

New Directions for Music Teaching and Learning

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Stamps Lecture April 3, 2013

Frost School of Music, University of Miami

*This is the most exciting time
in our history to be a music
educator!*

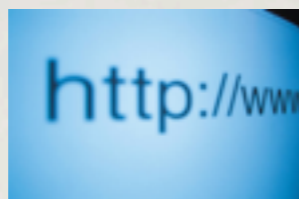


Plan

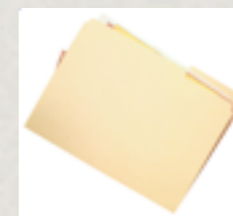
- ✦ *Reasons for Optimism*
- ✦ *Problems: a Little Bit of the Dark Side*
- ✦ *Center Frame: SEVEN BIG IDEAS for music teaching and learning*
- ✦ *Summary and Discussion*

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- ✦ *Summary and Discussion*



[peterrwebster.com](http://www.peterrwebster.com)

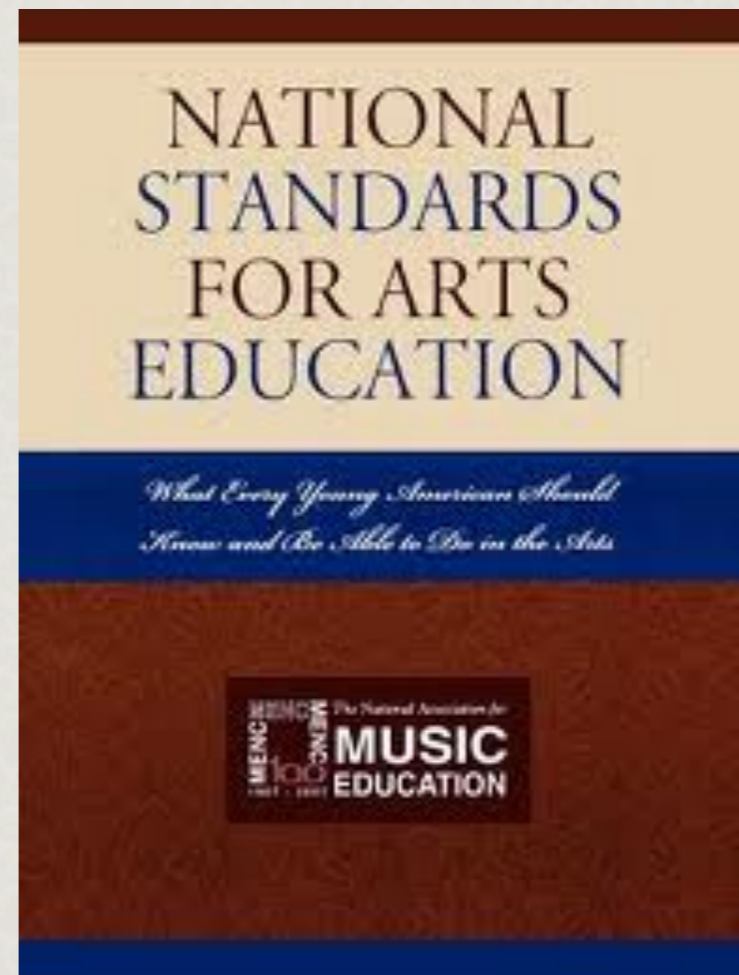


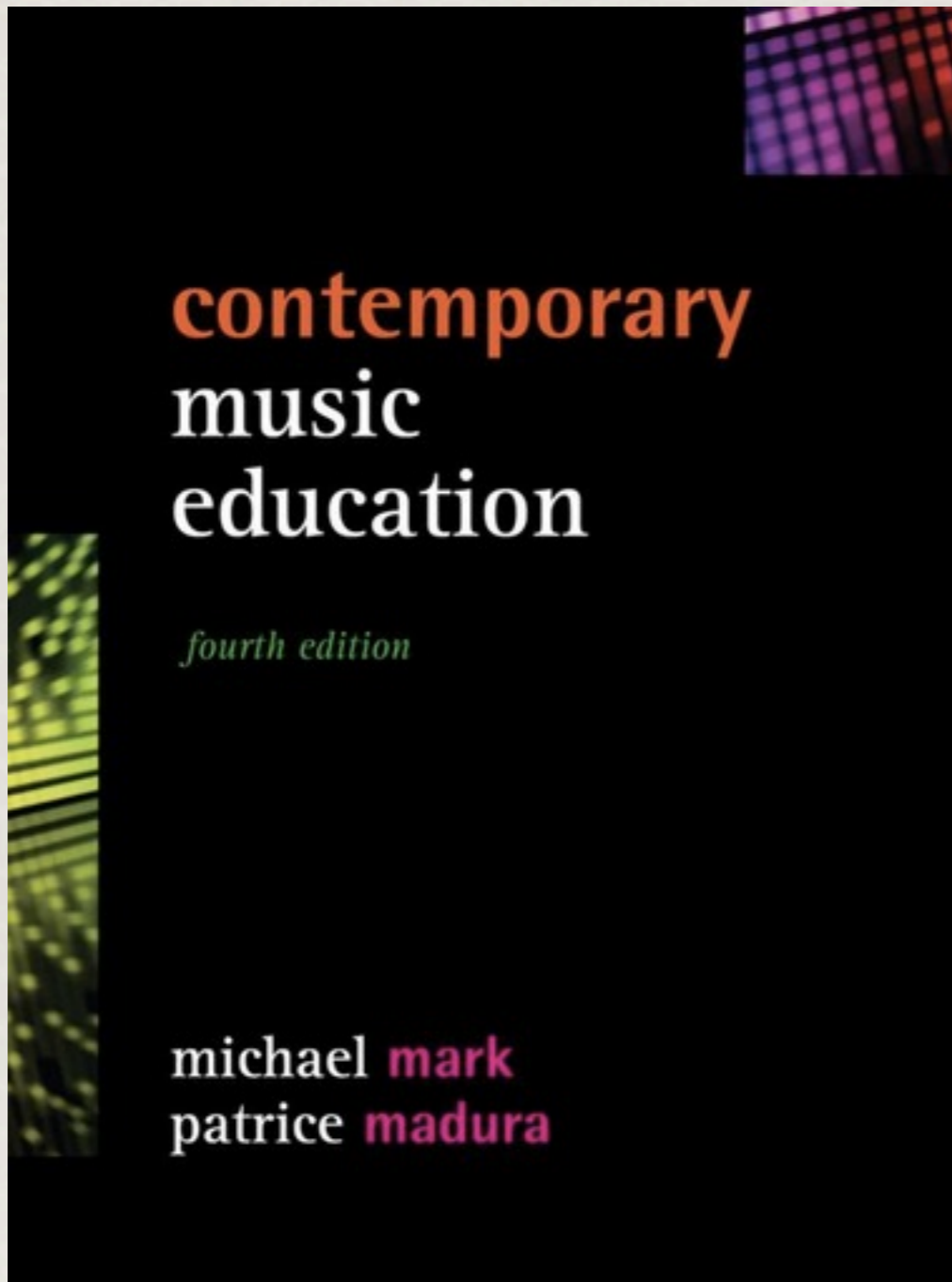
Reasons for Optimism



Landmark: National Standards for Arts Education, 1994

- ✦ *Contemporary Music Project, 1957*
- ✦ *Yale Seminar, 1963 and Juilliard Project, 1964*
- ✦ *Tanglewood Symposium, 1967*
- ✦ *GO and Music Program Description/Standards, 1974*



