 And do you think, do you think that is different than a more formal school in
490 terms of your experience?
491
492 Tim: So, it certainly different than when I got my bachelor's degree. Certainly
493 different from that in the sense that uh—ya know, my theory teacher in
494 undergrad was not going to call me up and say "Hey, can you do this gig
495 Saturday night". Ya know, my counterpoint instructor wasn't gonna say, "Hey
496 you sounded great at the concert, I've got this buddy that wants to do a
497 project". That doesn't happen, that didn't happen. Now there were a couple of
498 teachers that kind of brought me along, that I consider mentors, but that was
499 one or two, ya know out of an entire faculty. Whereas here, everybody that
500 teaches here is also out playing. I think that's a big difference. I had a lot of
501 teachers, not so much at grad school, but especially at undergrad, they frankly
502 couldn't play their way out of a paper bag to be honest. So how are they going

503 to teach you to be a musician when they can't play their instrument? Here,
504 everybody can play and their out doing it and they're making money doing it.
505 That's what I meant, to clarify.
506
507 Author: No, that's great. Sometimes when you say things, I think I understand
508
509 Tim: Oh yeah sure..
510
511 Author: I just don't want to put words in your mouth. So the last question, is
512 there anything else you want to tell me from your experience teaching at this
513 school? Is there anything else I need to know?
514
515 Tim: Um, this school—there's no reason why a school like this with the
516 faculty that's here could not really turn into the Berklee of the Midwest. Now,
517 I didn't attend Berklee, but I know that when I mention Berklee, everybody
518 knows what I'm talking about. Um, and so my only concern is that there's still
519 not really a long term plan in terms of how do we—I'll put it this way—I've got
520 a few more things to say if you don't mind. I grew up playing the drums and
521 when I went to—I did a bachelor of music education, but when I was doing
522 that degree I was also playing gigs on the side. I also had a scholarship. For
523 four years I wasn't aware of any scholarship opportunities down here and I'm
524 talking as someone who was teaching 15, 16, 17 hours a semester. So what
525 that tells me is—why would anyone want to go here if they're not really—if
526 you could go somewhere else and get your school paid for? That would almost
527 be better in some ways on certain instruments. If you're a drummer you're
528 probably—and you're good—you're gonna gig anyways in some ways. I just
529 think there needs to be a long term plan for this place to really succeed.
530
531 Author: Let me ask you just one more question, following up on that. If
532 you're a good drummer you're gonna gig anyways, and you've alluded that they
533 learn a lot just by doing it, they get bands together and just very informally, so
534 what does a school like this offer in terms of what could they learn here that
535 they couldn't learn on their own and what would they pay money to go to a
536 school?
537
538 Tim: Well, that's a good questions and my answer to that would be the faculty.
539 Which to my mind has been one of the things that has been completely
540 disregarded in the past four years. There's been some changes in the past four
541 years that have been better, certainly better for me, but to answer your
542 question, I don't know. I really don't. And if they come to study with me, I
543 know what I can offer them, but if they have no way of knowing who I am and
544 knowing what I can give them, how I can help them how I can get them gigs,
545 whatever, they have no reason to. And that's certainly a concern for me 'cause
546 I want a long term gig I don't want this to be a short term thing.
547
548 Author: Alright?

549
550 Tim: The end [laughs]
551
552 Author: The end [laughs]

Teacher Interview 2

DATE: 6/19/2014

TIME: 10:00 AM

PLACE: Coffee Shop

INTERVIEWEE: Tim

AGE: 35

INSTRUMENT(S) PLAYED: Drum set; some piano, bass, acoustic, elec guitar

Courses Taught: Charting, Transcription, and Arrangement Analysis; Applied Lessons (drums); 3 ensembles

TIME AT SCHOOL: in his 5th year

(Start of Interview)

Author: Thanks for interviewing with me again on this follow up interview. I don't think we discussed how you learned to play the drums, if you could tell me a little about that.

Tim: Drums were um—when I started I was self-taught. So basically I got an interest, convinced the parents to buy it, got the drum set, began playing. I began playing along to recordings from day one. So I could kinda play a little bit of a beat from day one. I did that for a couple of years and then I started with a teacher, and I stayed with that teacher only for a couple of months. And that was really the extent of any formal training until college. But I had studied piano when I was a lot younger. So I took probably two or three years of piano when I was about six.

Author: How old were you when you picked up the drums?

Tim: Twelve years old.

Author: Then in college you got degrees in music. What were those specific degrees?

Tim: So—first degree was music education, Bachelor of Music Education, Instrumental music. Master's degree was a Master's in Jazz Performance.

46 Author: I wanted to ask you a little bit about the LPW class that you teach,
47 and how that fits into the degree plan. For example, is it required? How many
48 semesters do the students have to take it?
49
50 Tim: So the LPW and the Rep. Dev. together, if you're a performance major,
51 you're gonna take those classes for four semesters. And then, that's gonna
52 fulfill your performance requirement for your associates. And then after that, I
53 don't think anybody takes any performance after that, at least down here. So
54 really that's it: first two years, every semester. And again that's always twice a
55 week. So Rep. Dev. Tuesday, LPW on Thursday.
56
57 Author: And then, how are they broken down into their groups? Do they get
58 to choose or is that assigned?
59
60 Tim: As far as I know, I don't believe the students have any say. My
61 understanding is that Mitch is responsible for assigning the groups, and as far
62 as I know he does that randomly. Although I can't believe it's always random,
63 I think sometimes there are certain people, certain groups— And I will say
64 this too, sometimes with the implication from him being it is random.
65 However, the group you studied, the group that you followed in the fall, most
66 of that same band stayed together the next semester.
67
68 Author: Is that typical?
69
70 Tim: I don't think that's typical. But I did sort of notice that in the spring.
71
72 Author: In discussing a lot of what happens here, in terms of what's taught and
73 how it's taught, is seems like there is an emphasis on performance, live
74 performance, as well as networking with other musicians inside the school and
75 outside. How do those pieces compare to the idea of an individual really
76 improving technically on their own instrument? What's the relative importance
77 or emphasis within the school that you see?
78
79 Tim: That's a good question. (long pause) That's a hard one Bryan. You
80 know, for myself, I know that I have spent a lot of time reading biographies of
81 musicians that I admire. And I remember there was a quote from Bill Evans,
82 the piano player, and he—something along the line, I don't remember the exact
83 quote, but something along the lines of: when you're a musician you spend
84 your time in the closet practicing and practicing, and somebody, sometime is
85 gonna come and open the door, and they'll go, "Hey I like what you're doing.
86 Let's go". But in the context of this school, there is probably less emphasis on
87 individual technique and maybe individual growth, and not that that's a good
88 thing always. Certainly I spent a lot of time in the woodshed, and I think that
89 every musician has to do that if they're gonna play to their top level. So I think
90 there is a little bit of a trade off in the sense that—he philosophical aspect of it,

91 the quest aspect of it. I want to be the best player I can be. Sometimes that is
92 not emphasized. I'm not sure if I'm happy with the way I stated that.
93
94 Author: No that's fine. I had gathered that idea that the goal was, we want
95 them to find out where they're gonna fit and where they can make a living.
96 And it seemed like that was one of the main goals, maybe above "we're gonna
97 take this student and really just work them and work them until they progress
98 as an individual." And I just wanted to confirm that that was—not that the
99 individual improvement was absent, but that the other was definitely, at least a
100 little more emphasized.
101
102 Tim: Yeah, and I'll say this, too—reading what you sent me I think was a
103 pretty good picture of my personal philosophy. But you know, I can't say
104 that—sort of the implication of that question being that at some point
105 somebody is very much coaching you. I can't say that I ever had that in my
106 undergrad or in my graduate. So the bigger point to that would be that, neither
107 did I have somebody helping me figure out where I belong. So in other words,
108 I could do the quest, the practicing, the woodshedding on my own, 'cause that's
109 what I'm gonna do anyways. If that makes sense.
110
111 Author: I'm not sure if you know the answer to this, but you mentioned that
112 the curriculum from the (other school of popular music) which came here was
113 based on a different semester, or academic calendar setup. Do you know what
114 it was there? Was it trimesters or was—
115
116 Tim: I think it was trimesters.
117
118 Author: In speaking of curriculum, you mentioned how you weren't really
119 satisfied with what was handed to you. And you have kind of taken that and
120 decided what's best for the students; let me go in that direction. And you
121 mentioned the other instructors kind of in the same boat. Assuming that's the
122 case, is there much communication between different instructors just to make
123 sure there aren't any gaps or redundancies or do you just kind of assume the
124 courses will take care of that, the course descriptions?
125
126 Tim: Well, I think that certainly since the last time we've spoken about any of
127 this, I think the communication as far most of us that are down here full time, I
128 think there is good communication, good lines of communication now. Not
129 that this is a bad thing, but I still think it's very much every teacher is on their
130 own. And it also, just so we're clear about the curriculum, you know it was
131 really up until I think two years ago when it was sort of—nobody said, "We're
132 not doing that anymore", but it was obvious we're not doing that. But, this is
133 of course in the beginning when they were running it, I heard the term
134 University of Phoenix, this is what we're going for. Here's your book, go teach
135 your class. And so, it was obvious to most of us that that didn't work. But
136 that's what was in the beginning. But then they implemented the four year

137 degree, I'm not sure if that was two years in or three years in, but once they
138 implemented that four year program it was kind of obvious that the material
139 that we had to work with from day one is not gonna work. I mean it didn't
140 work on day one to be honest. It was shoddy at best.
141
142 Author: So the curriculum itself has kind of evolved.
143
144 Tim: Yeah, so now it's really class based. And also, so I don't forget, the class
145 that I—the primary academic class that I taught last semester, the whole title of
146 the class was Charting, Arranging, Transcription, Analysis. It's kind of a
147 mouthful, but that's one class—so I didn't want to fail to mention that. I forgot
148 where I was going with that. So anyways, it's class based. So Mitch says to
149 me, I need you to do this class, I do what I want with it. And it's like that for
150 every class.
151
152 Author: So in the LPW/Rep. Dev. class that I observed, how do you evaluate
153 students? How do you give them grades? What are you looking at to evaluate
154 them?
155
156 Tim: For me, I would say in the performance classes I tend to be a very
157 generous grader. And I really, ya know, I feel that—I know other people are
158 going to have a different approach, and that's fine, but I really think it should
159 be pass fail. If they show up and they have a good attitude, and they try and
160 they do what I ask in class, they're gonna get an A. It's as simple as that. If
161 they don't, they're gonna get an F. And I haven't had to give too many Fs
162 because generally people like to show up. Playing music is fun, ya know, it
163 should be very easy. Now I should say that does not apply to the charting
164 class—totally different.
165
166 Author: I'm not sure if I'll include that since it's not part of my study, but how
167 is it different? I mean is it more like assignments you turn in?
168
169 Tim: There are assignments we do every week. It's laid out very explicit, you
170 do this, you do this, you do this. I keep a very detailed gradebook. In
171 performance class—
172
173 Author: Performance is a different animal, yeah. I think those are all of the
174 follow up questions that I have. I know you've read through what I've given
175 you, is there anything that you would like to refute, change, confirm, or any
176 other comments that you have.
177
178 Tim: No, the only concern that I had, and it's probably not even—I don't
179 know, it probably depends on your philosophy. But I don't want anything I do
180 to appear haphazard. Because these are things that I think about a lot, ya
181 know, there is a lot of introspection that goes on to determine why I do what I
182 do. So I was thinking about whether things are haphazard or whether learning

183 is linear, in some ways it is, in some ways it's not. Another thing that
184 crystallized my educational philosophy, I don't know if I mentioned that to
185 you. So in India they have the tradition of ustad-shagrid or guru, ya know
186 teacher-student. So you go to the master and the master teaches you. You get
187 one lesson and then you come back for the next lesson. And the way that it's
188 sort of conceived, at least in my mind the way it was conceived and the way
189 that I had read about it was: everything is linear. You get lesson two after
190 lesson one, lesson three after lesson two, and so on. But when I went there,
191 that's not what I saw. And so it sort of made me have to reevaluate how I
192 perceive learning and how I perceive teaching. And what's effective, 'cause as
193 you know what's effective on this day for this reason is not gonna be effective
194 on this day for this reason. And that's one of the things I really understood
195 over there was a good teacher's not gonna do things according to a book or
196 according to a fixed schedule, it doesn't work like that. You get it when you
197 need it. And as soon as that idea popped into my head I thought, that makes a
198 lot of sense. Before I went to India, that's how I was taught I just didn't realize
199 it. I think that had a huge impact on how I learn.
200
201 Author: So how does that fit into a structured setting like a school where there
202 are certain requirements as well as fit into a classroom setting where you have
203 more than one student at a time.
204
205 Tim: Well, especially in performance you can't—if you look at the way that
206 those performance classes are structured, in other words, I told you from the
207 beginning we're not gonna use charts, I don't think we used charts once. I don't
208 know that I've ever really used charts in any of those classes. And one of the
209 reasons I prefer to do things that was is because, in my mind, to my
210 understanding, your ears are the most important thing as a musician. So what
211 better way to strengthen your ears than to have you use them all the time. So I
212 think that's just sort of a corollary to that, which is you have to use the skills
213 that are important to a musician to be a good musician.
214
215 Author: So, what if someone comes in, you have a group of five or six, and
216 you have one student that doesn't have a very good ear. How does that fit
217 into—
218
219 Tim: So that happens. That happened in another group last semester. And
220 what happens then is you have to actually, you gotta take time and spend time
221 with that person. You gotta say, you guys work on this, let me get with this
222 person, let's work on this part, no that's not right. Basically it turns into more
223 of a specific problem solving slash tutoring.

1 **Student Interview 1**

2
3 DATE: 10/23/2013
4
5 TIME: 12:00 PM
6
7 PLACE: Restaurant
8
9 INTERVIEWEE: Stan (student participant)
10
11 AGE: 26
12
13 INSTRUMENT(S) PLAYED: electric guitar, slide guitar, keys
14
15 TIME AT SCHOOL: currently in third semester
16
17 (Start of Interview)
18
19 Author: If I were considering being a student here, how would you explain to
20 me what it is going to be like?
21
22 Stan: Well, um—there is a big focus on music business, which was a surprise
23 to me when I came in. I was of the mind it was going to be more like MI or
24 Berklee—a chops school. You know what the term "chops" means right? Um,
25 you know I was really nervous when I applied and you know worried about
26 how I would stand up with a lot of the players because I'm a little older than a
27 lot of these guys; I didn't want to be that old guy who sucks you know, and I
28 was actually really surprised whenever I moved here that I was one of the
29 better musicians, you know, being entirely self-taught. But there is a huge
30 focus on business as opposed to performance as far as uh—you go to like
31 Musician's Institute or Berklee they have a whole semester long classes
32 dedicated to a single genre of music or a specific technique, or you know,
33 soloing or something like that or—whereas here all these things were lumped
34 into a general class at first. My first semester we had music fundamentals, and
35 that kind of taught you how to read music, which I didn't know how to do,
36 which was—I enjoyed that a lot. And gave you a general base line of theory,
37 which I had that theoretical knowledge already, I just couldn't read music. But,
38 I was excited up to doing that, but I was really disappointed to find out in my
39 second semester we didn't do anything with reading music at all. So, you
40 know, I would have liked to have, immediately after gaining the skills to go
41 right in and apply them. We didn't really do that; that kind of sucked. Se la
42 vie I guess. Again there's this big focus on business, which I've said twice
43 already. And uh, I don't know if I want to complain about that 'cause that kind
44 of sets the school apart from a lot of the other ones, but I also don't think that—
45 if you can't play, ya know, all the business knowledge in the world isn't going

46 to help you. I would like to see it lean a little bit more to, you know, being
47 slightly more chops focused. For instance now we don't have, um—we lost 3
48 classes from the second to the third semester, um—styles, which was genre
49 studies, you'd learn some jazz, learn some R&B, learn some you know fusion,
50 metal. Now we don't have that class. We don't have technical development
51 anymore; it's all lumped into a 30 minute class which is called applied studies
52 which I'm sure you'll sit through there and it's just like a get down, I tune up,
53 I'm warmed up, oh class is over.
54
55 Author: Is that individual or is that a group lesson.
56
57 Stan: It's an individual lesson, which is a boon, but at the same time it's like,
58 dude, you know. You can't learn anything in 30 minutes. You've taken a four
59 hour block of classes and condensed it into a half an hour a week. That
60 doesn't' seem too smart to me.
61
62 Author: What has that been replaced with?
63
64 Stan: Applied lessons—that half hour
65
66 Author: But you've gone from 4 hours to 30 minutes. Are there other classes
67 that fill in those credit hours?
68
69 Stan: Well, I don't know how many culture classes there were before they did
70 this, but I've had 3 semesters of Music Culture and it's the same class every
71 semester; we're going to learn about rap, we're going to learn about country,
72 we're going to learn about (inaudible) rock. And it's like, "Hey man, I already
73 know all of this".
74
75 Author: Is it taught by the same person, or different people?
76
77 Stan: It's 3 different professors, and they all teach the same curriculum. I don't
78 know if there is supposed to be differences, I couldn't tell you. I feel, I feel
79 like if you want to go to music school you should know this stuff already.
80 Like, you should know who the Beatles were and why the Beatles were
81 influential, you know. Like, I've met people here who have never heard Pink
82 Floyd. I'm like "How do you do that? I understand that you're a country
83 musician, but how do you go through life never hearing a Pink Floyd song"? I
84 guess for those people—you know, maybe you need culture studies, but three
85 semesters of it, I don't see the point.
86
87 Author: So, tell me a little bit more about the teachers.
88
89 Stan: Individually they are all great. I like all of them. I don't think there is
90 one teacher I don't like. (Teacher 1) has been a huge influence on my playing,
91 (teacher's full name). He's the guy that introduced me to modal playing and,

