

Big Ideas for Reform of Music Teacher Education: A Comprehensive View

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Imagine there's no heaven
It's easy if you try
No hell below us
Above us only sky
Imagine all the people
Living for today...

Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too
Imagine all the people
Living life in peace...

You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will be as one

Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man
Imagine all the people
Sharing all the world...

You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will live as one

Imagine

- Imagine a different music teacher in a coming time, one that is comfortable engaging students in a wide variety of musics and in multiple ways to create music experiences



Imagine

- A teacher that can feel comfortable and excited about leading a variety of music ensembles crossing cultures
- A music teaching and learning program in public and private schools that meet the wide variety of musical needs and interests of the majority
- Finally, **imagine college music teaching preparation programs that prepare future teachers to do this well**





- Bakerloo
- Central
- Circle
- District
- District open weekends, public holidays and some Olympia events
- Hammersmith & City
- Jubilee
- Metropolitan
- Northern
- Piccadilly
- Victoria
- Waterloo & City
- DLR
- London Overground
- Emirates Air Line
- Interchange stations
- Step-free access from street to train
- Step-free access from street to platform
- National Rail
- Riverboat services
- Tramlink
- Airport
- Emirates Air Line

11/17/1955/P



8 Semesters (Fall Student Teaching)**Year #1 Fall Semester****17**

FAA101 FAA Orientation
 Applied Music
 Music Ensemble
 MUS101 Theory of Music
 MUS107 Aural Skills I
 MUS172 Group Piano
 Supplemental Instrument (Clarinet, Percussion or Trumpet)
 MUS110 Basic Music Literature (fall only)
 Any General Education course

Year #1 Spring Semester

Applied Music
 Music Ensemble
 MUS102 Theory of MUSII
 MUS108 Aural Skills II
 MUS173 Group Piano
 Supplemental Instrument (MUS140 String Class x1)
 MUS243 Introduction to Technology Based Music Instruction
 Any General Education course
 Any General Education course

Year #2 Fall Semester

Applied Music
 Music Ensemble
 MUS201 Theory of Music III
 MUS207 Aural Skills III
 Supplemental Instrument (Clarinet, Percussion or Trumpet)
 MUS240 Introduction to Music Education (Fall or Spring)
 MUS242 Elements of Conducting (Fall)²
 MUS313 History of Music I
 Any General Education course

Year #2 Spring Semester

Applied Music
 Music Ensemble
 EPS201 Educational Policy Studies³
 MUS202 Theory of Music IV
 MUS208 Aural Skills IV
 MUS240 Introduction to Music Education (if not already taken)
 MUS314 History of Music II
 MUS332 Advanced Conducting & Teaching Strategies-Band
 Supplemental Instrument (Clarinet, Percussion or Trumpet)
 Curriculum & Instruction 473 (Spring only)
 PSY100: Introduction to Psychology
 Any General Education course

Year #3 Fall Semester

Applied Music
 Music Ensemble
 EPS201 Educational Policy Studies⁴
 MUS320-S Early Field Experience (Fall only)
 MUS333 Advanced Conducting & Teaching Strategies-Orchestra
 MUS335 Elementary/Middle School Instrumental Music (Fall)
 MUS346B Teaching Choral Music (Fall only)
 MUS439 Diversity in Music Classrooms (Fall only)

3





Course of Study

❖ 19th C. Conservatory

- ❖ extensive group instruction focusing on a single instrument or voice in the classic tradition
- ❖ extensive conductor-led large ensemble or opera experience with 19th C. repertoire
- ❖ some piano study
- ❖ multiple years of theory emphasizing written notation and solfege
- ❖ historical study of European music literature

❖ 21st C. School of Music

- ❖ extensive private instruction focusing on a single instrument or voice in the classic tradition
- ❖ extensive conductor-led large ensemble or opera experience with primarily 19th C. repertoire
- ❖ some piano study
- ❖ multiple years of theory emphasizing written notation and solfege
- ❖ historical study of primarily European music literature

Why did we get this way?