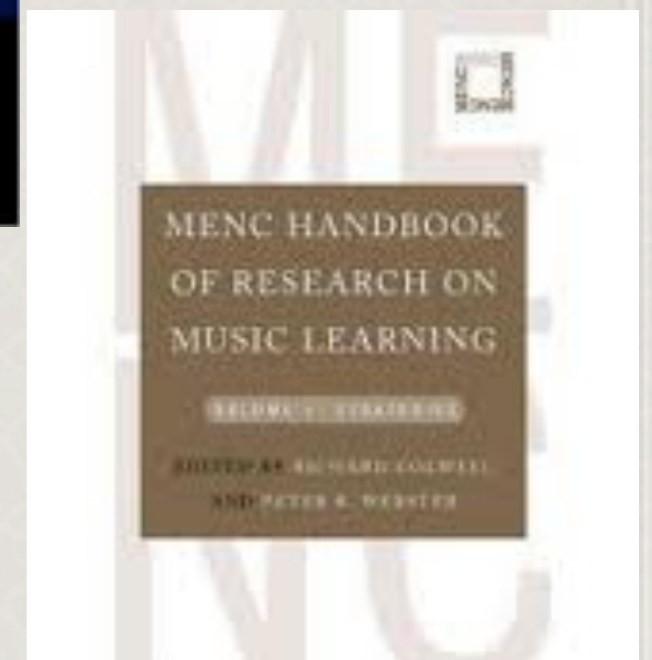
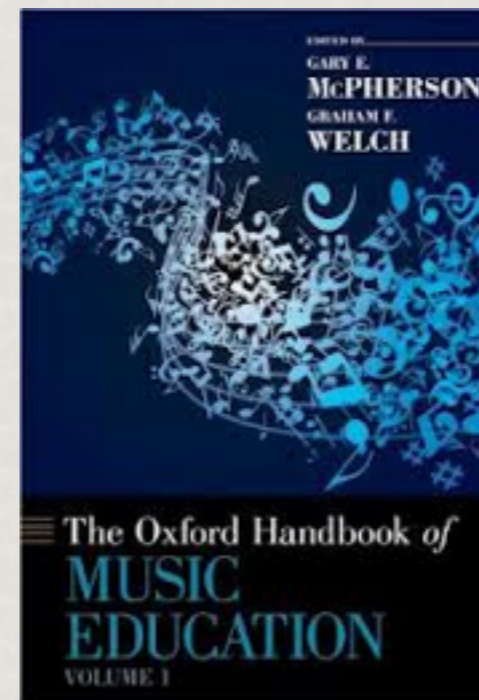


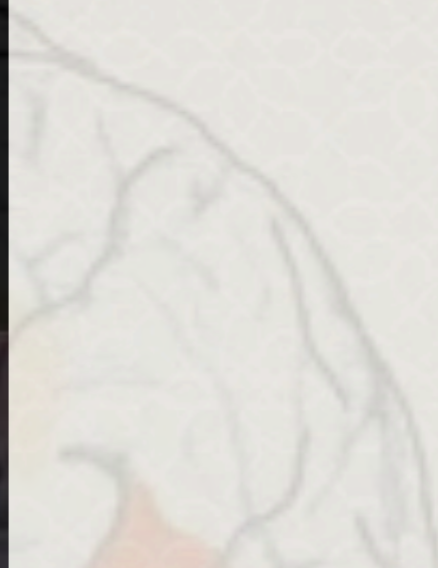
*"Those who cannot
remember the past are
condemned to repeat it."*

George Santayana

Knowledge About Music Teaching and Learning

- ✦ *Proliferation of Credible Journals*
- ✦ *Richer Array of Paradigms and Methodologies*
- ✦ *More Handbooks than Our Shelves Can Handle!*
- ✦ *Contributions from Outside Scholarship*
- ✦ *Brain/Mind Research*





**ANTONIO
DAMASIO**

**SELF
COMES TO
MIND**

**CONSTRUCTING THE
CONSCIOUS BRAIN**



Technology's Enabling of Information Access

- ✦ *Hardware/Software*
- ✦ *Links to Music Experiences Online*
- ✦ *Rise of the Digital Millennials*