92 he's probably the single biggest influence on my guitar playing. If one day I'm
93 in a magazine interview, I'm gonna tell them to check out (Teacher 1) 'cause
94 that dude is amazing. He's one of the greatest musicians I've ever met. You
95 know, my first semester there was a singer who was teaching us the business
96 class, his name was (Teacher 2). He had some interesting stories to tell about
97 livin' in Nashville and livin' in L.A. And, you know, hearing and learning
98 about that stuff that's always great, you know—his class I enjoyed a lot. The
99 staff is great, I just don't—my complaints are more with the curriculum than
100 with the staff. I think all the teachers here, all the staff, they're all—would it
101 be faculty? Teachers are faculty—all of the faculty is great. And, I just think
102 it is ridiculous that we have three culture classes that are gonna study the same
103 genres of music. When that block could be spent on uh, a reading class. A
104 music reading class, or a, you know, another technical development class or
105 something like that. The applied lessons are great because, you have someone
106 like me who goes into technical development and it's like we're going to go
107 over the five positions of the pentatonic scale, and I was like "I already know
108 the five positions of the pentatonic scale." Where your applied studies class
109 you can be like, "Well you already know this, so let's get you started on this
110 technique" but, half an hour, I mean that's not nearly long enough time. As far
111 as the teachers go, there all great.
112
113 Author: So, do you have much, many options? You said you've taken
114 basically the same class 3 times. Do you many options in the courses you take
115 or is it prescribed?
116
117 Stan: When I first came here my entire—I was enrolled by the school;
118 registered by the school. I didn't pick any of my classes. Then my second
119 semester they moved to self-registration and self-enrollment. I still had to
120 select the classes, I just punched them in myself basically. This semester I had
121 a little bit more leeway, I pleaded my case to (two administrators) and got
122 signed up into a keyboard class, and next semester they told me I could take a
123 vocal class too. There's a little bit more freedom now, not much, but a little bit
124 more.
125
126 Author: Do you think that is because you are in you second year, or do you
127 think that is because you pleaded your case?
128
129 Stan: I think that is the direction the school is moving in. I would like to see
130 an even wider selection. Like I would like to see them adopt, like an MI
131 system—like you have a country class, you have a blues class; I think that
132 would be more beneficial, but that's one man's opinion.
133
134 Author: What about the location and the facilities. You're not from this city,
135 so how does this strike you—location and then the facilities?
136

137 Stan: It's a cool place to be. This is (school's location); this is like the tourist
138 spot for some reason. We've got bars, a movie theater, and restaurants I
139 don't—it's certainly not (another city). But, this is the spot, this is the
140 happenin' place. It's a great location, I live less than half a mile away over in
141 regency tower, so the location as far as that goes is great for me.
142
143 Author: What about for music related—
144
145 Stan: I think this is where most music gets played in town, you know there are
146 a lot of different venues. I don't know if really the location would affect that at
147 all. Maybe if we were doing more, like gettin' the bands out there playing in
148 bars, playing in venues you know—more would—maybe I would see this as
149 being more beneficial but, for—really any place would have done I guess, in
150 my opinion. It's cool though; the parking sucks. I'm tired of walking like a
151 mile to school every day carrying all my crap, but oh well.
152
153 Author: Get you a bike with a trailer or something.
154
155 Stan: I'm thinking, you know if I wasn't so worried about breaking my guitar
156 I'd use a gig bag; but it's a $2000 instrument you know, I'm not—you know.
157
158 Author: What about the facilities and the building and stuff like that?
159
160 Stan: Eh, there's been some growing pains, you can tell; they're top notch,
161 they've got decent equipment. Actual tube amp which surprised me, I was
162 expecting solid state. They've put a little effort into everything, they've tried.
163 They're trying to do stuff. I understand that you're not going to get $1000 tube
164 amps in every room, but the fact that they managed to get a high quality piece
165 of equipment you know, that's great. It looks like they're expanding more;
166 that'll be cool once that happens. You know, they provide us with practice
167 rooms; those were closed for a while due to some fire code; I don't really know
168 exactly what was going on with that, but now apparently that's fixed. I mean
169 they care, you know, they're doing their part.
170
171 Author: So again, pretend like I'm a perspective student, what's my experience
172 going to be like in terms of what I learn, like, am I learning most of my stuff in
173 a classroom setting, in rehearsal time with other students, private instruction?
174
175 Stan: You know, I mean with any instrument, I'm gonna have to be honest,
176 your improvement is gonna come sittin' in your bedroom by yourself, ya know,
177 not going to parties, not doin' stuff but playing your instrument. You're gonna
178 get the tools that you need, but you're not just by grace of coming to this
179 school suddenly be an accomplished musician. The actual curriculum is not, is
180 not the best, but if you utilize the instructors, if you talk to them after class, and
181 you ask them how to improve, what you're supposed to be doing, is this
182 practice routine going to be great; if you really use them instead of just trying

183 to skate by you're gonna see changes—and then go home and put it into
184 practice. You're gonna see improvements.
185
186 Author: Do most students take advantage of that.
187
188 Stan: No. There is a—well most of the real losers have washed out already
189 and not gone—but, there's a—it's the sad fact that there's not really any real
190 standards at the school, which—understandable, a new school opening up,
191 you're gonna need to get a student body ya know, but—Ya know, I've met
192 some kids who can't even play a C major scale or can't play a G chord, and it's
193 like—or don't know what an octave is, and it's just like, "Man, dude, how'd
194 you get in here"? And it's especially frustrating when you're in a (school)
195 band with a kid like that and you have to limit what the whole group can play
196 because you have to, ya know. But, ya know, me being me I try to help 'em
197 improve; most of the time they don't listen, and that's why they're not getting
198 any better. And I would like to see that tightened up a little bit more. But,
199 your experience here depends on 2 things: how, how good you are coming in
200 and how much you really want to improve. If you have the drive and you have
201 a modicum of ability, you're gonna do good if you put in the practice. If you
202 don't, you're not, and you're gonna suck, and I'm gonna laugh at you, and we're
203 gonna talk about you in class.
204
205 Author: So, maybe you've talked about this a little bit already, but what
206 attracted you here? Living somewhere, what brought you here?
207
208 Stan: Well, I have a lot of family here. My grandpa just hit his 92nd birthday,
209 and he lives about an hour north, ya know I wanted to be near him if he needed
210 me to do anything. My dad lives up here taking care of my grandpa. I didn't
211 get to see my dad a whole lot when I was in the Army, so that's nice. My mom
212 makes frequent, my mom and dad don't live together, they're still together,
213 there's not a problem like that, they're just living apart from each other right
214 now. She comes up here all the time so I get to see my family. That was a big
215 thing; I'm big, big on family.
216
217 Author: So, that's what brought you to the area, what brought you specifically
218 to study here?
219
220 Stan: As far as going to the school, that was a major factor in choosing the
221 school, because I could have gotten into any music school that I wanted except
222 for maybe like Berklee or something, ya know like a "real" music school, but
223 uh, I didn't really know anything about the school, I didn't know anything
224 about the school's curriculum, um, the website didn't really get too in depth on
225 what it was that you did here. I really came in kind of blind, ya know, I
226 assumed it would, ya know, be kind of a chops school. But as far as coming
227 here, it was mostly the location. I'd never heard of anybody cool who'd come
228 out of here, mostly because it was brand new. (Another school of popular

229 music) was a music school I was looking at, and one of my favorite guitar
230 players teaches there, um, why can't I remember his name. Anyways, uh—
231 several excellent guitar players have come out of there—(player's name), a big
232 shred guy, famous now, mostly metal kids coming out of there. MI— you
233 can't look at a technically focused band and not see a guy who'd gone to MI, ya
234 know, I assumed that's what it would be like. I just thought a music school
235 was a music school really.
236
237 Author: So, you said earlier that you were self-taught. So, before you came
238 here, had you had any training, any lessons or any formal training at all?
239
240 Stan: No.
241
242 Author: So, how did you teach yourself?
243
244 Stan: Mostly books
245
246 Author: Books?
247
248 Stan: Books, DVDs, stuff like that. Uh, the Internet is a vast resource as far as
249 learning theory. I learned all my theory just from reading Wikipedia, ya
250 know—learned how to apply it to my instrument. I mean, I would go to music
251 stores and hear somebody, well "how do you do that?" Oh, OK, that's how you
252 do it—like, here's this concept. But I never had like a "teacher."
253
254 Author: So whatever you were interested in, or whatever you wanted to learn,
255 you would look it up on the Internet or ask somebody. You kind of took the
256 initiative.
257
258 Stan: Yeah, I didn't really have a focus or direction like I do now—Southern
259 Rock, blues, gospel, jazz kind of thing—blended together. Roots, roots music
260 I think they call it.
261
262 Author: Ok, so how do you see the way that you used to learn, which was
263 just—not a whole lot direction, but you took the initiative, how does that affect
264 what you do here? Or does it affect what you do here?
265
266 Stan: I'm sure it does. One thing about me is I will not quit until I get
267 something done, ya know, I'll keep at it. I don't know if that has to do with
268 how I learned that or other experiences in my life, ya know, but—What's
269 really, really nice about coming here is that people can show me the easiest
270 way to get something done, instead of trial and error. Like, "You wanna learn
271 how do to this? Do that, that, and that and you'll have it done". And [snaps]
272 BAM, I went home —"Oh I can do it! Wow that was helpful"! That's been
273 really great, instead of—ya know, it took me 3 months to get all my major
274 scale patterns down and I've learned almost—far more complicated things in a

275 few days here, ya know. I don't know if that is generally because I've
276 improved so much, but the material that my instructor here gives me is
277 incredible, it's great!
278
279 Author: So, do you think that your—again this is my trying to summarize and
280 put it into a few words. So your time with trial and error learning, and
281 struggling through that, 'cause that's trial and error, has that made you
282 appreciate more the instruction that you get here?
283
284 Stan: Oh absolutely, absolutely. That is exactly what I was saying.
285
286 Author: OK, good. OK, let's talk a little bit about your plans for the future.
287 Where do you see yourself in five to ten years, or where would you like to be
288 in five to ten years with your music?
289
290 Stan: Well, basically best case scenario ya know, famous slide guitarist
291 [laughs] ya know. Like, Guitar World Magazine cover, interview, slide
292 endorsement, Gibson endorsement, ya know, shitload of money [laughs] ya
293 know, but realistically
294
295 Author: Don't forget about me whenever you get there [laughs]
296
297 Stan: Yeah, yeah. Realistically, ya know, I just want to get my music out
298 there. I'm a singer as well as a guitar player uh—I would be happy touring and
299 holding down a day job. I was looking into maybe touring through the
300 summer. You have to be realistic about these things. I'm a song writer, I
301 would like to write songs and perform. I also am quite experienced as a side
302 man, and I would be perfectly happy playing slide or lead for any number of
303 musicians. Some here I would like to play for. Of course, the family, house,
304 dog, cat, cool car—
305
306 Author: So ideally, you would be earning a living as some type of
307 performer—to just put it into broad, general terms. Make enough money
308 playing your instrument or singing to support the life that you want.
309
310 Stan: Yep.
311
312 Author: Cool. So how is what you're learning here, is what you're learning
313 here directing you towards that goal?
314
315 Stan: Absolutely. Absolutely. Again, I make complaints about the over focus
316 on the business aspect, but the business aspect is extremely important. I know
317 what limited liability corporation is; I know that I'm the sole proprietor of my
318 own company, Bottle Tone Inc. I know that I am a brand; I know how to
319 market myself; I have an EPK ready to go; I have a bio written; I have my
320 curriculum vitae; I know how to go out, how to get a gig, what to do when I

321 get a gig. So, yeah, it's been extremely beneficial. I have a life plan now, I
322 didn't really have that—I was just kind of bumping around, ya know. “Oh, it
323 will happen. I'll get famous”; some stupid little dream. But now I can actually
324 measure out what I should be doing to work towards my goal, which has been
325 amazingly helpful. Yeah, it's great!
326
327 Author: I need to talk to you then, huh? So based on what you said there, your
328 teachers are pretty intentional for preparing you for the business side of things.
329
330 Stan: I wouldn't know if it is the teachers, I would say it's the overall school,
331 yeah.
332
333 Author: Just the way it’s set up?
334
335 Stan: Yeah, it's definitely business oriented. Even as a performer. Which is
336 great, it's important—I would just, again, like to see a little bit more push back
337 towards the performance aspect.
338
339 Author: So, tell me a little bit about your performance experiences before you
340 came to the school, and after, or since you've been here at the school.
341
342 Stan: Uh, when I was living in Georgia, I regularly went to bar blues jams,
343 roadhouse jams, stuff like that. That's really where I kinda cut my teeth as far
344 as being a blues player—is actually getting in the thick and working with other
345 blues players, some of them extremely qualified—and this is in Georgia, so
346 this music is still living. It's underground, but it’s there. And that was mostly
347 it—nothing paid, ya know I was still in the military I didn't really have the
348 opportunities coming. Oh I always tried to get a band together and it never
349 happened, it never happened. Which is how it goes I guess. Since I've come
350 here to (the school), I have not really been performing with anybody besides
351 doing school stuff, I've been woodshedding it a lot. I feel like next year is
352 going to be my year, I'm gonna start getting out there more, ya know, hittin' up
353 the local blues jams, doing stuff like that. Gettin' my name out there. I'm
354 trying to get involved with any artist that's looking for something new to add to
355 their sound, something a little more rootsy, ya know. So, essentially to answer
356 your question, nothing really except school performances.
357
358 Author: So you say next year is your year, what role do you think the school
359 or the teachers will play in your increased performance?
360
361 Stan: I think they will be hugely beneficial. I think that uh, they'll find people
362 for me—help me find people. I might even end up playing with some of them,
363 actually I had forgotten something, I had played with several teachers this year
364 for a rap artist named JB, a local rapper. Two teachers got me the gig, and I
365 performed with them for that gig, yeah so it's already been beneficial. And it
366 made me feel particularly—is a little bit of pride at being selected out of the

367 whole of the school, being chosen to play with these guys, including some of
368 the instructors they probably would've, they could've selected and they chose
369 me.
370
371 Author: Well that's cool. So, is that typical of relationship between student
372 and teacher or—?
373
374 Stan: I think so. I know that several other students have performed with
375 teachers. I know that our song writing teacher, his band, his lead guitarist was
376 absent so a student played lead guitar for his band for a few shows, so I think
377 that it is common. I think that in a business like this, these people are gonna be
378 your peers very soon, ya know. So, I think that it is beneficial for them to treat
379 the students as peers already.
380
381 Author: So how does that play out then in a classroom setting?
382
383 Stan: It's really usually pretty relaxed. I personally consider many, many of
384 my instructors to be friends, so—It's kind of like in the military, ya know, and
385 you're a subordinate to somebody, but you can still be their friend. Ya know,
386 now you're not exactly a peer, but you're kind of a peer now, ya know. It's
387 kind of like that. I mean all that is dependent on whether or not they like you
388 too.
389
390 Author: So, now you said that you have had really no formal music instruction
391 before coming here, so that would mean no private lessons on guitar?
392
393 Stan: Maybe, maybe once or twice when I was a teenager, I don't think
394 anything substantial.
395
396 Author: What about like school music; band, choir—never involved in that?
397
398 Stan: I was in middle school band, again, I don't know if that counts. I played
399 tuba.
400
401 Author: So, you were in middle school band, why didn't you continue that?
402 Or why didn't you join the choir or participate in some other school sponsored
403 band?
404
405 Stan: I don't really know man, I just didn't. I got into football, uh, and then I
406 got out of football [laughs], then I didn't really do anything but skateboard, ya
407 know and other things I probably shouldn't have been doing.
408
409 Author: So, at this same time, well when did you pick up the guitar?
410
411 Stan: The first time was when I was probably around 9 or 10, and I learned
412 some chords and I knew open chords for most of high school, ya know I didn't