- Long-standing model that has been additive over the years (more and more):
 - 120-144 credit hours
 - 5 year programs
- Responses to changing profession and outside agencies (state/national regs)
- Attitude is that the longer the preparation, the better teacher you become

Some Forces are Understandable

- Changes in music
- Wider acceptance of varied musical styles and genres
- More nuanced understanding of philosophy and research
- Technological developments
- Social context
 - Notions of more democratic teaching
 - Need to address widening gaps in wealth
 - Demographic changes

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THE WORLD WILL BE
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John Lennon

www.quote-coyote.com



Change and “reform” can be valuable

- But should our response always lead to more courses, more testing, more projects and homework, more required time to study one’s performing medium, more ensembles, more
- Model is not sustainable
- No real empirical evidence that longer education programs make better music teachers
- Perhaps the answer lies in another direction???



Possibilities???





- Look more closely at what we do and how we do it
- Examine how to construct more effective systems that have more **open space for students** – respect their personal motivations and their own beliefs of what they need
- Time for reflection
- In other words, create an environment for learning that mirrors what we know about how we learn

Schools that seem to work

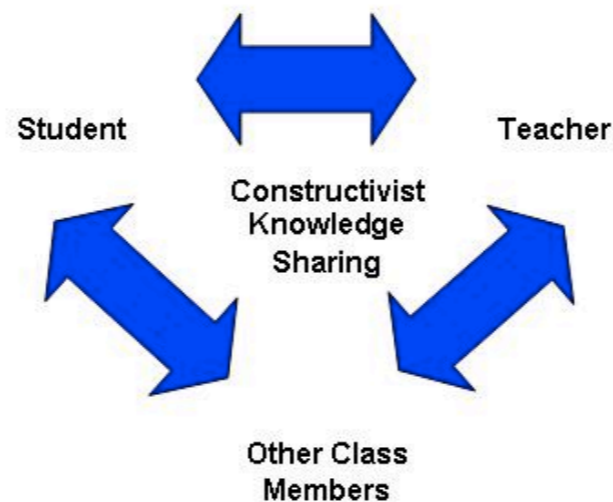


Often cited aspects of the Finnish education system

- Teachers have autonomy
- Teachers are respected and paid well, given professional development time
- Competition for teacher education programs in Finland that attract the finest candidates
- Stress on student creative projects that teach the standards for learning
- Student agency and encouragement to participate in learning with teachers
- Limited standardized tests
- Students are taught without grouping by ability
- More recess time

Seven Big Ideas In Music Teaching and Learning

1. Each teacher must develop a philosophical base for their work and that it must be implemented with a strong belief in **CONSTRUCTIVISM**.