Anne Helmond, May 2009

THE NEW How Web 2.0 and Millennials Are
Revolutionizing Higher Education

DIGITAL SHORELINE



R O G E R M C H A N E Y

2016 List

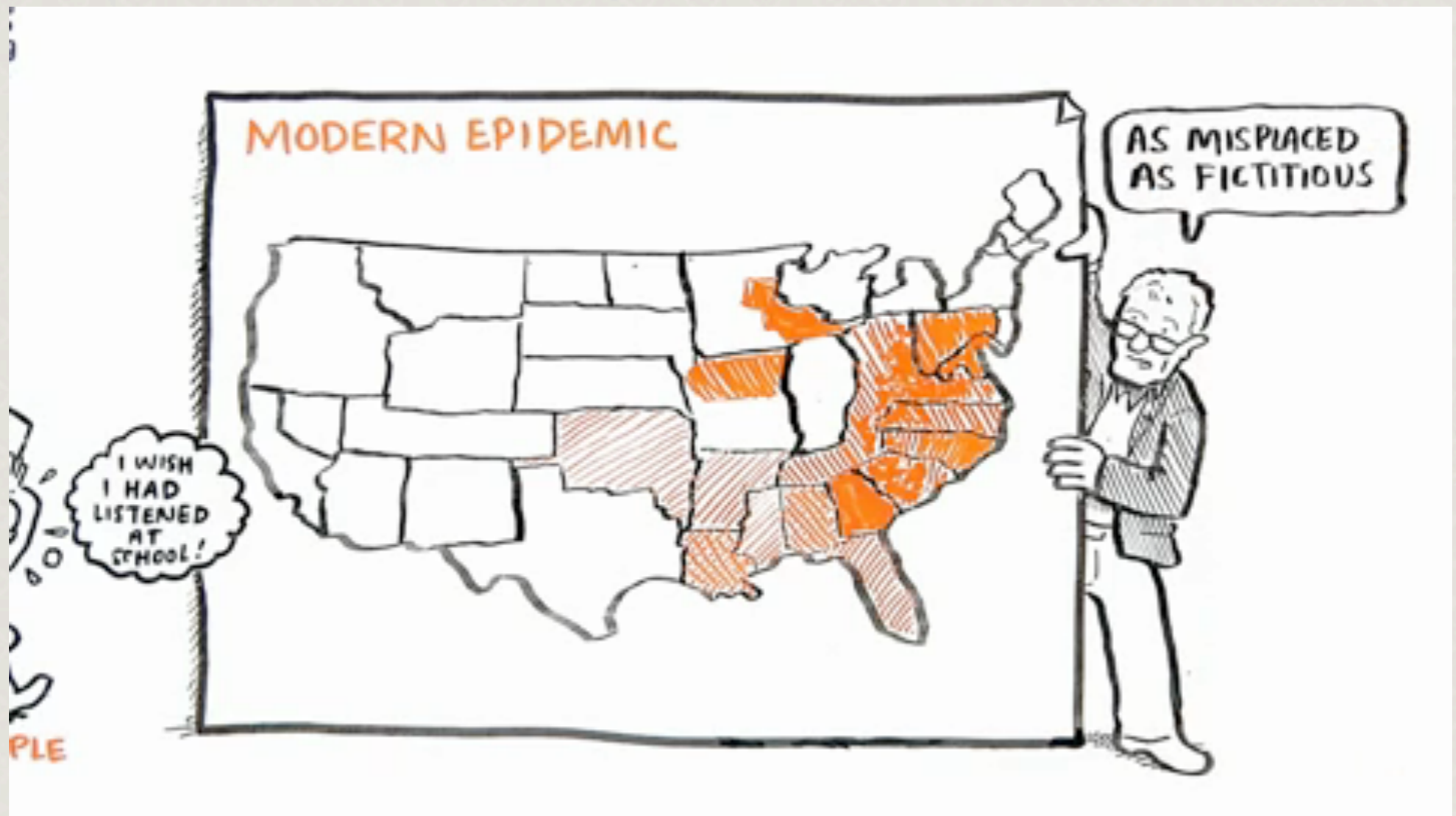
This year's entering college class of 2016 was born into cyberspace and they have therefore measured their output in the fundamental particles of life: bits, bytes, and bauds. They have come to political consciousness during a time of increasing doubts about America's future, and are entering college bombarded by questions about jobs and the value of a college degree. They have never needed an actual airline "ticket," a set of bound encyclopedias, or *Romper Room*. Members of this year's freshman class, most of them born in 1994, are probably the most tribal generation in history and they despise being separated from contact with friends. They prefer to watch television everywhere except on a television, have seen a woman lead the U.S. State Department for most of their lives, and can carry school books--those that are not on their e-Readers--in backpacks that roll.