413 really know how to play the guitar. I could play some cowboy tunes, ya know,
414 like campfire songs, ya know, some basic easy stuff. When I got into Iraq, that
415 was really, really when I started pushing really hard, ya know, and really
416 started working at it—about 19. And I would just sit in my room after going to
417 the gym in Iraq and just play 3, 4, 5 hours a day. I got back from Iraq, I bought
418 a really nice guitar, I bought a really nice amp, and I just practiced, and
419 practiced, and practiced, and practiced—and just kept at it really. Somewhere
420 I must have made a decision that I'm gonna do it, ya know, I'm gonna do this,
421 I'm gonna get really good at this because I want it, and then as the time came I
422 decided to further my musical education and, ya know, came here. But it's
423 just—it's like the old Joe Perry thing, "I became a good guitar player because I
424 basically willed myself to do it."
425
426 Author: So, let's talk a little bit about your interactions with your teachers in
427 the classroom setting. Do you feel like you have a lot of the same musical
428 background and experience as your teachers, or different?
429
430 Stan: Eh, some of them I suppose.
431
432 Author: Some of them, OK.
433
434 Stan: Some of them, like (Teacher 3), is clearly classically trained, ya know
435 he's a doctor of music. Um, he, probably don't have much in common with
436 him, but ya know, again another hugely influential person on my
437 compositional skills. I don't know (Teacher 1) background—I'm sure a lot of
438 'em spent hours in the bedroom just like me ya know, but I've never really
439 talked to them about it.
440
441 Author: So, the instructor that you said, the Dr. who is classically trained, how
442 do you experience, in the classroom, communication versus someone that
443 maybe learned the same way that you did.
444
445 Stan: Well we all use the same language.
446
447 Author: You do or you don't?
448
449 Stan: Yeah, musical terms are musical terms. Um, it's like my buddy, bass
450 player—not very good. I was complaining about there not being enough
451 theory classes, and he was like "Theory is really only beneficial if it’s applied
452 directly to your instrument". And I was like "That's stupid dude, the notes are
453 all there". We all use the same language when we describe these things, like a
454 G major chord on the piano is the same chord on a guitar, ya know. We use
455 the same words, staccato, legato, crescendo, we all use that terminology, we all
456 use the same fundamental harmonic organization, ya know, so it’s not—just
457 because, ya know, classical guys may have things that we don't use, like a
458 folge or something like that, that a roots player probably wouldn't know about

459 doesn't mean he can't teach you what that is using terms you already know
460 about. So, I never had a problem. Now other players might have had trouble
461 with that, but uh, I had a reasonable amount of theoretical knowledge so I
462 understood mostly.
463
464 Author: Yeah, I was getting ready to ask, since you didn't have any formal
465 training, where did you pick that up? That vocabulary?
466
467 Stan: Uh, ya know, just reading. I would be like—it seems so silly to me that
468 there's not a step by step guide somewhere on the Internet to tell you what you
469 need to know to be a great guitar player, 'cause I could tell you right now, and
470 this took me years to figure out, but what you need to know is, the first thing
471 you need to know is all your open chords, A, B, C, D, E, F, G, the major, the
472 minor, and the dominant 7th forms of those; then you need to learn all 7
473 positions of your major scale; then you need to learn your modes; then you
474 need to learn your bar chords. Once you know that you've effectively learned
475 everything you need to know and everything else is gonna come from
476 mastering those techniques. It's just so bizarre to me that that's not on the
477 Internet.
478
479 Author: Why do you think that's not?
480
481 Stan: 'Cause guitar teachers need to get paid, man. That's gotta be it [laughs].
482 I mean a teacher, a teacher can be—I was really lucky that I didn't develop any
483 bad habits as far as my playing, and now that I teach younger students now as a
484 part time job, um, I'm pretty lucky I didn't develop some of these kids have, I
485 know, that I'm trying to break them of. But, I don't know, I came from a
486 musical family, too, so maybe just being around these instruments so long, ya
487 know, just—
488
489 Author: So do you think if the step by step guide were out there, think of your
490 bass player friend that you said is not real good, do you think that is something
491 that he would say, "Oh, there's a step by step guide, I'm gonna spend, ya know
492 a lot of time doing this step. Then I'm gonna spend a lot of time on this next
493 step". Do you think that would be appealing to him?
494
495 Stan: Probably not.
496
497 Author: And why not?
498
499 Stan: He would get bored and want to move on. You want to get started
500 playing music really quickly, ya know. Tabs make it to where you can play a
501 song without knowing what's going on in that song, without having to use your
502 ears. Play what—my dad says "Play with your eyes" ya know, instead of
503 "playing with your ears". So, I don't know—I really can't answer that
504 question.

505
506 Author: No, that's fine, that's fine. So, you've kind of already hinted at this a
507 little, but if you could go back before you started this school, so a couple of
508 years ago, would you make the same decision, knowing what you know now,
509 would you make the same decision to come here?
510
511 Stan: Absolutely. I absolutely would.
512
513 Author: Why is that?
514
515 Stan: Just, the wealth of knowledge that is available to you from the
516 instructors, may not necessarily be on the curriculum, but it's still there, you
517 can still learn it. Um, ya know, the people you meet at school, that's one thing
518 I haven't touched on. I have made friends for life here ya know, there is a lot
519 of collaborations going about, ya know. It really was a great decision, ya
520 know, and I make complaints, but that doesn't mean that on the whole the
521 school was a success for me, 'cause it is. It absolutely is. I would not be the
522 guitar player I am now without coming to (name of school).
523
524 Author: What kind of collaborations with other students?
525
526 Stan: Oh, songwriting collaborations with other musicians, bands starting up
527 everywhere, ya know. Learning licks from other people, learning ideas, ya
528 know, it's just all kind of little things that just happen because there's so many
529 musicians in one place.
530
531 Author: Do you think that is pretty important to the education process in
532 general?
533
534 Stan: Yeah, yeah I think so.
535
536 Author: You might have just answered the next little part, but I'll go ahead and
537 throw it out there. What is your favorite part about the school?
538
539 Stan: Hmm, I would have to say just being around music all the time, ya
540 know. Everybody has the same goal. Whether or not they are as committed as
541 you that might be a different question. Everybody here wants to be a great
542 musician.
543
544 Author: That just about wraps it up. Is there anything else, in terms of your
545 experience concerning the curriculum and how it’s being taught that you
546 haven't gotten a chance to share through the questions that I have asked?
547
548 Stan: No, I think that pretty much got everything.
549
550 Author: OK. Thanks.

1 **Student Interview 2**

2
3 DATE: 7/18/2014
4
5 TIME: 10:00 AM
6
7 PLACE: Coffee Shop
8
9 INTERVIEWEE: Stan (student participant)
10
11 AGE: 26
12
13 INSTRUMENT(S) PLAYED: electric guitar, slide guitar, keys
14
15 TIME AT SCHOOL: finished 4th semester
16
17 (Start of Interview)
18
19 Author: Ok. Thank you for doing this follow up interview. So we've kind of
20 gone over what I have written so far and my general conclusions so far. Is
21 there anything in general that you want to say to correct or add to anything that
22 I have so far?
23
24 Stan: No, I think you were spot on.
25
26 Author: You mentioned you were in the military. Tell just a little bit, as I'm
27 inserting some biographical information on you, the timeline–how many years
28 were you in the military? I know you were in Iraq for a while, how long were
29 you there? How long were you back in Georgia? That type of thing.
30
31 Stan: I joined the military in 2006, about six months after I got out of high
32 school. I was a [inaudible] crewman for the first three years, and then I was a
33 network specialist after that; which I absolutely hated. I spent–went to Iraq in
34 2008, no 2007–I don't remember. I don't remember the year, sorry. I was
35 there for about a year and three months, let's say about. It's one of those things
36 where you think it'd be a huge life altering event, but really it was just a thing.
37 I don't really have a lot of detail about that. It was rather uneventful. After I
38 got back, I changed my job and I spent three years in Fort Gordon, Georgia,
39 before that I was in Fort Stewart, GA, so I spent the entirety of my time in the
40 military in Georgia. I hurt my knee really bad in training and consequently
41 spend the next two years of the time that I was in the military trying to get out
42 because of a medical discharge. And that's about it.
43
44 Author: Alright, that's fine. I wanted to include a little bit of that for
45 biographical, mainly just how much time you were in and where. Um–so

46 based on your previous interview, you appear to have a somewhat negative
47 view of the formal curriculum at the school, yet you still believe the school has
48 had a positive influence on you as a musician, which you attribute mainly to
49 the faculty and the community of musicians that you're able to work with and
50 study with. Would you say that is a correct assessment?
51
52 Stan: Accurate assessment.
53
54 Author: So, how would you explain your preference for the material outside of
55 class as opposed to inside the class? Why do you think you prefer that?
56
57 Stan: Well for one, the outside of class instruction is tailored to you. And
58 even though (the school) has made strides in having personal guitar lessons,
59 they are only a half hour. So when you get additional outside of that it can be
60 much longer, basically. Also, ya know, the first semester I was there, technical
61 development tackled the pentatonic scale and the major scale. Those are the
62 two most basic things that a guitar player needs to know–well not the most
63 basic thing, but scale wise, the two most basic scales. So it just seemed a little
64 silly that I was taking a collegiate level guitar class and I was learning
65 something that somebody in their first month of guitar playing should know.
66 So, that was basically my opinion. Is that what you were asking?
67
68 Author: Yeah, yeah. So the idea that you had a little bit more input into what
69 you were learning when you were doing it outside of class, because you would
70 approach the teacher and say–
71
72 Stan: Well, to build on what you're saying, the formal instruction is very
73 generalized when guitarist have their own specialties and interests. It's a very
74 versatile instrument, there's a lot of different ways to play it, there's a lot of
75 different things you can play. It's not like a tuba where you can play an F–
76 sharp one way, ya know, you can play it twangy, you can play it with a lot of
77 distortion, you can do a lot of different things. So, there's–the main thing with
78 (the school) that I notice is that there's not really a direction that the curriculum
79 takes you on. It's like, "Oh, this is things that guitar players should know."
80 Which is fine, but if you look at other music schools like Musician's Institute
81 in Hollywood, ya know you have specialized classes for different techniques or
82 like genres or styles of music. Like, you have a funk class, or like a country
83 class, ya know–and those are things that I thought that (the school) should
84 expand on. I get that they want to put everybody on a generalized level, but
85 beyond that you should be able to–I had an idea for an educational model,
86 which basically would be required to take three classes a year, or a semester
87 that were basically dedicated to an individual genre of study. So, instead of
88 students' class schedule looking like maybe on Monday they take Technical
89 Development and have Song Writing. And then, pretty much the rest of the
90 classes aren't geared towards musical knowledge, they're more towards
91 business or, ya know you would have– As an example, I'm rambling, but as an

92 example a student's class schedule would look like: Monday he would have,
93 let's say, Song Writing in the morning and then he would have, let's say
94 Technical Development. And then Tuesdays and Thursdays he would have
95 band practice and another class. And on Wednesdays he would have like
96 Music Culture. OK, so he would have Music Culture and then on Tuesdays
97 and Thursdays in addition to band practice he would have like a business class
98 like Freelance World or Introduction to Music Business. If you look at that, I
99 don't really consider the band practices as actually development because
100 learning songs is different from developing style in my opinion. So, when you
101 look at that, you really only have one class dedicated to improving your guitar
102 abilities. So I was thinking that, instead of having three semesters of Music
103 Culture, really they should have things like Blues Guitar, Country Guitar,
104 Metal Guitar, Shred Guitar, Jazz Guitar and have a I, II, and III level of the
105 course. And you would have to take two of these a semester. So by the end,
106 by four semesters you would have one class where you had maxed out and
107 gone to level III, and then two or three classes you had level II ability in. And
108 in my opinion that would develop you as a guitarist a lot better than a
109 generalized course. And uh, I really don't know how they came up with the
110 curriculum here, because I don't think it's the best way to develop
111 instrumentation. Sorry for the long answer.
112
113 Author: No, that's fine. So, in general, simplifying what you just said, you
114 would like more hands on your guitar, playing types of classes.
115
116 Stan: I think that it's ridiculous that at a music school you're not handling your
117 instrument every day.
118
119 Author: OK. So in trying, in my mind, to take what you had said before in the
120 interview and come up with a reason, one of the things I came up with was,
121 and I want you to tell me is this accurate, not at all accurate, is this somewhat
122 accurate; is it possible that since your training in guitar up to this point at the
123 school was pretty much you were self–taught, which meant you guided it and it
124 was very informal, you studied what you wanted to study when you wanted to
125 study it, because that was your background leading up to this, do think maybe
126 you were predisposed to value instruction that continued that way as opposed
127 to a formal setting?
128
129 Stan: I mean I'm sure that had some kind of influence. I'm not sure–I mean I
130 didn't sit in my room and throw bottles at the wall and be like, "Ah, the man is
131 trying to put me in a box." But I just really honestly feel that a generalized
132 knowledge of an instrument isn't great when the world doesn't need
133 generalized guitar players. That's just my opinion.
134
135 Author: No, that's cool. That's actually about all I have.
136
137 Stan: That's it? Oh.

138
139 Author: Do you have anything else you want to say? This will be our last
140 interview.
141
142 Stan: I don't think so.
143
144 Author: OK, well thanks.

1 **Administrator Interview 1**

2
3 DATE: 11/8/2013
4
5 TIME: 10:00 PM
6
7 PLACE: Coffee Shop
8
9 INTERVIEWEE: Alan
10
11 AGE: 31
12
13 INSTRUMENT(S) PLAYED: guitar, piano, keys, bass, a little drums
14 Administrative Duties: Hiring teachers; developing curriculum; teaching
15 applied guitar lessons; other responsibilities.
16
17 TIME AT SCHOOL: in his 5th year; 4th year in current position (began as an
18 adjunct teacher)
19
20 Author: So, what are your administrative duties here at the school?
21
22 Alan: Mainly my administrative duties include hiring teachers, developing and
23 working on, tweaking the curriculum, and the little gem that falls under our job
24 descriptions as "other assigned duties" that, ya know, encompasses a lot of
25 interesting things. But mainly my focus is just being hands on with the faculty
26 and making sure they have what they need to teach a class and help them with
27 any problems with curriculum.
28
29 Author: OK. Do you teach any classes yourself or any applied lessons?
30
31 Alan: Yeah, applied.
32
33 Author: Applied? Is that a regular thing or is that only when needed?
34
35 Alan: That is only when needed. Right now we are mainly an all adjunct
36 model with a few lecturer positions so we really try to fill those guys first and
37 if we have any overflow, which we typically do in guitar, then I'll come in and
38 teach overflow guitar.
39
40 Author: OK. So, you're mostly adjunct, is that an intentional thing, is that by
41 design and if so, why?
42
43 Alan: Um, it was...our school was initially setup to be an all adjunct
44 model...uh, which in theory they wanted to get people who were working in the
45 industry. And that works for a lot of people, 'cause a lot of people have gigs

46 and are travelling and doing a lot of other things and they only want to teach
47 and be here like, ya know, 1, 2 maybe 3 days a week. That is just initially how
48 the school was setup. It's only been until this year that we got some lecturer
49 positions that are a little more full time.
50
51 Author: Why did that, or how did that come about?
52
53 Alan: Well, we're offering a four year degree now and...It's kind of hard to
54 find the qualifications in the teachers to teach in a four year program, ya know,
55 and only offer them an adjunct gig. So they allowed us...to give us some
56 lecturer positions where we could hire some people that had a little more
57 academic background and it would be a little more enticing for them to come
58 here.
59
60 Author: So what types of qualifications are you looking for? Let's start with
61 the adjunct faculty, whenever you're planning to hire someone.
62
63 Alan: Well, I'm over the performance program so for me it's obviously
64 important that they have lots of playing experience whether that be touring
65 with artists, being their own band leader here locally...not to get off track but, I
66 was hired in my position because I'm very well connected in this part of the
67 industry here. I just know everybody and I've played with a lot of people here
68 so I just have good working relationships with a lot of these people
69 so...whenever these people apply or I kinda scout people and ask them to
70 apply, I have a really good idea of what their musical background is already.
71 But definitely, I mean, I look for ya know, just a professional in this industry in
72 this area that's playing actively and working. And, ya know, that also has
73 teaching experience too 'cause a lot of these guys gig, ya know, they already
74 teach privately, so I already know what their history and background and
75 abilities are.
76
77 Author: And then how would that differ in looking at a potential hire as a
78 lecturer?
79
80 Alan: Well, I haven't actually gotten to hire a lecturer yet, so...um. The
81 lecturers that we currently have were previously adjuncts, but they were some
82 of our adjuncts that had more academic qualifications than just the rest of our
83 adjuncts.
84
85 Author: So is that something, um...these more academic qualifications, maybe
86 like a graduate degree or something like that? Or maybe even a bachelor's
87 degree in music particularly?
88
89 Alan: Most of our lecturers have a master's degree or some terminal degree.
90 A few of them just have a bachelors, and actually I think we have one of them
91 we had to hire...has no degree, but, ya know just lots of experience in the field

92 which is interesting, ya know when we're talking about music education, it's
93 like do you want the guy who has all the experience or the guy with the degree.
94 We kinda fall in the middle of that sometimes.
95
96 Author: So, the need to have a lecturer have more academic experience, is that
97 something that was imposed by (administration), or is that something that was?
98
99 Alan: Yeah, yeah...
100
101 Author: Because of the four year degree plan?
102
103 Alan: Yeah.
104
105 Author: If I were a prospective student, how would you describe the school?
106
107 Alan: I would describe the school as just an invaluable place to build contacts.
108 Um...what a lot of the students don't realize until they get there, and even while
109 they're there sometimes they don't realize it, but everybody here is like
110 connected in some way to something bigger. Whether that be other students,
111 certainly to staff and faculty. So really it's just uh...an industry...just
112 networking. I would want to tell them that for sure. As far as describing the
113 programs, you're gonna get training from the best teachers in this region.
114 You're gonna get to study one on one, have applieds, you're gonna learn about
115 the music industry which I think that definitely sets us apart from most music
116 schools. That's, I'd like to think is our primary purpose, is teaching these kids
117 what opportunities they have to work when they get out of school. Whether
118 that be a player or a manager, or an A&R, or a producer, or writer. There's all
119 these other avenues in this industry that these kids just don't realize yet coming
120 out of high school.
121
122 Author: What's an A&R?
123
124 Alan: Artist in Repertoire. Those people typically hunt down songs for artists
125 and make a cut off of the placement. So...industry jargon, I'm not the industry
126 guy here, but I'm still learning myself. It's a huge vast world in music, ya
127 know there's a lot of money out there to be made, we're just trying to open the
128 kids to that.
129
130 Author: So you've already explained a little bit about the teachers, tell me a
131 little about the students. If I was a prospective student, what would my
132 classmates be like?
133
134 Alan: What would your classmates be like? They would probably be a lot like
135 you, really interested in music, ya know, and they have a passion...a genuine
136 interest in what they're doing. Some of 'em maybe don't quite get serious until
137 they get there or they find that they don't...that this isn't for them, but uh, I