Seven Big Ideas In Music Teaching and Learning

2. Part of a strong approach is **CREATIVE THINKING IN MUSIC** as a key to fine music teaching and learning.





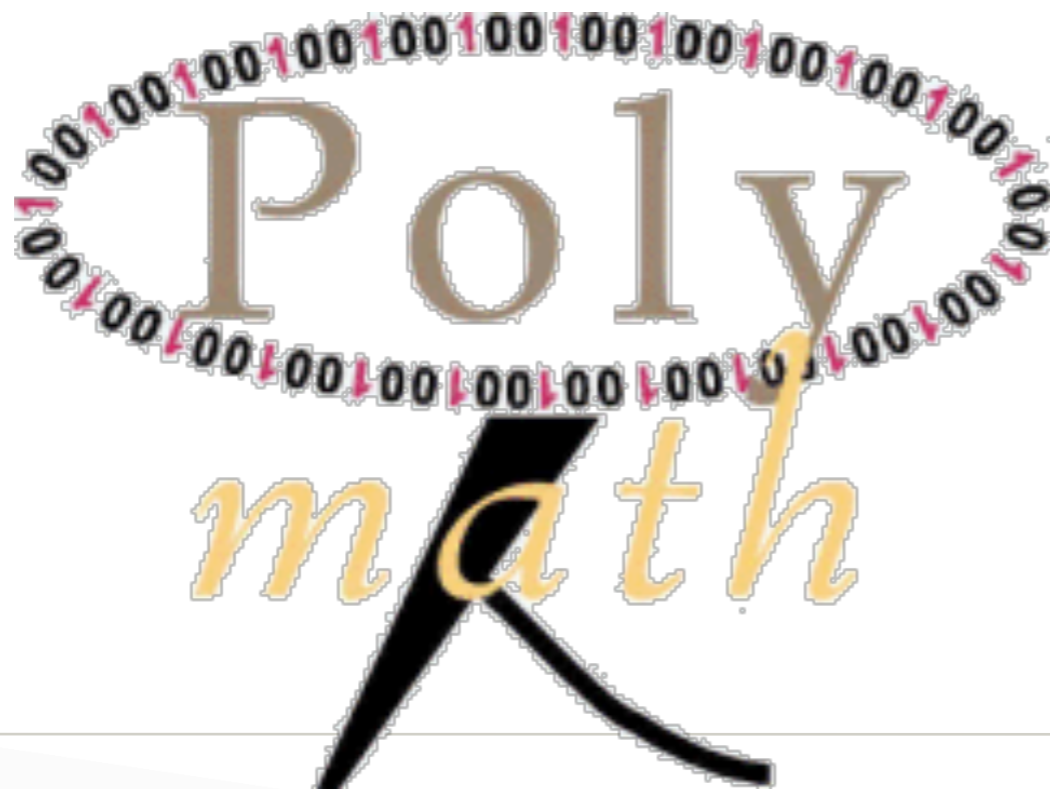
*All I can see is music, lots of
it, simply dying to get out.*

Key Question

Have I maximized the opportunities for all learners to make their own aesthetic decisions with my guidance and encouragement?

Seven Big Ideas In Music Teaching and Learning

3. **Interdisciplinary connections** between music and a host of allied fields in the arts and in other disciplines as well.



Seven Big Ideas In Music Teaching and Learning

4. Embedding **assessment** into teaching in ways that show more sophisticated levels of musical understanding based on student work



Seven Big Ideas In Music Teaching and Learning

5. Rethink **WHO** we teach. We need to balance serving those students that value traditional band, orchestra, chorus, with those that value and enjoy other more popular-oriented ensembles and musical experiences. **(They may be the same student!)**

Seven Big Ideas In Music Teaching and Learning

6. Rethink **WHAT** we teach. The whole question of the role of vernacular and world musics as partners with our great Western art music **is perhaps the most critical curriculum issue we face today.**

Main Theme Today

In our dreaming and actions, we cannot trade off the music of Brahms and the Chicago Symphony for the music of Beyoncé and Cold Play. Rather, the heart of this big idea is just the opposite—to better understand Brahms and the performances of the CSO we must know Beyoncé, Cold Play and hundreds of other carefully chosen artists that represent the complicated contexts of today's music.

Seven Big Ideas In Music Teaching and Learning

7. Consider **WHERE** we teach. This is driven, in part, by the technological advances that we now experience and the future technology that we can only barely imagine.



College Music Society Task Force Manifesto



- Presented publicly at the 2014 Fall Meeting in St. Louis
- What does it mean to be an educated musician in the 21st century?
- 18 months in the making and was created by a cross-disciplinary panel of college professors in music (not just music education professors!!)

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Pathways

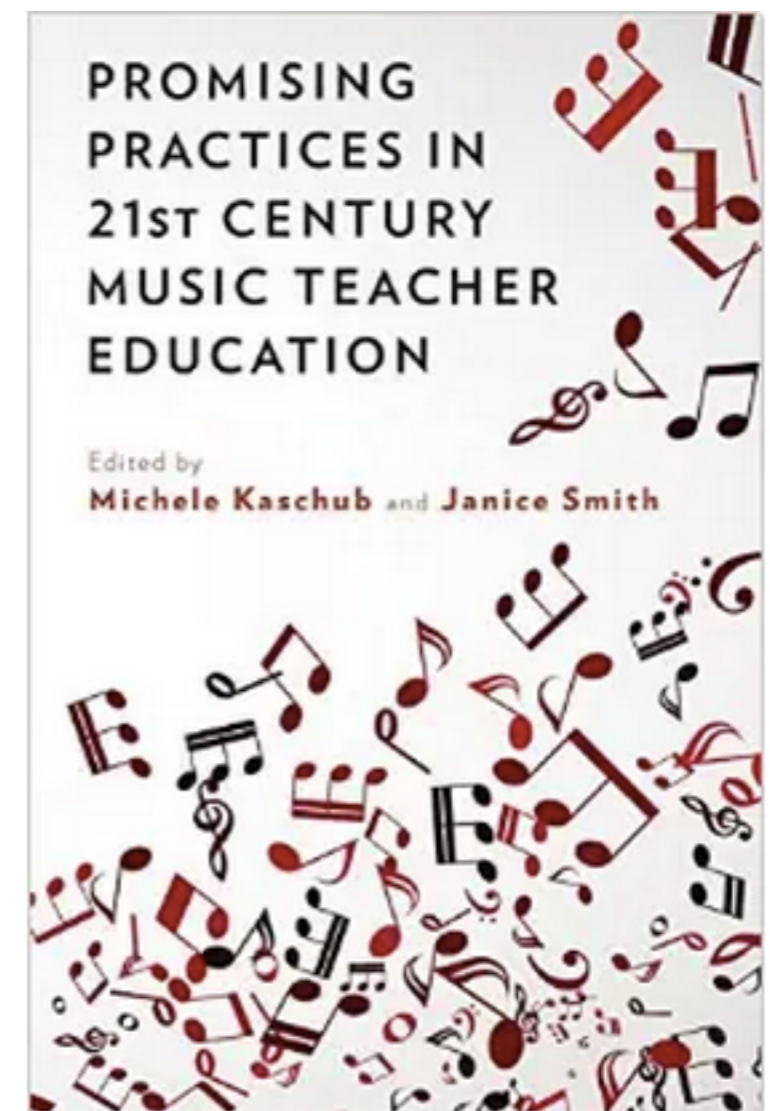
- Recognize that not all “music majors” have to follow the same levels and kinds of instruction.
- Refocus music theory/history/performance requirements to stress music teaching and learning **and to make these important requirements more integrated and more efficient**
- Create “progressive” “methods” courses that celebrate diversity
- Provide more meaningful field experiences
- Teach teachers to compose and improvise
- Stress entrepreneurial and community music engagement
- Teach teachers how students learn
- Encourage students to seek connections between practice/philosophy/research

Pathways

- Fight back against the oppression of state certification standards that are often political and not professional
- Think of NASM (accreditation) as an organization that can HELP
- Give students time to experiment (play the silences Victor Wooten!!)
- Celebrate constructivist approaches to student-centered learning
- Stop modeling conductors as “know it alls” and more as educators
- Challenge the thinking of performance faculty that still more private instruction in a performance medium and more and more recitals really makes better teachers

Promising Practices

- USC Masters Credential
- University of Southern Maine
- SUNY Potsdam
- Miami University
- University of South Florida
- University of Massachusetts-Lowell
- Arizona State University
- Others?



Summer 1 and 2	Fall	Spring	Summer 2	1 st Year Teaching
<p>MTAL 503 Philosophical and Advocacy Issues in Music Teaching and Learning (3) (Session 1)</p> <p>MTAL 4xx Teaching and Learning: Children (2) (Session 1)</p> <p>EDUC 516 Framing the Social Context of High Needs Schools (3) (Session 2 or online)</p> <p>EDUC 506 New Media Literacies in High Need Schools (3) (Session 2 or online)</p> <p>MTAL xxx Cultural Diversity in Teaching and Learning (1)</p> <hr/> <p>MTAL 4xx Progressive Methods/Field Experience: Percussion and Informal Instruments (2)</p>	<p>MTAL 500 Introduction to Research in Music Teaching and Learning (3)</p> <p>MTAL 4xx Teaching and Learning: Youth (2)</p> <p>MTAL 515 Using Technology in the Classroom (2)</p> <p>MTAL 4xx Community and Entrepreneurial Engagement (2) (Hybrid with Asynchronous Inclusion of 1st Year Teachers)</p> <p>MTAL xxx Composition Experiences for Teaching and Learning Contexts (2)</p> <hr/> <p>MTAL 4xx Progressive Methods/Field Experience: Winds/Strings (3)</p>	<p>MTAL 7xx Assessment and Reflective Practice (2) first 8 weeks</p> <p>EDUC 519 Human Differences (3) 16 weeks (online)</p> <p>Online certification in music for children with special needs in conjunction with EDUC 519</p> <p>MTAL 549 Practice Teaching (3) (second 8 weeks, full time)</p> <hr/> <p>MTAL 4xx Progressive Methods /Field Experience: Choral/General Music (2) (Session 1) (8 weeks)</p>	<p>Final preparation and submission of <u>edTPA</u> materials</p> <p>Spanish Proficiency (language exam)</p> <p>Possible summer electives (2-3)</p>	<p>Monthly mentoring sessions with USC faculty (online)</p>
13 credits	14 credits	10 credits	(2-3)	Total: 37