138 would say that you're gonna get along with everybody there 'cause everybody
139 is really open, accepting, and pretty easy going. I would say that there would
140 be a lot like yourself.
141
142 Author: What types of experiences or uh, backgrounds do most of the students
143 have when they arrive at the school here.
144
145 Alan: Like musical? Or education?
146
147 Author: Yeah...um hmm.
148
149 Alan: Most of the kids are coming out of high school, or maybe they've been
150 in the military for a while, or maybe they've transferred from a more traditional
151 music program. So, I would say that would kind of be their background.
152 Musically, I mean they are at all different levels. I mean I've seen some of the
153 most talented kids I ever seen in my life come through this school, and then
154 I've seen some people that've come through that I kinda scratch my head and
155 say "how'd you get in?" But, yeah I mean there's a lot of different levels, a lot
156 of different talent, coming from all different backgrounds and all walks of life.
157 Yeah, everybody's really supportive of one another.
158
159 Author: So, what attracted you to come and work here at this school?
160
161 Alan: I started working here in (year) when the school opened and I started as
162 an adjunct. And uh, I was teaching primarily guitar classes and just some other
163 performance based classes. And I was very...to be honest, I was skeptical at
164 first because I didn't know about (the school), or what it was. It was just this
165 new, kind of exciting cool thing that had a lot of buzz at the time. And I was
166 just finishing my master's degree so it was like a perfect transition into a job.
167 So, um, ya know for me I had some personal goals and personal reasons to
168 come to the school, 'cause ya know I'm in the industry as well. I play and I
169 write, and ya know I'm still moving forward with my own career in the music
170 industry, so, ya know I felt like it would be a great place for me to come and,
171 ya know, meet other people, and get plugged in with students, ya know the
172 staff at the school. I kinda used it as a way to; yeah ya know, teach and help
173 my income, but also a way to help further my career.
174
175 Author: OK. Has it met those expectations that you had when you first came?
176
177 Alan: Absolutely. Um, since I've been here I've advanced in the, ya know...on
178 the hierarchy...the ladder or whatever you want to call it. But I've also, ya
179 know, formed a relationship with a student that has won a Grammy that I
180 collaborate with on a daily basis and, ya know, work with in LA and, ya know,
181 we just have a good thing goin'. Um, yeah, that's just my testimony to any of
182 the people here. It's like, everybody's doin' stuff and you never know where
183 people are going to be in 5 years. Don't burn bridges. So, yeah, form these

184 relationships, cultivate them, 'cause you never know where you're gonna be or
185 where this other person is gonna be in five years. Yeah, I certainly have used
186 that to my advantage, I mean not that I'm trying to be selfish and, but ya know,
187 I am in the industry and have a music career so I'm trying to advance my thing.
188 Ya know, if the school can help me do that, so be it. I think that's why we're
189 here...to build the industry.
190
191 Author: You mentioned just a minute ago that you were a little skeptical about
192 the school in general before you started, um...what are your feelings...I guess
193 what were you skeptical about and how have your feelings -
194
195 Alan: Mainly skeptical about teaching. Um...I guess at my core I'm somewhat
196 introverted. I'm very passionate about what I do, so whenever I got into the
197 classroom and started, ya know teaching, ya know my guitar students I found it
198 very natural, but I had never had any classroom teaching experience prior to
199 my time here at (the school) other than, ya know, teaching some lessons in
200 some of my graduate study presentations and all that. I was just more nervous
201 not skeptical. I guess nervous was the key, should be the key work there.
202
203 Author: So, you said that you have a master's degree, tell me just a little bit
204 about your education background.
205
206 Alan: In (year) I went to (a local state university) to start my bachelors in
207 music performance, and it's primarily a jazz studies degree but at that time
208 there wasn't a jazz studies on paper so... I still had to take a lot of traditional
209 music classes: all the traditional theory and aural skills and composition, and
210 all that. But my major ensembles were jazz band and jazz combo. So I did
211 that and graduated in (year) and then, ya know, during that time I was doing a
212 lot of playing with different artists; some local gigs, some travelling, some pit
213 shows, all that. And then I was waiting for my then girlfriend, fiancée, to
214 finish her school so I could to grad school in New York, which I applied for
215 and got into some schools up there. And then, woke up one day and kinda
216 decided that I didn't want to go to New York. So I ended up going back to
217 (school) for my masters and uh...that was in (year). So I kinda had a couple
218 years off, and that's when they had already introduced the jazz studies degree
219 so that kinda enticed me to stay. So I did that from (year) to (year) and did
220 jazz studies at (a local state university) and...The rest is history.
221
222 Author: Before college, you obviously played. Did you have any formal
223 training at that point or were you self-taught?
224
225 Alan: I started off self-taught. My dad plays guitar so I've been around music
226 my whole entire life, from the time I was, ya know, 4 years old, I mean I could
227 play little melodies on the guitar. I couldn't really fit my hands around the
228 neck...kinda difficult to make a chord at that time. I got serious about the time
229 I was 8...about 8 or 9. Ya know by then, my dad was my primary teacher. My

230 dad's a hobbyist so he was never really a professional musician but he was, ya
231 know, a good player and got me started...and got me to a place to where he
232 knew I needed formal training or needed lessons. So, about the time I was 10,
233 11, 12 I started with different people. Then I got interested in jazz in high
234 school and joined the jazz band and kinda taught myself how to read music.
235 And uh, meanwhile the whole time I'm playing in my own rock bands, and
236 recording my own songs, and writing. And, yeah, about the time I was 15-16 I
237 decided that I was gonna make music my career...and started practicing 8 hours
238 a day.
239
240 Author: So you said you studied with some people, but then in jazz band in
241 high school you taught yourself how to read music...
242
243 Alan: Well, I had people helping me, but I basically put that burden on my
244 own shoulders and, ya know, found whatever I could. At that time, ya know, I
245 had only played, ya know, in my own rock bands, and I was studying with goo
246 guitar teachers who would teach me technique, and chords, and scales, and all
247 that, but note reading wasn't necessarily a focus in those lessons. So, yeah I
248 had a lot of catching up to do about the time I was 15-16 so, yeah, I mean I just
249 made that my daily practice regimen for ya know, 3-4 years.
250
251 Author: So, you said you really hadn't done much teaching until you came
252 here...
253
254 Alan: Yeah, I mean I had private students through college, ya know, one on
255 one
256
257 Author: OK. How do you think your experience as a student, and your limited
258 experience as teacher, how has that affected your experience here? Does that
259 make sense? Maybe we could just start with: your experience as a student,
260 how does that affect what you do here?
261
262 Alan: Well my experience as a student, I had some of the best mentors that I
263 could ever imagine or ever hope to be. So, ya know, for me I really try and
264 cultivate those relationships with the students that truly have that desire and
265 passion and want to get to the next level. I truly just want to make myself the
266 best possible mentor I can be to them, ya know...inside the school, outside the
267 school, 'cause that's how my mentors were to me. They just truly poured into
268 me...I am just totally thankful to have that. So as a student that would be my
269 perspective, like, I remember really looking up to these people and, ya know I
270 had so much to learn from them. I just want to make sure I'm giving that back.
271 Does that make sense?
272
273 Author: Yeah, that totally makes sense. Anything in terms of what you were
274 taught or how it was taught to you that you bring. Obviously the relationship
275 was very important, but what about what was taught and how it was taught?

276
277 Alan: It's a little bit different here 'cause um...I guess from the performance
278 perspective. We still have ensembles, we still are performing and playing a
279 lot...I guess, let me back it up to the one on ones. I mean, we were just
280 presented with a lot of music. I mean we were always playing always diggin'
281 into stuff. No matter what we were playing or what we were listening to it was
282 always about training your ear, learning so... I mean, really those concepts still
283 come here. In our ensembles our guys are playing, ya know, anywhere from
284 10-20 tunes a semester, so...I mean, yeah, some guys bring in charts, but ya
285 know we definitely stress the whole aural thing, ya know, ya gotta be able to
286 just listen to the stuff and be able to reproduce it. Um, I don't know if I'm
287 getting off track here [laughs]
288
289 Author: No, this is fine, it's fine...it's great. Because keep in mind, what I'm
290 interested in is what is being taught and how it's being taught, so this definitely
291 applies.
292
293 Alan: Sorry, I think I got way off of your original question. What was it
294 again?
295
296 Author: Just to kind of take that question and push it in another, a little bit
297 different direction. I asked how your experience as a student and a teacher
298 affected what you do here. Let's ask now, how has your experience as a
299 musician, a performing musician, affected what you do here.
300
301 Alan: That's probably a better question to ask. Yeah, I mean I gig anywhere
302 from 150-200 days a year on top of what I do here so I feel like I have a pretty
303 good grasp on what it takes to be a professional musician as far as playing
304 level, professional courtesy, how to act, attitude, all that stuff, so... I mean I
305 really just try to bring my own experiences to the table, give them real world
306 examples... ya know, but again, not everyone wants to be a pro player. Some
307 people want to be song writers. So I guess my experience as a musician, I
308 mean...I can only tell them my story and what I do, ya know... I'm sorry, that's
309 not a great answer.
310
311 Author: So you think that is the most valuable information that you can share
312 is your personal story and how you've made your way and the things that you
313 think are important.
314
315 Alan: I would have to say yeah, because that's all I know.
316
317 Author: OK. Since we're talking about you as a performer, what are some of
318 the highlights of your career?
319
320 Alan: Um...I guess starting back when I was about 15-16, I was in my band
321 and we recorded our own album ourselves, and we booked our own tours,

322 started doing that. By the time I got into college I started playing with some
323 Christian artists, and did some touring with Jami Smith, and ya know, that was
324 a good thing for a while, and playing at Life Church at the time. That was a
325 really cool experience and I got to, ya know, meet more people on that side of
326 the music industry. Starting doing a lot of session work through that so I got a
327 lot of recording experience through that, and then I was also, ya know, getting
328 calls to do Lyric Theater so I got on and got to do like a 6 week run on the
329 Jersey Boys tour off Broadway. And through that I got to do a hairspray tour,
330 so I have some music theater experience. I've also been to Banff, which is a
331 really prestigious creative music workshop, I went there in 2006-5 I think, and
332 got to study with some of the best jazz musicians in the world and had a great
333 experience with that. And ya know, through school, like I said I've hooked up
334 with this guy that's won a Grammy and we've started writing a lot of songs
335 together and I've had my first major label placement, that was in December last
336 year, and then some other things have started happening. So, balls...that thing
337 is snowballing a little bit...it's kind of where I'm moving towards next.
338
339 Author: Cool. So let's talk about students at the school, and what are your
340 goals for your students, say 5 years down the road? 10 years down the road?
341
342 Alan: I want to see them all, ya know, just pursuing their dreams. Working
343 hard towards what they're passionate about. The music industry isn't easy, you
344 kind of have to be a little bit crazy, maybe a little naive, but ya know, very
345 driven, self-motivated, and focused to know where you want to get to and
346 where you want to be. So as long as they're still pursuing that, ya know,
347 that's...hopefully in 5 to 10 years they've found it and they're successful doing
348 what they're doing. But even if they're not at that time, as long as they're
349 making those steps. 'Cause that's just what it takes. Sometimes this stuff
350 doesn't happen overnight.
351
352 Author: How is what you're doing here helping them to accomplish that? Or
353 how do you feel it's helping them accomplish those goals?
354
355 Alan: Well we're just giving them, really, a head start ya know,
356
357 Author: In what way.
358
359 Alan: In learning the ways the music business works and the industry. On the
360 performance side, I mean, they're getting to study with some of the best players
361 in this...definitely in this region. So, I mean...you're getting to study with guys
362 that have been there and done that, basically, so...to me, that's just an
363 invaluable experience. A lot of our guys have incredible resumes, incredible
364 work experience, and it's really cool. So, that would be the way they are
365 getting a head start with all of that. Instead of just jumping in and trying to
366 figure it out on their own.
367

368 Author: So we've talked a little bit about your responsibilities in terms of
369 hiring faculty, let's talk just a little bit about your role in developing the
370 curriculum. Um, I guess I'll just throw out a general question: how does that
371 happen?
372
373 Alan: How does that happen? Let me start from the beginning I suppose.
374 Whenever (the school) came around it was basically a franchise deal with
375 (another school of popular music). And we inherited this curriculum that was
376 based on a trimester system, and so there was a team of academic individuals
377 at the time that sifted through it and made it fit the semester system, and
378 whenever I was brought on to teach that was already in place, and it was just
379 like alright go. I had my little 2 or 3 classes I was doing and I wasn't aware of
380 the whole entire curriculum at the time. So fast forward a year when I moved
381 into the position that I'm currently in, Coordinator of Academic Operations on
382 the Music Performance side, I got a chance to really look at it all from an...I
383 guess an eagle eye perspective, ya know, looking over the whole thing. I saw a
384 lot of redundancies in the books and the curriculum, and so we started, and
385 based on feedback we were getting from students and other teachers, ya know,
386 we started just slowing making some changes. Whenever we first started, we
387 had this class called technical development 1, which was basically a group
388 lesson. You had guitar players taking tech 1, bass players taking tech 1,
389 drummers, keyboards, vocals, etc., and...In theory it made sense, ya know, but
390 in these classes you would have a guy taking the class that could teach the
391 class then a guy taking the class that, ya know, maybe shouldn't be at the
392 school kind of level. So, ya know, there was this wide range of talent and
393 levels in these classes and the feedback we kept getting was, this class is too
394 slow paced or too fast or, ya know... So we immediately tried to do away with
395 that in lieu of private lessons. Ya know, it's still a learning process. We're in
396 our 5th year now and I feel like finally we've gotten to the point where we
397 should have started...in a way. So...and we've also incorporated our other 2
398 programs, music business and music production, they're starting to take more
399 classes together so the students have more synergy with each other. Ya know,
400 they take music fundamentals together, aural skills, beginning keyboard skills,
401 some of the more theory based classes. And before that wasn't really
402 implemented either. There's been a lot of development on how the theory
403 works, ya know, this beginning keyboard skills class was not existent
404 whenever we first started. So, ya know, we're starting to do some things that
405 are a little more traditional, but ya know, we feel...I mean you have to have
406 these kind of basic skills regardless. We're trying to bring some of that back in
407 while still retaining some of our edge with the industry and business stuff. It's
408 still a work in progress, but
409
410 Author: So the more traditional skills that you're talking about, the music
411 theory, in particular the music theory courses
412
413 Alan: Yeah, aural skills

414
415 Author: And requiring everyone some keyboard proficiency.
416
417 Alan: Uh huh.
418
419 Author: I'm interested, because I'm a pianist, why do you think keyboard skills
420 are necessary for, say a guitar player that wants to play rock?
421
422 Alan: Well, I think maybe not as necessary for the guitar player. I think it's
423 important for all musicians to have at least some kind of way to visualize
424 theory, or visualize the C scale steps, intervals. Ya know, and I think
425 drummers and vocalists don't get that as well as maybe bass players guitar
426 players. So, I think it's...everybody up there thinks it's important that
427 everybody has a concrete way to grasp these abstract theory things. If you can
428 actually see an interval, then it's probably easier to identify by hearing it.
429 So...uh, we try, ya know, to make our theory class go hand in hand with the
430 keyboard class as far as what they're learning. Trying to team those classes up
431 a little better.
432
433 Author: Um, is there any instruction in how to read music, and is that seen as
434 important?
435
436 Alan: Oh yeah, I mean they're getting in music fundamentals, which is their
437 first theory class, they're gettin' the staff, they're getting the notes...and then
438 rhythms obviously. In keyboard skills class they're reading, they're starting off
439 reading simple melodies and doing their scales, I mean it's all laid out. So
440 they're getting concepts of notation. And a lot of them come in and have been
441 in band or choral music and they've got that stuff. But some of the guitar
442 players who may have been more self-taught, ya know, they haven't gotten any
443 of that yet. So they're...they may have very advanced aural training because
444 they've learned by ear their whole life, but yeah, they don't know what an
445 eighth note on paper looks like.
446
447 Author: So is there any-
448
449 Alan: So we're just trying to fill in those gaps. Like, some people have it and
450 some people don't. But we want them to have at least a baseline of reading
451 skills because whenever you are notating your own charts and stuff, I mean
452 you gotta know to at least notate something if it's super specific, you gotta be
453 able to at least have some basic skill of writing that, remembering it, reading it,
454 and reproducing it.
455
456 Author: So is there any system in place for someone who comes in knowing a
457 lot of those fundamentals could get around having to take some of those things,
458 or at this point is it everyone still needs to go through all those fundamentals
459 classes?