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Greetings and welcome to my little part of cyberspace!

I am an adjunct professor with an appointment as Scholar-in-Residence at the [Thornton School of Music](#) at the [University of Southern California](#) in Los Angeles. I recently retired as a professor emeritus from the [Henry and Leigh Bienen School of Music](#) at [Northwestern University](#) in Evanston, Illinois.

I am very interested in children's creative thinking in music and in the appropriate use of [music technology for music teaching and learning](#). I do research and write extensively in these fields as well as offer papers and workshops both nationally and internationally. I continue to play my trumpet as much as time allows and am an avid concert goer and iPad2 user. Click on the links to the right for more [biographical information](#).

My hobbies include sailing, biking and reading novels. I've been known to enjoy a good meal or two in area Chicago and now Los Angeles eateries before a night of theatre and wouldn't turn down a glass of good Irish or Scotch whiskey and a good cigar.

[Link to information about my latest research on adult creativity and music background](#)



Sample Publications

[Experiencing Music Technology](#) (jointly authored with [David Williams](#)) Cengage/Schirmer, New York, 2008. (3rd edition UPDATE) (with project-centered website: www.emtbool.com)
Note that this book is now undergoing revision and will be available in a 4th edition later next year.

Samples from complete textbook:

[Front material including table of contents](#)
[Module III, Viewport 9](#)

[Webster, P. \(1990\). Creativity as creative thinking. *Music Educators Journal*. 76 \(9\), May, 1990, pp. 22-28. \[Google Scholar rated this article as the #1 most frequently cited article in Music Education, June, 2010.\]](#)

[Webster, P. \(2011\). Constructivism and Music Learning. In R. Colwell and P. Webster \(Eds.\) *MENC Handbook of Research on Music Learning, Vol. 1*, \(35-83\) New York, New York: Oxford University Press.](#)

[Webster, P. \(2009\). Children as Creative Thinkers in Music: Focus on Composition. In: L. Hallam, I. Cross & M. Thaut \(eds.\) *The Oxford Handbook of Music Psychology*, \(pp. 421-428\) Oxford, UK: Oxford University Press.](#)

[Webster, P. \(2009\). Music technology as a servant to real music experience, *Orff Echo*, XLII \(1\), 9-12.](#)

[Webster, P. \(2007\). Computer-based technology and music teaching and learning: 2000-2005. In L. Bresler \(ed.\), *The International Handbook of Research in Arts Education*, \(1311-1328\). Dordrecht, The Netherlands: Springer.](#)

[Webster, P., and Hickey, M. \(2006\). Computers and technology in music education. In G. Wherston, G. \(ed.\), *The child as musician: a handbook of musical development*, \(pp. 375-395\). New York: Oxford University Press.](#)

[Webster, P. \(2002\). Creative thinking in music: Advancing a model for music education. In J. L. Willingham, \(Eds.\), *Creativity and music education* \(pp. 16-33\). Edmonton, AB: Canadian Music Education Association.](#)

[Webster, P. \(2002\). Creativity in music: Advancing a model for music education. *Music Educators Journal*. 89 \(1\), pp. 38-43.](#)

Recent Presentations

RIME 2015, April
[Polymathic Thinking](#)

Discussion!!!



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