460
461 Alan: We don't have a CLEP in place per se, but uh...we've have students who
462 have gone to these classes...especially students who have had other experience
463 or came from a more traditional program. Those, their credits will transfer into
464 that. Uh, we've had a couple of high school kids that have had like AP theory
465 and they came into our music fundamentals class and talked to the professor
466 and said, hey I've done all of this. Some of the professors have let them take
467 the final, ya know, if you can pass the final then I'll let you show up one day a
468 week. I still want you to come, but...ya know... I mean there's kind of an
469 informal thing in place, but I mean it hasn't happened on very many occasions
470 so we haven't found the need to like, have a true CLEP for that yet. Because
471 like people that come in and that have had theory, their credits are gonna
472 transfer and they won't have to take the class anyway.
473
474 Author: So, talk a little bit about some of these traditional elements that are in
475 the curriculum here. How would you say that this school differs from a
476 traditional school of music?
477
478 Alan: Uh, that's easy. The music industry component, I know I touching on
479 that. That's truly what separates us from a (local state school) music program.
480 I think (local state school) has a music business program, but like, you have to
481 go straight into that program. As a performance student here you're going to
482 get a lot of that industry stuff. As a production student you're gonna get that.
483 So it's all wrapped into the curriculum. We're really trying to stress that
484 industry component 'cause we honestly feel like that's what makes us different
485 and makes us attractive as a program. 'Cause, I mean, not all of these kids
486 comin' out of this school are gonna gig with Rhianna or some major touring
487 artist, but a lot of them might, ya know, work for a label, or work as a
488 manager, or work as a...who knows a music copyist. You never know where
489 they could end up. We're just trying to open their eyes to all these other
490 careers and opportunities in the industry. So, definitely the industry thing is
491 what sets us apart...and the staff and the people here that have industry
492 experience and connects. As you well know, Scott Booker, ya know is the
493 manager of the Flaming Lips. Say what you will about them, but Scott knows
494 all the key players in the industry. He brings them to our school to talk to our
495 students, which is, ya know unbelievable.
496
497 Author: Based on your experience in college, and in your graduate degree,
498 how do you compare the focus on individual technical playing ability here as
499 compared to there?
500
501 Alan: I would say it's not quite as focused. Uh...again, we have a handful of
502 players who are truly, ya know, "player" type players that will go out and will
503 get high profile playing gigs someday if they get in the right situations. A lot
504 of people here maybe aren't that. Ya know, they play in bands, they write
505 songs, and ya know, they come here to develop that, ya know. Of course

506 they're gonna get instruction on their instrument and they're gonna get better,
507 but some people just aren't predisposed to have that player mentality to go out
508 and be, ya know, the next guitar play on Jay Leno, ya know what I'm saying.
509 So...our teachers they recognize that and they form their curriculum in their
510 applied instruction to that. So, ya know, if you've got a guy that's really
511 excelling our teachers are gonna take them to where they need to get to the
512 next level. If a guy's a singer in a band that plays guitar, maybe he doesn't
513 wanna be the next Stevie Ray Vaughn or whatever, but he wants to be
514 proficient at his instrument so he can perform and do his thing. I mean, we're
515 gonna make sure they get what they need. It's all about their goals at a certain
516 point.
517
518 Author: So you feel like there's some flexibility and maybe some
519 intentionality with the teachers to try to work with the student and really
520 interact with what they want to do?
521
522 Alan: For sure, yeah. Yeah, I mean because we're not trying to take an artist
523 and turn them into something they're not. We're trying to cultivate who they
524 are as an artist and build that. Ya know, and they're gonna do some things they
525 don't want to do obviously, that's the nature of the game, ya know but maybe
526 through that it will open their eyes and they'll discover something that they
527 wouldn't have found otherwise. But yeah, they do have certain things they
528 have to meet, proficiency type situations...so, I mean there are things in place
529 that they have to meet, goals that they have to get to. I would say in general
530 we really try and just focus on what the student needs. Where do they want to
531 be? What are their goals and how can we help them get there?
532
533 Author: You kind of have a broad background with some formal education as
534 well as rock bands, and playing a lot of gigs, how does that affect the way you
535 communicate with the student? Or even with the faculty? Do you feel like
536 there are different types of communication for different genres of music, or is
537 it pretty much the same across the different experiences you have had.
538
539 Alan: I would say...I mean there's probably different vernacular for different
540 styles of music, ya know. When you're hanging out with your jazz dudes
541 everyone is saying "cat" and ya know "killin'" and all this stuff, "that dude
542 was so killin'," ...no I'm kind of joking. As far as communicating with my
543 faculty...no, I mean, as I said before, I mean a lot of the faculty that are here I
544 have professional working relationships with too. Um...this school is just an
545 extension of that. We all have a very high degree of respect for one another,
546 and we all have unique strengths and abilities in what we do. Um...yeah, and
547 the guys that teach for me, I have the utmost respect for them and treat them
548 that way and communicate with them in that way. They trust in me to look out
549 for their best interest, so...
550

551 Author: Just a couple more things...just kind of getting one more chance for
552 you to give some statements on your own. If you could go back in time to
553 before you started working here, knowing what you know now would you
554 make the same decision to get on board here?
555
556 Alan: Absolutely. Yeah, I would.
557
558 Author: Are there some things that you wish you would have known then that
559 you know now.
560
561 Alan: Yes. Um...just the whole political hierarchy of working in a university.
562 There's some bureaucratic things at play, uh...ya know, interpersonal
563 relationships working in administration, and higher ed...agendas...so there's
564 some of this stuff that, ya know, I was totally not aware of coming into this,
565 'cause I pretty much worked as an independent contractor my whole life with,
566 ya know, relationships and people I worked closely with. Relationships that
567 were formed over a long period of time. Ya know, jumpin' into this gig, you're
568 jumpin' into a whole network of relationships and different things, so you kind
569 of have to figure out, ya know, how to play that political game in a sense.
570 So...and that's all behind the curtain kind of stuff that really doesn't affect the
571 students or my teachers, but as an administrator there are some interesting
572 things at play with interpersonal relationships, leaders, people up at the
573 university. I mean, it wouldn't have changed my decision on coming down
574 here, it's not like that, but...I wish I would have been a little more prepared for
575 that.
576
577 Author: It's probably safe to say that's one of your least favorite things about
578 teaching here, what's your favorite thing about your position?
579
580 Alan: Just seeing these kids grow. Ultimately that was my decision for coming
581 here is to be a part of this network where people are pursuing their passion and
582 just, ya know, growing and getting better. I have kids that come in and see me
583 and ask me my opinion every day about, whether it's their right hand picking
584 technique or their song, or whatever, and if I can just like impart one little bit
585 of wisdom or help to them and see them light up, that just makes my whole
586 week. Watching those little light bulb, ah ha moments, like...makes it all worth
587 it to me.
588
589 Author: Cool. Um, anything else you want to share about your experience
590 here? Maybe to clarify something you've said before or just anything that I
591 haven't asked and you think I really should know; this is important.
592
593 Alan: I'm trying to think. We've touched on a lot of things. I mean
594
595 Author: We'll have another interview and we'll talk or you can e-mail me stuff
596 later on if you think about anything too.

597
598 Alan: No again, I feel like this particular program - we're in our fifth year, but
599 we're really gettin' a handle on what we're doing. We've got lecturers in place,
600 we've got a good team of adjuncts, and our staff is starting to get to the right
601 place. When we started we were severely understaffed. It's like we were, ya
602 know, just gasping for air the whole time. I really feel like this year we have
603 all the pieces in place to really move forward to become a truly successful
604 program. So, I'm excited to see...ya know what the next 3, 4, 5 years hold.

1 **Administrator Interview 2**

2
3 DATE: 6/23/2015
4
5 TIME: 10:30 AM
6
7 PLACE: Coffee Shop
8
9 INTERVIEWEE: Alan
10
11 AGE: 33
12
13 INSTRUMENT(S) PLAYED: guitar, piano, keys, bass, a little drums
14
15 Administrative Duties: Hiring teachers; developing curriculum; teaching
16 applied guitar lessons; other responsibilities.
17
18 TIME AT SCHOOL: in his 6th year; 5th year in current position (began as an
19 adjunct teacher)
20
21 (Start of Interview)
22
23 Author: Alright, so thanks for doing this follow up interview. And we'll just
24 jump right in. Um, so having looked over the chapter that I submitted to you,
25 and that little outline, do have anything that you'd like to add, or maybe correct
26 from what I said.
27
28 Alan: Uh...again, based off of what I read, which I briefly looked over, I think
29 you're right on in your assumptions and perceptions of everything I said.
30 Nothing that I would like to change other than maybe a few of my quotes, so
31 that I don't sound so babble-ish, but no, you did a great job writing.
32
33 Author: Just a couple of short answer questions. Do you know, what was the
34 first year the four year the four year degree was added?
35
36 Alan: The four year degree was added in (year).
37
38 Author: And, was that the first year you started employing the full time
39 lecturer positions?
40
41 Alan: The full time lecturer positions started in (year).
42
43 Author: Ok, so that next year.
44
45 Alan: Yeah.

46
47 Author: I wanted to ask you a little bit about the admissions process of a
48 student that comes in. What types of documents or auditions are typical?
49
50 Alan: So, for the performance program we require a video audition tape. And
51 we like to see instrumentalists play scales, major scales in two octaves,
52 pentatonic scales in two octaves, any form of minor scale in two octaves. We
53 like to hear arpeggios, major and minor, in two octaves. Then we ask them to
54 improvise rhythmically, ya know, play groove bass material. We ask them to
55 play various styles, uh, rhythm and blues, rock, shuffles, funk; and it's
56 basically so we get a gauge to where they're at stylistically and what they've
57 listened to and what, ya know, what they can play. And then we also ask for a
58 short narrative, the reason why they want to come to the academy and what
59 they hope to gain.
60
61 Author: Alright. You also mentioned in the course of our first interview that
62 the students at the school represent a pretty wide range of knowledge and
63 ability. I have several questions about that. First, why do you think that is?
64 Why do you think that there is such a wide range of ability among the students.
65
66 Alan: Well, right now the program is still relatively new and, ya know, I think
67 it is important for the program to have a large body of students. Ya know,
68 there's probably some financial reasons that are underlying in that, but until we
69 can reach a place where we are maxed out, then I think we can be a little more
70 selective with who we choose, but right now we want people who are
71 passionate about music, who experienced in playing, who have a background
72 in playing in bands; we want this to be a place for them to come and study and
73 get better and education them about how the music industry works.
74
75 Author: Do you think that this range of skill and ability is possible greater at
76 your school than maybe at a traditional school of music? And let me further
77 that. An assumption that I'm making, and I want to see if that is correct, is that
78 because there is not a standard curriculum, say through junior high and high
79 school, in pop music, that students that go to traditional schools maybe have
80 worked through band or worked through piano lessons and have this standard
81 benchmarks along the way. Because that doesn't exist in the popular music
82 realm, is it possible that that creates this dynamic where students come in at all
83 different levels because they've learned on their own and they've chosen what
84 they want to know, and it’s been a little more, maybe haphazard than going
85 through a school program.
86
87 Alan: I would say yeah, there is some truth to that. A lot of students do come
88 from vocal music programs or have been in band programs and have
89 backgrounds in playing brass and wind instruments but prefer playing guitar or
90 drum set. So yeah, I mean you get some kids like that who have a more
91 traditional background and then you get the kids that have listened to records

92 and transcribed things off of records that they like. They can play them really
93 well, but they don't have a foundation really, what an eighth note is. We're
94 here to bridge that gap for all kinds of different levels. So yeah, I think that's a
95 good assumptions in saying that maybe some of them have not been through
96 the traditional benchmarks and that's what has created a wider gap. But, that's
97 one of our missions is to serve those kids and help them understand some of
98 the more traditional elements and how it ties in to contemporary music.
99
100 Author: Ok. So how does that presence of this wide range, how does that
101 affect the curriculum and how you develop that?
102
103 Alan: Well, again I think we touched in the first interview about the
104 curriculum. It's mainly centered around the music industry. And that's pretty
105 much the goal of the school is to connect kids to the music industry. So
106 everything we do has to be filtered through that vision. Number one, we want
107 to teach them about the business side of how the industry works, how to be
108 professional musicians in the industry, what kind of things it takes to be
109 professional. And that does include some formal training as far as music
110 theory and aural skills. We don't have a deep theory program, we want them to
111 play more and get experience performing more, and again while reinforcing
112 those music industry benchmarks and things like that. We just want them to be
113 able to leave the school knowing how to create careers for themselves, whether
114 its playing, whether it's a job as an A&R at a label. I think that's probably how
115 it's influenced us in the curriculum development process.
116
117 Author: Ok. So if you have, let's say a first year theory class and you come
118 into that class and there are students that maybe know a lot already and
119 students that maybe haven't had any theory, does that affect how you teach the
120 class? Or how does that affect how you teach the class?
121
122 Alan: Well, we offer a departmental exam for our music fundamentals class,
123 which is essentially like beginning theory. And, yeah there are students that
124 have transferred from other college that have a couple of years of theory in a
125 traditional program. They request to take the departmental exam and we can
126 let them out of the class if they pass the exam.
127
128 Author: Is that something that's new within the last couple of years?
129
130 Alan: Yes. We also offer that in our beginning keyboard skills class, which
131 runs in tandem with the music fundamentals class.
132
133 Author: Changing directions just a little bit, one of the things that you
134 mentioned in your initial interview was that yourself and other teachers try to
135 assess each student individually in terms of abilities and their goals, and craft
136 their experience at the school based on their goals and their experience. And
137 really try to help them be who they want to be.

138
139 Alan: Right, and that takes place mainly in their applied instruction area.
140
141 Author: Ok, so that sits a little bit at odds with the idea of you have to have
142 these benchmarks that everybody has to pass. So I'm sure that makes that
143 difficult or there's some tension there, so could you just tell me a little bit about
144 what types of benchmarks do you have that all students have to pass, like a
145 piano proficiency or whatever, and then how do you prepare students for that
146 and how do assess or evaluate that they meet those benchmarks.
147
148 Alan: Right now we are just now starting of getting involved with NASM, so
149 our benchmarks and all that stuff is going to change based on what they come
150 back and tell us we need to do. So right now, there is now official benchmark
151 for piano proficiency outside of passing the course. Being able to play...x
152 amount of scales, two octaves with both hands, ya know, passing the course
153 passing the class. I mean outside of classroom assessment there's no other
154 benchmark.
155
156 Author: So it's kind of wrapped into the curriculum in that course itself.
157
158 Alan: Yes.
159
160 Author: Ok. At one point in the previous interview you mentioned, you try to
161 help the students learn what they want to learn and meet their goals, but at the
162 same time there are things that they have to do that they don't want to do. In
163 your opinion, what are those things that are most typically the things that
164 students don't really want to do, but they have to do anyways?
165
166 Alan: Probably just learning styles of music outside of their comfort zone. I
167 mean, a guitar teacher for instance might assign a student a jazz standard, not
168 necessarily to make them learn the song, but to cover some harmonic points
169 that they are making in lesson, or some chord voicing concepts. So, basically
170 using different styles of music to strengthen the lesson plan. I think maybe it's
171 some of that .
172
173 Author: You've talked a lot about the industry focus of the school and how
174 you really want to broaden their perspective on what's a possibility for
175 employment after the school, do you actively train students for specific jobs or
176 is it more general? Letting them know what out there and then providing them
177 with skills so that they can plug themselves in.
178
179 Alan: I think that is a situational thing. We have the business development
180 center at our school where, it's like a hub for music industry opportunities. We
181 offer a lot of internship programs through that program and by doing that we
182 will connect people to jobs in the industry in state and out of state and let the
183 students get experience working with these people. And if we know someone

184 is interested in going down that path, well then we'll help them prepare for
185 what it would be like to work at a film house, ya know, editing audio for films
186 or things like that. I've spent a lot of time in the past couple of years using
187 some of my connections in the industry to help form internship opportunities
188 for our students at (school). I've been pretty successful in having four to five
189 students each semester working with various folks and getting great
190 opportunities in the industry.
191
192 Author: Ok. So, that type of training would be done more through internships,
193 practical experience as opposed to say being an A&R?
194
195 Alan: Well, we have these courses too, but giving students to have internships
196 is a great way for them to practice what they've learned and also learn what it's
197 like to work in the real world.
198
199 Author: Could you give me some more specific things, you mention a lot
200 about preparing them for a career, wanting to give them a head start, and I
201 think you've already mentioned a few of these, but could you give me some
202 specific examples of "here's something we teach students that they wouldn't
203 know otherwise going into the industry."
204
205 Alan: And again, I come for the performance side, so some of these industry
206 things would probably be better articulated from our business program people,
207 but coming in teaching kids about how publishing works. Teaching about how
208 you can make passive income from royalties. How publishing deals are
209 typically structured if you sign with a publisher or a label that owns a
210 publishing deal, or publishing company rather. Also what it means to have a
211 manager on your team. Like, if you're an artist, why do you need to have a
212 manager and what kind of fees due managers typically charge and what should
213 this managerial position be in relation to you. What kind of relationship
214 should you have with this person. You know, I guess things that people who
215 have taught at our school and teach here at our school have been through and
216 can pass along to our students. Because otherwise they would probably be
217 flying blind if they were to encounter these situations.
218
219 Author: So, you've spoken about some traditional, more traditional music
220 elements that are in the curriculum such as theory, scales, note reading, music
221 reading ability that I know are taught to help broaden the students' knowledge
222 base. In general, are those elements then incorporated into classes that my
223 might have further down the road or is it something that at least in the context
224 of the school is kind of a standalone thing. You need to know this, and it's
225 going to come into play later, and it's good to know.
226
227 Alan: Everybody gets taught traditional note reading, rhythmic values, chord
228 symbols, things like that... Throughout their time here they're going to play
229 probably, I would say easily 200 songs. And a lot of them they are responsible

230 for coming up with a system to chart those songs. We teach them these
231 various systems, whether it's Nashville number systems, simple chord charts,
232 and parts of learning these songs and being able to easily transcribe rhythmic
233 figures, hear chord movement, and be able to chart these on paper and use that
234 as a visual aid to aid them in the rehearsal process. Yeah, the music reading
235 thing never goes away it just gets consolidated into a more practical
236 application to learning contemporary music.
237
238 Author: Ok, one final question. This is a statement you made that was very
239 interesting to me. In our initial interview we discussed the curricular content
240 and at one point you said, "I can only tell them my story and what I do." I
241 followed up and asked if you felt like that was the most valuable thing that you
242 could teach them, was your experience in the music industry, and you said
243 yeah that probably was the most valuable information you could give them.
244 Could you maybe expound on that as to why you think that's the most valuable
245 thing, or maybe if you want to take it a different direction.
246
247 Alan: I don't know...it seems like a snarky answer to me. [chuckles] Well not
248 snarky, probably a little narcissistic (and that's off the record) [chuckles]. I
249 think what I meant by that is, I can best speak from my own personal
250 experiences. Whether it's what it's like to play in a pit orchestra on a
251 Broadway show, what it's like to play with an artist on Hosanna records and
252 touring with that kind of situation. What it's like to play in a cover band and
253 play corporate events for the (local sports team). Again, I'm just throwing out
254 things that I do and that I've done so, and to some people that's where they
255 want to be. They want to have those experiences. What it's like to work with
256 top songwriters in Los Angeles in writing sessions. What it's like to record
257 projects in your house for major label projects. I think that's what I meant by
258 that. I don't know if I've strayed from the question.
259
260 Author: No, that's great. And I know I'm taking this out of the context of the
261 larger thing. So it might be kind of hard to know what we were talking about.
262 The reason it struck me as interesting was, you have a bachelor's in music, you
263 have a master's degree in music, and kind of wrapped in that statement it
264 appears you are valuing, at least in what you teach here, you were valuing your
265 life experience in music over some of those things that you learned in your
266 degrees. I'll let you respond to that.
267
268 Alan: Maybe partly because I've been removed from school for a while now.
269 My experience in a traditional music school was fantastic. I had amazing
270 teachers and amazing colleagues that I'll forever be influenced by and
271 connected with. But for me it didn't stop there. I still wanted to education
272 myself about how publishing works, how to be a better songwriter, how to be a
273 better producer, how to make better sounds on records. And those were things
274 that a traditional program didn't teach me. So there were things I kinda had to
275 seek on my own while I was going to a traditional school. Partly that's why the

276 (school) was so attractive to me, not only as a way to teach these things that I
277 was also interested in outside of a traditional music school, but a way for me to
278 continue to grow in the contemporary side of things and education myself
279 further by being involved in the school.
280
281 Author: So, maybe it's not so much that you devalued what you had, it's that
282 this school and its emphasis provided the opportunity to teach these things that
283 you didn't get in a formal school setting.
284
285 Alan: Right. I think the formal school setting gave me the benchmark to
286 thrive in the contemporary industry and gave me an edge to people who don't
287 have that training. You know, you can turn on the TV or radio any day of the
288 week and see very talented people that haven't been traditionally trained. Does
289 that mean that they're better than us, am I better than them? No, not
290 necessarily but having a strong background in arranging and composition and
291 playing jazz and understanding harmonic structures of those kind of natures I
292 think gives me an edge over somebody who's just played blues progressions all
293 their life, or whatever. So, I don't know, I think the traditional elements with
294 my interests in creating records and writing songs...I don't know.
295
296 Author: That is all of the specific questions I have. Is there anything you
297 would like to add? This is probably our last interview, last chance to get in
298 anything.
299
300 Alan: Not that I can think of at the moment.

Appendix D

Field Notes

Classroom Observation 1

DATE: Tuesday, November 5, 2013

TIME: 10:00 AM

PLACE: School in current study

CLASS BEING OBSERVED: Repertoire Development/Live Performance Workshop

PARTICIPANTS: Student/Teacher pair along with their band mates

Any special elements affecting interactions (e.g. weather): dreary, rainy day

(Start of Observation)

students trickle in – casual conversation with professor

*seems like a casual atmosphere – teacher brought in his breakfast from McDonald's

Student suggests writing a song for their next performance – discussion follows

*interesting that there is equal input from all of the students

teacher facilitates the discussion then says they need to table that idea until they decide on repertoire

*teacher provides guidance

YouTube is used to listen to songs suggested by Stan – talk of which recording of Desdemona by the Allman Brothers (live or studio)

*recording as important artifact vs. music (score)

Comes to solo – teacher asks Stan how long the solo is & if it is just a vamp

*teacher OK not being the expert

Teacher writes the song name on the board

*will all the songs suggested make the board or only those approved by the teacher?

46
47 Teacher asks students what they think – they say maybe; keep it on the board
48 for now
49
50 *continuing to involve students in decision making process
51
52 Student pulls up Arctic Monkeys "One for the Road"; Teacher says he wants to
53 listen because he hasn't heard this before
54
55 *Again – teacher is not the expert
56
57 students talk while also listening to the song
58
59 *different type of listening than "classical"
60
61 talk about stage performance issues & how a song will work on stage
62
63 Student who has seemed disengaged & playing drums suggests "Harry Potter
64 Theme Song"; one student says he likes it & the teacher asks if he is joking;
65 student says yes
66
67 *I wonder if the video affects students' perceptions of the song
68
69 Stan suggests different Arctic Monkeys song "Brainstorm"; teacher vetoes this
70 song
71
72 2 female vocalists suggest "I Feel a Sin Comin' On" by Pistol Annies
73
74 Discussion goes to performance at the fair & how they didn't get paid
75
76 teacher says he thought they should have & that he has checks from another
77 gig
78
79 *teacher on the students side – establishing as one of the group
80
81 Female vocalists now paying attention & singing along (with their song)
82 whereas before they were talking. Then they talk through the instrumental
83 interlude of their song.
84
85 *Is it because it is their song? Because they know it?
86
87 Stan asks the other students if they like it. Only one says he doesn't really like
88 it.
89
90 "Roar" by Katy Perry is suggested
91

92 Can’t find a LeRoy Parnell song on YouTube so they have to go to
93 SoundHound & GrooveShark
94
95 can’t find the song there either so teacher asks Stan if he has it on his phone
96
97 he does, so they hook up his phone & listen to it
98
99 *technology – if they can’t find a recording they can’t do a song; recording is
100 their only reference
101
102 *Stan is definitely the leader of the group
103
104 *defined roles – one student (bass) really seems disinterested; on student runs
105 the tech
106
107 teacher leaves the classroom – students continue
108
109 Tedeschi Trucks song suggested by Stan – female singers like it as soon as it
110 starts
111
112 *what are they listening for? How can they make up their mind so quickly?
113
114 Teacher returns & asks what happened to the previous song. Stan says they
115 already had a slow tune.
116
117 Language contains expletives, students don’t seem to mind
118
119 Katy Perry “Roar”
120
121 student enters class 40 minutes late; other students berate him a little; he says
122 he had a flat
123
124 *interesting it was the other students who seemed to put pressure on him
125
126 student running tech said he would rather do “Applause”; Stan said he doesn’t
127 want to do it if it synth heavy because he won’t have enough to do
128
129 occasionally I can hear from other classrooms; is this an issue?
130
131 *this is a small room; how will that affect rehearsal. Are they concerned about
132 their hearing?
133
134 Teacher says he’s not crazy about it (“Applause”) but if they want to do it
135
136 they discuss how it would work in a live show & the progression of songs.
137

138 *Stan has strong opinions
139
140 teacher tries to pull opinions out of students who don't say much
141
142 teacher begins to interject his opinion some
143
144 *is he sensing that they aren't making progress?
145
146 Female student make a suggestion – "Bright Lights" by Gary Clark Jr.
147
148 student running tech suggests a song by Kings of Leon. Stan says he doesn't
149 know them. Another student (the one who arrived late) says he loves them &
150 Stan seem to be disparaging.
151
152 *are their certain bands that are "cool" & certain that aren't? Why are they not
153 "cool"? Who decides this?
154
155 Lissie's "When I'm Alone" is suggested. All seem to like it.
156
157 Teacher is continually saying he wants to hear the rest (or end) of the song.
158
159 *Is he wanting to know if there are other sections? Is he wanting to see how it
160 sounds as it goes along? Does it get old?
161
162 Teacher brings back up the idea of writing a tune – students say that now that
163 they have all these other songs
164
165 Teacher goes to board & vetoes the first 2 songs
166
167 students agree go cut one of the "pop" songs. They cut "Applause"
168
169 Late student asks what one of the songs is so they play it again
170
171 *They don't seem to be pressed for time or need to get through a certain
172 amount of material so they have time to go back. What does the teacher think?
173
174 Teacher asks one more time if everyone is OK?
175
176 student suggests they switch order of songs
177
178 teacher asks what they want to learn on Thursday or if they want to start
179 something today
180
181 student (bass player who has been pretty quiet) says they could learn "Roar"
182 today
183

184 they pull it back up & listen
185
186 teacher asks tech student if he has ever played drums – suggests a floor tom –
187 student agrees.
188
189 *performance on an instrument he has never played. What qualifies as
190 musician? Can anyone just step in & do this?
191
192 teacher asks if they know who produced "Roar"
193
194 Teacher pulls up lyrics for singers while other students get their instruments
195
196 *casual talk while setup happens
197
198 start rehearsing "Roar"
199
200 plays it again so they can pick it out while it plays
201
202 *what if they don't have a good ear?
203
204 student at keyboard is writing something down. He's looking at his phone for
205 something too.
206
207 Late student is helping student at keys
208
209 Stan discusses a little about what he's going to do in the verses & chorus
210
211 after about 1 ½ times through they are mostly playing it
212
213 They listen again & start playing about ½ way through
214
215 teacher points out a walkdown & Stan hears it & says he will cover it.
216
217 They all discuss who will take what little part
218
219 they begin playing w/o recording
220
221 vocals are a little shaky, but overall it sounds good for a 1st run through
222
223 They listen to the recording again to hear how to get in the bridge
224
225 *teacher is now directing when & where to start
226
227 a little shaky on how to end
228

229 teacher suggests to listen to it all again & pick up on more. He said he thinks
230 there is a lot going on they aren't doing yet.
231
232 song seems a little high for vocals
233
234 *do they ever transpose to a different key? Can the students do that?
235
236 *very repetitive progression. Do they get bored?
237
238 *Do they ever want to/do anything that isn't immediately accessible?
239
240 teacher says "Thanks. Good work." And class is over
241
242 student asks about Thursday
243
244 Stan suggests they Tedeschi Trucks song since it is the hardest
245
246 teacher says work on what you need to
247
248 *students must take initiative & know what they need to work on

1 **Classroom Observation 2**

2
3 DATE: Thursday, November 7, 2013
4
5 TIME: 10:00 AM
6
7 PLACE: School in current study
8
9 CLASS BEING OBSERVED: Repertoire Development/Live Performance
10 Workshop
11
12 PARTICIPANTS: Student/Teacher pair along with their band mates
13
14 Any special elements affecting interactions (e.g. weather): cool clear morning
15
16 (Start of Observation)
17
18 *Stan seems to be one of the leaders – how does this affect his experience?
19
20 *does he feel like he is being held back?
21
22 *Is this where a more knowledgeable other could inspire/challenge him to get
23 better?
24
25 tech student comes in and gets the computer started playing a song they will
26 learn
27
28 female vox comes in & starts singing along
29
30 *desire to learn even though the teacher is not present yet
31
32 *I don’t think she knew this song when it was played on Tuesday. Has she
33 been practicing it? Does she know all of the songs?
34
35 teacher came in & then left
36
37 10:00 am & only a couple of students are here
38
39 teacher has money for students from previous gig
40
41 *is this legal? Does this happen in traditional SOM? What affect does this
42 have?
43
44 female vox student said she looked up lyrics & thought they were wrong
45 compared to (live) recording

46
47 teacher asked if there is a studio version that is different. Stan says he has the
48 studio version & the only thing different is the solo is longer
49
50 *again the teacher is not the expert
51
52 Stan asks tech student if he is going to play keys on this one. He had a guitar
53 out earlier before anyone else was in the room
54
55 Stan is instructing tech guy on keys – what chords to play. He uses the
56 terminology "dominant 7th" and "flat 7" then has to spell out the chord for him
57
58 *issue of language & vocabulary
59
60 students still getting set up/tuning - & picking out parts while the piece repeats
61 on Grooveshark
62
63 *is a late start normal?
64
65 bass & other electric player discussing something
66
67 teacher asks if he can listen to it with no one playing – stops & rewinds it to
68 hear certain things
69
70 *teacher asserting his authority
71
72 *did he spend any time listening to it outside of class? How is this affecting
73 his role of expert/part of group?
74
75 lyrics seem to contain sexual innuendo – but it is not really addressed
76
77 *Are there any boundaries? Who sets them/ How are they enforced?
78
79 Elec player asks Stan what the 2nd chord of the chorus is
80
81 2 administrators come it; maybe teacher asked them in to help with guitar
82 chords/voicing; teacher is a drummer
83
84 *Why are they here? Is this normal?
85
86 Administrator (guitar player) takes a guitar & plays the progression of the
87 chorus & says "basically you're creating this Ab7 shell with an A in the bass –
88 to make a 7"
89
90 Stan says he was watching & listening & thinks it goes this way –
91 administrator gives him some pointers

92
93 *at what point does the level of difficulty necessitate notation or better aural
94 skills?
95
96 Teacher is just watching – looking on hopefully. Asks if administrator wants
97 to hear a certain part again.
98
99 *Administrator seems to have a really good ear & theoretical knowledge – uses
100 terminology like numbering chords with inversions in figured bass
101
102 says "minor 7" when electric player is figuring it out
103
104 Administrator says to work on articulation also – "it sounds a little bouncier"
105 maybe shorter
106
107 Administrator has electric & bass guitars playing – talking them through as
108 they play; advises them to take it under tempo; really directs them as they are
109 playing
110
111 Other administrator helps Stan with the solo part
112
113 *he also appears to have a great ear
114
115 First administrator now helping the vocalists with their parts (harmonies)
116
117 Administrator asks vocalists if they want to do it & they joke & say "no"
118
119 *they appear to be inhibited to do it in front of the administrator
120
121 Administrators say they will leave & give them time to work it up
122
123 Stan says he thinks the vocalist has typed the lyrics incorrectly – teacher says
124 he thinks she is correct
125
126 band plays song
127
128 Stan sings 2nd verse (although only one vocalist is used on the recording)
129
130 They all stop &, laughing, congratulate him & say "a star is born"
131
132 they go back to the recording to hear how the solo goes. Teacher asks bass
133 player if he got it. Student asks if he can hear it again. Electric player says it
134 is all on I.
135
136 *collaborative work – all input is very equal. Every (almost) has something to
137 contribute.

138
139 Stan asks if that intro riff is good. Teacher says he's not a guitar player so he's
140 not sure how he gets that tone
141
142 other electric player demonstrates something
143
144 Stan says he will work on it more
145
146 Electric player says he wants to hear how it goes into the solo – he thinks there
147 are a couple of extra beats before solo.
148
149 teacher agrees but says if everyone is OK with the other way that's fine too
150
151 *is this supposed to be an exact copy? How much liberty do they have?
152 Different than classical
153
154 Stan is helping tech student figure out chords on keys. Teacher is looking on.
155
156 *Harmonies don't seem to be the teacher's strength. He is OK letting students
157 help each other.
158
159 Stan is playing for tech student while others are listening to a different part.
160 Teacher stops the recording & lets Stan finish then says he needs to go back &
161 let electric & bass hear something
162
163 *Teacher is very patient & has to be OK letting things flow loosely
164
165 *How valuable is this process of working things out together vs. doing this
166 work individually?
167
168 vocalists are basically waiting for instrumentalists
169
170 bass player having trouble hearing his part. Teacher says he thinks it is a ½
171 step between the 1st & 2nd notes. Bass player doesn't think so. Teacher says
172 something about chords & bass says he doesn't know about those.
173
174 *is the teacher not sure or is he trying to let the student work through it?
175
176 Teacher says take 5 & he will go get Administrator
177
178 teacher leaves & female vocalists say Stan should work on his verse
179
180 *Students seem to work just as much & in the same way even when the teacher
181 is out
182
183 Female vocalists tell him to slow it down & dissect every part

184
185 Stan starts singing it then says he wants to hear it again
186
187 They continue to work with him
188
189 *there seems to be very little pride or any feelings getting hurt
190
191 Teacher comes back & has them listen to bridge – asks if they want to play it
192 from the top or at the bridge
193
194 start from top – play all the way through
195
196 bridge section is still not quite right
197
198 teacher wants to hear end
199
200 teacher says – let's go through the whole thing again – we will figure out the
201 ending later
202
203 they play through it twice
204
205 seem to be getting tired. Maybe feeling a little defeated because it still needs
206 work.
207
208 *Do they expect to learn things in one setting? How do they handle more
209 difficult music?
210
211 *What are they trying to improve now. How are they accomplishing it?
212
213 Still don't have the bridge
214
215 as they are getting ready to call it quits someone comes to the door & asks if
216 they can film for a promo video for (the oversight university)
217
218 students are a little concerned about the quality. Stan says not to record his
219 solo
220
221 they play while being recorded
222
223 female vocalist asks what to work on for Tuesday; work on "Sin?"
224
225 Electric player says to have this (Tedeschi Trucks) finished by Tuesday also

1 **Classroom Observation 3**

2
3 DATE: Tuesday, November 12, 2013
4
5 TIME: 10:00 AM
6
7 PLACE: School in current study
8
9 CLASS BEING OBSERVED: Repertoire Development/Live Performance
10 Workshop
11
12 PARTICIPANTS: Student/Teacher pair along with their band mates
13
14 Any special elements affecting interactions (e.g. weather): first cold day of the
15 year
16
17 (Start of Observation)
18
19 students wander in & get set up; talk about gear with administrator who is in
20 the room
21
22 *very much act as equals – very little intimidation
23
24 almost 10 after & one female vocalist not there yet
25
26 *is there an attendance policy? Is peer pressure great?
27
28 Teacher says to play "I Feel a Sin" while waiting for her
29
30 students seem to know the song
31
32 *how much out of class work? OR is it just easy because of their ears
33
34 Vocalist arrives but students still just playing around – teacher appears to be
35 doing something on his computer
36
37 *is he not yet prepared for class?
38
39 students play along softly with recording
40
41 vocalist pulls words up on screen
42
43 *when do they memorize the words
44
45 Teacher goes to computer & plays it again

46
47 *song is simple – he was working on something else during the other playings
48
49 *what oversight/standards does he have?
50
51 *time seems plentiful
52
53 teacher ready to start – Stan is having trouble with his pedalboard
54
55 run through – vox harmony is flat
56
57 *will teacher address this or let them figure it out?
58
59 teacher asks to hear recording again; 2 students are one their phones during this
60 playback
61
62 *how much time does teacher spend outside of class on prep? Is this
63 important?
64
65 Same vocalist sings both verses – in recording a different singer takes verse 2
66
67 *did they not notice this or was this a conscious decision?
68
69 Sounds like guitar player has a chord wrong
70
71 Stan says that was better than 1st ; other electric player says they need to figure
72 out the dynamics of it
73
74 teacher asks to hear it again
75
76 teacher types something on his computer
77
78 Stan says he doesn't like part of the solo
79
80 *does he try to exactly replicate solos? What will he do on this song?
81
82 teacher counts them off each time
83
84 Stan's solo – not imitation of the recording
85
86 electric player asks when the other 2 electric guitars came in. Said it sounded
87 too loud too soon. Teacher leaves while they were discussing.
88
89 they all give some input & seem to work together well
90
91 *No one seems concerned about needing to always play

92
93 teacher still out – students start jamming; electric player sits down @ drums;
94 vocalists are on phones
95
96 *do students get bored? Feel like they are wasting their time?
97
98 teacher returns & says “Let’s do it one more time for me”
99
100 *again – no need to be the expert
101
102 Vox harmonies still rough. Sometimes good – sometimes flat
103
104 Teacher transitions into “Roar” by Katy Perry
105
106 Students begin to discuss what to do next – which song(s) do they need to
107 work on more
108
109 *teacher sits back & lets them decide
110
111 Students decide on the Tedeschi Trucks song they worked on last class
112
113 *They seem to have a grasp on which songs will need more work
114
115 play Tedeschi Trucks song on YouTube – play along with it
116
117 Stan starts playing along with solo – imitates it at beginning then stops; says he
118 knows how it starts & how it ends
119
120 *maybe he does try to exactly replicate the solos
121
122 Teacher asks if they listened to a different recording last time; Stan says no –
123 they listened to another recording but they based their version off of the live
124
125 *I think they worked with the studio recording last class
126
127 They begin looking for studio version but can’t find it on YouTube; Vocalist
128 says she thinks it is on GrooveShark; They do find it on GrooveShark
129
130 *Again – seems like they are wasting time
131
132 *Philosophical question of what the piece is – recording as the artifact?
133
134 Teacher goes to keyboard & helps them figure out part that was giving them
135 trouble last class
136
137 It’s pretty easy – they are wondering why they couldn’t hear it

138
139 Electric player says there was no bass in the live version
140
141 *bass very important to hearing progressions
142
143 Electric player says he's still not certain about chord qualities; Stan says its M,
144 d, M, m
145
146 *using standard theoretical terminology
147
148 Stan's vocal is improved – he has been working on it; he has incorporated
149 some growls; still has pitch issues
150
151 *How confident is he singing?
152 *Role of having them expand what they can do – versus specialization in
153 traditional SOM.
154
155 Discuss how they will end it. Teacher gives a suggestion that they like. They
156 discuss ending it on the I vs. ending on IV
157
158 Teacher takes charge to work the ending; tells Stan he need to look @ him for
159 visual cue
160
161 Electric player has a question about the end; are they going to do it like
162 previously in the song or different
163
164 Teacher not quite sure what he is asking – student says that he will watch him
165 for cues
166
167 *Does teacher understand what he is asking?
168
169 *Did they make progress on the Tedeschi Trucks song?
170
171 Students pull up "Roar" & listen to it
172
173 Vocalist asks tech student to play harmonies to she can hear them
174
175 Again students on phones while some are listening
176
177 *what could/should be done alone to make best use of time together?
178
179 *Is the process together part of the education? What value does it have?
180
181 Start "Roar" & run through it
182
183 Teacher says to run again – but everyone should turn down a bit

184
185 Teacher asks vox about some background vocals
186
187 *teacher not expert – deferring to students
188
189 vocalist says she can't sing anymore
190
191 Teacher asks if they want to run the Tedeschi Trucks song one more time or
192 call it
193
194 students agree to run it one more time
195
196 Stan says they can do it again but he needs to spend time on his solo
197
198 class is over & they pack up
199
200 Teacher says they should start the Lissie tune next class
201
202 Talk of how much longer until the next performance
203
204 Maybe they should write a song like they discussed in the first session.

Classroom Observation 4

DATE: Thursday, November 14, 2013

TIME: 10:00 AM

PLACE: School in current study

CLASS BEING OBSERVED: Repertoire Development/Live Performance Workshop

PARTICIPANTS: Student/Teacher pair along with their band mates

Any special elements affecting interactions (e.g. weather): cold outside and in the classroom

(Start of Observation)

*1 vocalist & electric guitar player are absent

Students trickle in & get set up

additional student is hanging around & asks if he can sit in – teacher says it is no problem

The new song "When I'm Alone" by Lissie is playing. Stan asks what key it is in

Bass player says he doesn't know; tech student says he thinks it is in G#

*Why haven't students worked on this one? Do they not like it? Is it because they have been working on this set for a couple of weeks?

Question of where electric player is. Stan says he can't make it today.

Female vox says other vox is really sick

*Is attendance a problem? How is it enforced/encouraged?

Teacher restarts & asks students to no play so he can hear

Bass player is telling the chords to Stan & Tech student

Song plays again as students play/sing along (3rd time)

46 Teacher asks if there's a live version. They find one & listen to it on YouTube
47
48 *visual element vs. just hearing it
49
50 On video bass player is playing kick drum while playing bass
51
52 Female vox likes the ending of the live version & says they need to end it like
53 that instead of like studio version
54
55 *Vox expression he opinion – on of the few times so far. I think this song was
56 her suggestion – does this give her more ownership? How will this play out
57 with other members?
58
59 Stan says he figured out the riff at the beginning. He show them & says its
60 close.
61
62 Teacher says let's do it like that.
63
64 Says we're gonna do it. "The only way to do it is to do it."
65
66 They start & the vox gets off & stops
67
68 Recording is played again to get it back in her head.
69
70 Teacher tells Stan the opening riff sounds good. Let's do it again.
71
72 Stan is playing the riff through the entire song. Seems to be concentrating
73
74 *is this riff technically difficult? What affect does that have?
75
76 They get to the bridge & just all kind of fade out
77
78 teacher goes back and starts YouTube; listens to certain spots
79
80 *Thinking of how this might be learned if they had charts or musical score
81
82 Tech student is playing around on keys & does something that sounds silly;
83 Vox, teacher, & Stan laugh; Bass player is intently working on his part
84
85 Teacher says to take it from the top. As he counts off something happens &
86 Stan starts to laugh. Teacher keeps counting-just counts louder
87
88 *Asserting his authority
89
90 Transition from the chorus to verse the vox comes in too early. Teacher stops
91 & says he thinks she is too early then references the recording

92
93 *It would be faster if they had a list of times when the sections started so he
94 wouldn't have to search through the recording
95
96 Vox gets timing right this time
97
98 *They really depend a lot on their memories to play
99
100 Bridge seems a little insecure. Bass player is on. Stan drops out. Once they
101 stop he asks bass player what the chords are on the bridge.
102
103 *Roles seem to be reversing on this song. Stan isn't the authority like on "his"
104 Tedeschi Trucks song.
105
106 Stan works with tech student and asks him if he got the bridge
107
108 Teacher-vox work on some timing of transitions between sections.
109
110 Track pad on computer – battery dies so they take a quick break.
111
112 Stan pulls out his slide & starts goofing around.
113
114 Student sitting jokes that he should play slide on this song.
115
116 Stan & guest get into discussion about lap steel and optional tunings
117
118 Teacher asks bass player if he is playing
119
120 The topic comes up of (popular musician); vox doesn't know who that is
121
122 *CEO of (the school) manages (the band who the popular musician sings for);
123 obviously that was not a draw for the vox. What drew her to this school?
124
125 Computer is back – they play sections of song on YouTube
126
127 *Again – it just seems like a lot of time is wasted. A lot of time is spent
128 figuring out a song versus playing it to polish individual or group product
129
130 Stan asks if he looks better since he is hanging his guitar 2" lower. Just joking.
131 They start talking about styles.
132
133 Teacher counts them off
134
135 *Teacher is definitely the driving force today. Whey is that? What is
136 different? Stan not as into it? 2 band members gone? The vocals seem to be
137 the difficult part – band members seem to have their parts.

138
139 Play through again; bridge was better this time. Stan played during it. Still
140 seems a little shaky.
141
142 Teacher complimented Stan's chords on the bridge.
143
144 Teacher begins to talk about calendar & says they have 4 more classes before
145 the concert. Students think they are on a good pace – they have gone through
146 every song on set list.
147
148 Teacher says to run through the Lissie song again & then run "Sin"
149
150 *Teacher relinquishes control again
151
152 Students were talking about running Tedeschi Trucks song – teacher lets them
153 do that one (Vox who sings this is sick – so other vox fills in)
154
155 Song kind of falls apart after bridge
156
157 Teacher & students ask Tech student what he is playing
158
159 They discuss the chords of chorus v. bridge; Stan seems to be playing it
160 differently than the bass player.
161
162 Teacher tells Stan the last chord of bridge progression is minor not diminished
163
164 *Teacher is asserting more influence – was he hoping they would have figured
165 it out on their own or what?
166
167 Restart playing the song – restart on guitar solo
168
169 *Is this productive since vox & electric player are gone who have prominent
170 roles in this song?
171
172 Stan jumps the gun coming out of the bridge – Teacher (on drums) says "I'll
173 give it to you. It's 7 ½ counts, it's kinda strange."
174
175 *Teacher has got it figured out & specifically how many counts. All this is
176 memorized. He's not looking at notes & hasn't done it since last class.
177
178 Teacher asks what they want to run
179
180 Students discuss why it would be hard to do "Sin" with people gone.
181
182 Tech student asks if they can do the Lissie song again. Vox seems like she
183 doesn't want to do it again because she is tired – they do it anyways

184
185 *Who teaches voice? Is there any concern about vocal health? Or any
186 performance related injuries?
187
188 *It might be beneficial for them to record themselves & listen back for
189 reference.
190
191 Class is over
192
193 Stan has the class listen to a song he's playing with another band.

1 **Classroom Observation 5**

2
3 DATE: Tuesday, November 19, 2013
4
5 TIME: 10:00 AM
6
7 PLACE: School in current study
8
9 CLASS BEING OBSERVED: Repertoire Development/Live Performance
10 Workshop
11
12 PARTICIPANTS: Student/Teacher pair along with their band mates
13
14 Any special elements affecting interactions (e.g. weather): cloudy, dreary day;
15 typical for 11/19
16
17 (Start of Observation)
18
19 students straggle in; listen to Lissie song in different versions on YouTube
20
21 They comment about her style of dress (hipster)
22
23 *does video image affect their perception of the song or artist?
24
25 10:10 & the bass player has not arrived; teacher has come in & left & is just
26 now getting back to the classroom
27
28 *how does teacher's role of mentor affect how he enforces
29 attendance/punctuality?
30
31 Teacher asks if anyone has heard from bass player & they haven't; students
32 text him
33
34 Electric player has different idea of the guitar part than Stan came up with last
35 class
36
37 Vox agrees with electric player
38
39 They listen & Stan says the electric player can do what he came up with
40
41 they listen to hear Stan's part on the chorus
42
43 *As students work out the parts, what role does the teacher play?
44
45 *Does the student feel like he is getting anything from the teacher?

46
47 Teacher appears a little annoyed this morning
48
49 *Rough night? Upset because bass player is gone?
50
51 *As a more casual relationship exists – how much does/should personal
52 emotion affect his performance as he interacts with the students?
53
54 Prospective students come in to listen
55
56 Students seem apprehensive & quickly workout a couple of things.
57
58 *How does the observation affect their experience? They seem a little bit
59 nervous.
60
61 teacher says OK, let's go ahead.
62
63 Performance is pretty rough, especially since there is no bass player.
64
65 Observers leave – students talk about how difficult it is to do this song without
66 bass since no one is carrying the chord changes.
67
68 Teacher pulls up song – accidentally closes the program & has a little trouble
69 opening it back up.
70
71 Teacher listens to a couple of transitions between sections. He appears to be
72 paying more attention than the students (as indicated by body language –
73 electric player sitting down, tech student on phone)
74
75 *Why do the students seem disinterested today? The song? The day?
76
77 *Are students expecting teacher to just tell them what to do?
78
79 Two administrators come in & ask teacher about evaluation packets.
80
81 *Do the interruptions distract from the learning? Are they normal?
82
83 *How do they affect the teacher & student experiences?
84
85 After administrators leave – the teacher plays a couple of sections again and
86 asks them if they've got it. Stan and electric player say they do, but keep
87 talking through things.
88
89 Administrator has returned to talk about evaluations
90
91 *How many years have they done evals?

92
93 Run song from top. A little difficulty coming out of the bridge. Teacher says
94 there is just 1 extra bar at the end of the bridge.
95
96 They listen to it and he counts the number of measures as it plays.
97
98 *Teacher is giving direct instruction
99
100 Teacher asks background vocalist what she is getting worked out on the
101 harmonies. Both vocalists say they are just working it out today.
102
103 *Teacher letting students determine the pace
104
105 Teacher still not happy with end of bridge. Tells them to make sure what
106 they're doing matches up with what the vocalist is doing.
107
108 *Does teacher know what needs to be changed and is just letting them figure it
109 out? Or, as a drummer, does he not feel certain about instructing the guitar
110 parts?
111
112 *How does it affect teacher/student experience to have a drummer as the
113 teacher?
114
115 Tech student back on his phone
116
117 *Would he have a better ear if he paid attention more?
118
119 Teach asks electric player & Stan if they were playing a walk up into the next
120 section. Students said no, they weren't but they hear it now
121
122 Teacher gets them started again. Says "we're rolling tape, so no mistakes."
123
124 *appears to be shifting back from authority to part of the group
125
126 Stan is playing many different parts than last class when the other electric
127 player was gone.
128
129 *Do the players relate their riffs and lead parts to the chord progression or key
130 they are in?
131
132 They kind of dissolve into an ending. Vocalists say they think they should end
133 it a certain way.
134
135 Teacher says he wonders how she ends it in a live performance.
136
137 He pulls up an acoustic live version on YouTube

138
139 Discussion of how she looks & how she pronounces her words
140
141 *Guitar is really out of tune (on YouTube recording), but no mention of this by
142 the students. Do they notice? Do they ever need to hear tuning since they tune
143 their guitars with a device?
144
145 They listen to the studio version again to hear the ending.
146
147 Teacher asks vocalists if that is how they want to end it
148
149 *Teacher is giving them control. What is he trying to accomplish with this
150 method?
151
152 *Is he teaching them to think for themselves? Be an artist? Have and assert an
153 opinion?
154
155 Teacher and vocalists come to a conclusion on how to end. Teacher asks
156 instrumentalists if they got it and the electric player said "no"
157
158 *Were the instrumentalists not paying attention?
159
160 *All instruction seems to be very compartmentalized
161
162 Teacher starts explaining it to them – vocalist interrupts and says to just play it
163 again
164
165 *Hearing it is a better way to communicate than verbally? Is this good or bad?
166
167 Band plays through it again and it goes well. The ending was all together.
168
169 They start again to do the bridge but don't all start at the same place; have a
170 discussion about where they are starting
171
172 Teacher suggests they are less active rhythmically on the last 3 chords.
173
174 Vocalist asks if they can take five.
175
176 Teacher leaves to get a Dr. Pepper. He tells electric player he is doing well
177 and sounding good as he passes by him.
178
179 *Role?
180
181 Students pull up SNL version of Katy Perry's "Roar"
182
183 Teacher returns and says I guess you want to do "Roar"

184
185 Students say no, they want to do the Tedeschi Trucks song
186
187 Teacher suggests vocalists are really prepared to sing harmonies behind Stan's
188 vocal
189
190 *Does he think Stan isn't going to sound good? If so, why does he not pull the
191 plug on it?
192
193 Discussion on ending. Stan makes a suggestion. Vocalist makes a suggestion
194
195 Teacher comes up with one that sort of combines the two. Explains it then
196 asks electric player to play along to demonstrate for them.
197
198 *Again, demonstration seems to be preferred to verbal explanation
199
200 Time for evaluations so teacher has to leave
201
202 Guitar players keep their guitars out and play around instead of going straight
203 to work on evaluations.

1 **Classroom Observation 6**

2
3 DATE: Thursday, November 21, 2013
4
5 TIME: 10:00 AM
6
7 PLACE: School in current study
8
9 CLASS BEING OBSERVED: Repertoire Development/Live Performance
10 Workshop
11
12 PARTICIPANTS: Student/Teacher pair along with their band mates
13
14 Any special elements affecting interactions (e.g. weather):
15
16 (Start of Observation)
17
18 1 vocalist absent & electric player late
19
20 10:00am - 3 students in class and no teacher
21
22 Stan pulls up video of a jazz combo with a dwarf pianist and he says the
23 drummer and bass player have some type of handicap also
24
25 *objectivity about the music is affected by external influences. Video, looks,
26 special story.
27
28 *Maybe my thoughts on this educational experience not opening them up to
29 new experiences or music is wrong. Students seems to bring in videos for
30 others to watch.
31
32 *Students, rather than teacher, directing them to new music & groups.
33
34 Stan sits at the keyboard and plays “Ghosts at Midnight” which he says is his
35 keyboard final.
36
37 *Actually sounds pretty good. Piece is not difficult but he plays with a good
38 sense of rhythm and musicality.
39
40 Bass player who was absent on Tuesday is here and ready to play
41
42 Stan is just goofing around now on the keyboard.
43
44 Stan pulls up another video of a “badgerman”
45

46 10:13 – teacher walks in
47
48 Teacher asks if anyone has heard from female vocalist or electric player
49
50 Someone reports that vocalist had some teeth pulled
51
52 Teacher asks someone to text electric player; Bass player said he already had.
53
54 Present vocalist asks teacher how he is doing. He says he is running late and
55 had to pick up his daughter, but her mom was running late so it threw things
56 off a little.
57
58 *Social roles – teacher as a human being with a personal life
59
60 Teacher recaps the number of rehearsals before the performance.
61
62 Teacher pulls up "Sin" so they can listen. Tech student says they've only done
63 that song the one day they learned it
64
65 YouTube has a glitch in playback so vocalist pulls up another version
66
67 *time being wasted?
68
69 Listen to song again. They appear to be killing time until electric player
70 arrives
71
72 10:27 – Teacher gets them started. Electric player walks in. Teacher asks if he
73 had car trouble. He said he woke up late. Stan says "It happens to us all"
74
75 *Students definitely given a lot of agency. Song selection, rehearsal content,
76 etc. How does this affect teacher & student experience?
77
78 *I think it would be motivating for students because no one is telling them
79 what to do
80
81 *Might be frustrating for the teacher
82
83 *Students definitely have to be self-starters and committed.
84
85 10:32 – everyone is finally ready and they start playing. This is the first thing
86 they have played for class today and we are 30 minutes into it
87
88 Stan jumps in on jam section too soon
89

90 When they are done, Stan asks when he is supposed to come in. They begin by
91 referencing the words up on the screen, then decide to listen to the recording
92 again.
93
94 *recording as authoritative source
95
96 Begin to play it again, but the electric player has turned Stan's amp to
97 "Standby" so it doesn't work properly.
98
99 *Playful interaction. How does this affect teacher and student experience?
100
101 Stan is trying to figure out what lick he will play at the end. He asks vocalist
102 to sing the ending line again.
103
104 Vocalist sounds pretty good; there is one part at the end of the verse where she
105 is leaving out a note in a vocal inflection
106
107 *Does the teacher ever work on the actual parts with vocalists? Or just the
108 basic layout of the song?
109
110 Teacher discusses the song order for the performance
111 Sin
112 Roar
113 Tedeschi Trucks
114 Lissie
115 Students agree
116
117 *When teacher asserts his authority he is usually not challenged
118
119 Teacher has idea of drums transitioning from "Sin" to "Roar"
120
121 Teacher says to do "Roar". Stan asks if they are going to listen to it. Teacher
122 asks if they need to. Students say yes.
123
124 *Have they listened to it since last time they worked on it in class?
125
126 *How well does their memory work?
127
128 *Do they ever listen to it enough to put it into long term memory?
129
130 Tech student says they should have done a "Tiger" set. Bass player says that is
131 a dumb idea.
132
133 *Social roles
134
135 They run "Roar" with vocalist that is not actually singing this for performance.

136
137 *Do they ever use charts? Nashville number system?
138
139 *Is this necessary to be a studio musician?
140
141 Electric player remembers a high walk down part from the previous rehearsals.
142
143 Stan looks at him when he plays it.
144
145 Teacher replays one part so they can hear a transition
146
147 *Teacher doesn't tell them what to do, just tells them to listen to it.
148
149 Stan is playing power chords through a lot of the song. Repeated pattern. He
150 looks bored.
151
152 Teacher asks if anybody needs to take five before the next song.
153
154 Vocalist says yes, and the teacher says he could too
155
156 Electric player messes around on keyboard while people take break.
157
158 Vocalist listens to YouTube of the Lissie song. She is not the regular vocalist
159 on this song.
160
161 Everyone is back by the end of the song.
162
163 Vocalist asks if teacher wants her to have it play one more time.
164
165 He says yes.
166
167 *Listening to the music together seems to be a big part of this class.
168
169 *Is there benefit in this? Developing community?
170
171 *Does listening to it on their own and coming in to class prepared have a
172 different effect?
173
174 *Do they lose something?
175
176 Guitar player plays alone softly with the recording
177
178 Tech student is on his laptop; working on a website?
179
180 All guitar players are scrunched into one corner close to the drummer. Tech
181 student is on the other side of the room. Vocalist is in the middle

182
183 Song goes well; ending is questionable.
184
185 Teacher verbally tells them how they will end it.
186
187 Stan asks a question and teacher says, "just follow me."
188
189 They try the ending and it works.
190
191 Teacher says to start at the bridge again and run to the end.
192
193 Electric player says more people should drop out on second half of the bridge.
194
195 Stan says he will drop out.
196
197 Teacher says to run Tedeschi Trucks song.
198
199 Teacher tells Stan that he is always really loud when he sings. Tells him "you
200 can do with that what you will."
201
202 Teacher goes on to say that even though they are playing on amplified
203 instruments, there is still the element of dynamics.
204
205 *This is the first general instruction I have heard him dispense. Everything
206 else up to this point has been specific to a particular song.
207
208 They play Tedeschi Trucks song; still some issues with chords on the bridge.
209
210 *Will this be fixed by performance?
211
212 *If so, how? Teacher initiated?
213
214 Ending falls apart
215
216 Teacher verbally explains ending with singing the progression.
217
218 Vocalist asks if they could run it all again
219
220 Teacher says yes, but they will work the ending first.
221
222 Stan throws in the idea of him playing off the vocalist's line at the end.
223
224 Teacher says not to focus on that, they need to get the ending solid first.
225
226 *Teacher really directing rehearsal now. Seems to be taking control more as
227 the performance draws closer.

228
229 Teacher discusses tempo and how guitar players need to make sure they
230 weren’t pushing the tempo.
231
232 Stan’s vocal isn’t as loud in the mix and it sounds much better
233
234 *This works today since the other vocalist is gone and Stan has his own mic.
235 How will it work in performance when he shares a mic with the other female
236 vocalist?
237
238 Ended well.
239
240 Teacher said “Just like that. Don’t forget it.”
241
242 Teacher asks if they want to run something else.
243
244 Students say they feel good.

1 **Classroom Observation 7**

2
3 DATE: Tuesday, November 26, 2013
4
5 TIME: 10:00 AM
6
7 PLACE: School in current study
8
9 CLASS BEING OBSERVED: Repertoire Development/Live Performance
10 Workshop
11
12 PARTICIPANTS: Student/Teacher pair along with their band mates
13
14 Any special elements affecting interactions (e.g. weather): last class before day
15 of performance one week away; this is the Tuesday before Thanksgiving break
16
17 (Start of Observation)
18
19 One vocalist is absent due to abscessed wisdom tooth
20
21 3 students are in the classroom when I arrive
22
23 A few minutes after 10:00, the teacher asks if they had heard from the vocalists
24 or the electric guitar player
25
26 One vocalist enters and says the other won't be there .
27
28 Teacher asks why, and it is because of an abscessed wisdom tooth.
29
30 *Teacher seems a little more authoritarian today.
31
32 He has asked a couple of students if they want to hear anything. So far no one
33 want to hear anything.
34
35 *Are the students more prepared? Have they been listening outside of class?
36
37 Stan is fooling around playing slide and says it is the first time he has played
38 slide since last class.
39
40 *What!! He definitely hasn't practiced these tunes, because he has a couple of
41 slide solos.
42
43 *How much practice does this take?
44
45 *Should they be practicing to improve their technique?

46
47 *Has he played at all since last class?
48
49 Electric player shows up and gets set up while they listen to “Sin.”
50
51 Tech student asks if they are running the whole set
52
53 Teacher says they will listen to each and the play them.
54
55 Electric player asks how they end “Sin.”
56
57 Teacher says a few words to explain it then says “don’t overthink it.”
58
59 They run the song (“Sin”); it goes well.
60
61 Teacher says – “I’ve said it before and I’ll say it again. When you get up there
62 on stage, don’t think, just react.”
63
64 They listen to “Roar.” Electric player leaves room ad returns in a couple of
65 minutes.
66
67 Tech player is over to the side on his phone.
68
69 Teacher asks him if he’s got this one part.
70
71 Students are playing less this listen through.
72
73 *Everyone seems to be giving a fuller effort today. Less clowning around and
74 less wasting time.
75
76 They start playing “Roar.”
77
78 Present vocalist is not the singer on this song, but she does well.
79
80 When they finish, the teacher says to remember that there is only 1 bar at this
81 certain transition.
82
83 *Teacher being more direct and intentional with his instruction.
84
85 They listen to the Lissie song. Students are playing a little more while
86 listening to this one.
87
88 *More intricate parts on this song; maybe they’re making sure they’ve got
89 them right.
90
91 Teacher reminds them of how they will end before they start.

92
93 They start Lissie song
94
95 *Just notice that the teacher is using sticks on the drums and not the hot rods.
96 Is that contributing to everyone seeming to play with full effort?
97
98 Song goes well for the most part. A couple of quirks (missed chords) in
99 bridge.
100
101 Teacher asks if they want to do it again
102
103 They say yes.
104
105 *Students definitely concentrating more on this song.
106
107 Stan says he thinks they sound pretty good. Then jokes: so nobody listen to
108 the songs.
109
110 Teacher says they have a week to forget everything.
111
112 Teacher tells them about Miles Davis, saying he didn't know if they listened to
113 Miles Davis, but his bands would never rehearse. He wanted them to bring
114 their vibe to the session. They would just react to each other.
115
116 *Teacher is injecting a little bit of history into this session.
117
118 *A good performance seems a little bit like luck rather than preparation of
119 something exact. Much more fluid than classical approach.
120
121 Stan asks if that was during the "Kind of Blue" days. Teacher says that was a
122 little after the "Kind of Blue" release in 1959.
123
124 Class listens to Tedeschi Trucks song.
125
126 Stan catches something in the recording that is different than they do it. (a 2
127 measure transition where they have been doing 1).
128
129 Teacher says – don't think about it. The way they have been playing it feels
130 right, so just go with it.
131
132 Teacher again reminds them of the ending before they start.
133
134 Stan also reminds them of another part.
135
136 *Student taking leadership role.
137

138 Ending doesn't work out.
139
140 Teacher explains the plan again. Says to run it again.
141
142 Tech student asks a question; teacher isn't sure what he is asking, but says that
143 is not the focal point.
144
145 Teacher says to start at guitar solo and run to end.
146
147 Vocalist asks if they can start at the bridge. Teacher says let's start at the solo
148 then run the whole thing again.
149
150 *Teacher again demonstrating more authority.
151
152 Run ending and it goes well.
153
154 Try it again and it falls apart.
155
156 Goes back to recording for reference.
157
158 Run the ending again and the bass player doesn't quite get it.
159
160 Electric player corrects him.
161
162 *Electric player acting as teacher.
163
164 *Teacher had them repeat ending four times.
165
166 They run ending again and get it.
167
168 Teacher asks if they want to run it again. Stan asks if they can do the whole
169 thing.
170
171 *Still hasn't really been any instruction to vocalists even though there are some
172 places where they could use it.
173
174 Run whole thing and it goes well.
175
176 Teacher asks if anybody wants to hit anything cause he is good.
177
178 Tech student asks if they are going to run it all the way through.
179
180 Students all seem to be OK not running everything.
181
182 Teacher says he doesn't want to over rehearse.
183

184 Stan says just everyone should go over their own parts and they should be
185 ready.
186
187 Stan pulls up a funny YouTube video as people pack up.

1 **Performance Observation 1**

2
3 DATE: Tuesday, October 29, 2013
4
5 TIME: 9:00 PM
6
7 PLACE: School's Performance Lab
8
9 CLASS BEING OBSERVED: Live Performance Workshop
10
11 PARTICIPANTS: Student/Teacher pair along with their band mates
12
13 Any special elements affecting interactions (e.g. weather): warm, 65, expecting
14 rain
15
16 (Start of Observation)
17
18 warehouse space: exposed ductwork; concrete floor; cinderblock walls;
19 acoustic panels
20
21 light truss out front of stage with 18 par lights
22
23 light truss @ back of stage with LED bars
24
25 Signs on stage – black with (school's) logo with phone number
26
27 speakers flown – 2 arrays on each side
28
29 subs below them
30
31 *how much was invested in sound/lighting versus everything else?
32
33 back & wings of stage littered with equipment cases/ stands/ ladder
34
35 seats are folding chairs – padded
36
37 quick turnaround between bands
38
39 *are they using the same equipment (at least amps)?
40
41 a couple of large posters/signs on wall
42
43 lights change a little during show but not much
44
45 *who is running the lights? Is a student running FOH & recording the show?

46
47 stage is elevated about 3 feet
48
49 dress is casual – jeans; t-shirts; flannels
50
51 about 75 people in attendance; varied ages – some young some mille aged &
52 some older (60)
53
54 several people taking pictures with phones
55
56 *who is audience? Friends? Parents?
57
58 7 band members: Teacher-drums; student-electric guitar; bass; acoustic;
59 electric, 2 female vocalists
60
61 electric player tuned during a break in the song
62
63 slide player (student) very active solo
64
65 *slide solo sounded good
66
67 smooth transition between songs
68
69 electric guitar player moved over to play a couple of chords on the keyboard
70
71 Teacher (drummer) looked most comfortable – like he was having the most fun
72
73 *are the students nervous? Are they concentrating?
74
75 some of the students looked back at the teacher (drummer) when the song was
76 coming to an end
77
78 *how much authority does he assert?
79
80 Players looked bored at times; at other times they were singing along
81
82 1 of the vocalists sounds like she is losing her voice – cutting out/ singing flat
83
84 *Is she getting experience performing when not at her best? Is this intentional
85
86 *How were the bands chosen? Were they assigned?
87
88 *Do bands stay the same throughout the semester? The year?
89
90 each player seemed to have an opportunity to solo
91

92 *was this intentional
93
94 drummer counts them off for each song
95
96 much better balance than pervious bands; drummer seemed to be lighter on the
97 cymbals
98
99 *was the better balance a result of the musicians or the FOH man?
100
101 *Student participant is good. Good tone, licks, & timing

Performance Observation 2

DATE: Tuesday, December 3, 2013

TIME: 7:00 PM

PLACE: School's Performance Lab

CLASS BEING OBSERVED: Live Performance Workshop

PARTICIPANTS: Student/Teacher pair along with their band mates

Any special elements affecting interactions (e.g. weather):

(Start of Observation)

attire is the same as in class

*no special attire for performance

transition smooth from first to second song

vocalist seemed to have started in the wrong key

*can she recover? Does she or the rest of the band notice?

*is it because she missed so much of class?

*maybe they should have changed keys to make it fit her range better

drums are loud – mix is not very good. Vocals are not clear

everyone is more animated – better stage presence than first performance

*does teacher address stage presence at all? I didn't witness that in class

audience seems to be engaged in the performance

student participants mic is not on so female vocalist handed him hers – he was really into it – growling a lot

*high energy seems to be valued over nuance & perfection

vocalists taking more liberties than in class

46 audience clapped for slide solo
47
48 endings of songs all went well
49
50 quickly packed up & got off stage
51
52 *the whole performance was high energy especially compared to class & even
53 compared to last performance