- *Particles of life are bits, bytes, and bauds*
- *They have always lived in cyberspace*
- *A significant percentage will enter college with hearing loss*
- *Often listen to the radio on laptops*

Music in the Lives of the Young

- ✿ *Hours and hours of Music Listening and YouTube Watching*
- ✿ *Important Part of Socialization Process of Youth -- Built in Motivation to Know More*
- ✿ *Great Laboratories for Creative Work in Schools*

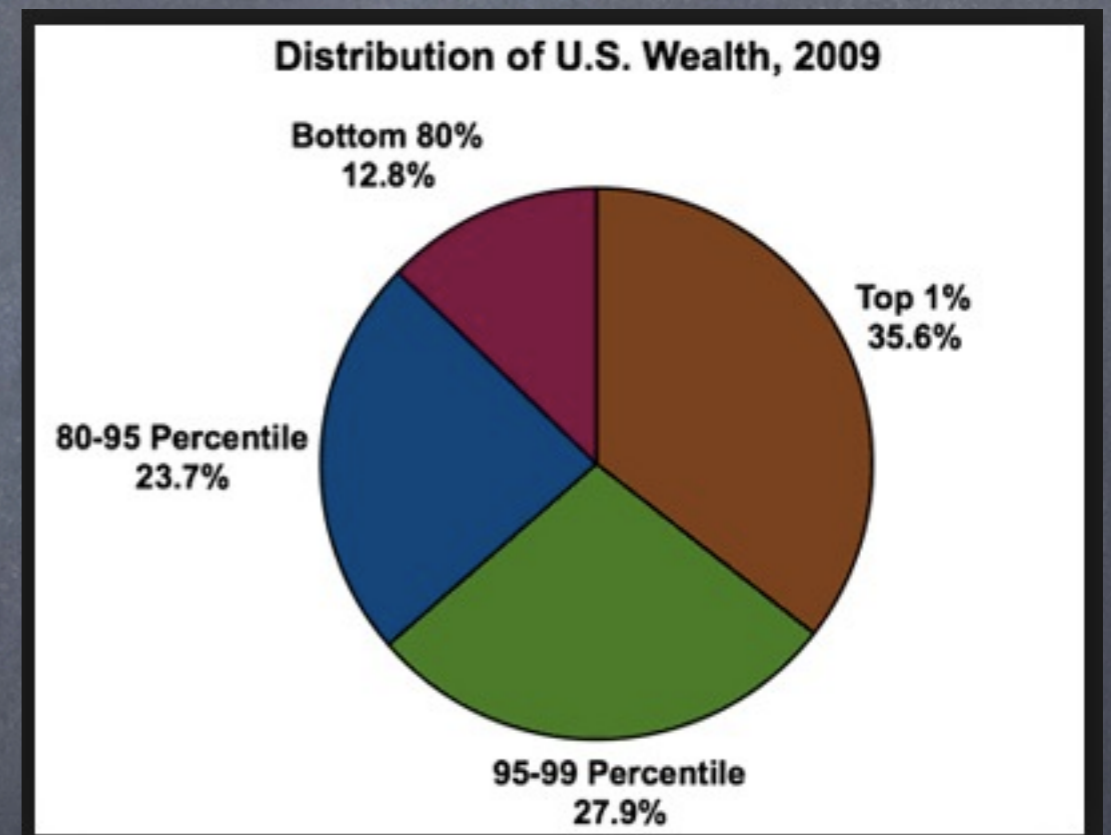




A Trip to a Darker Place

Economy

- Effects on School Funding and Attitudes Toward Curriculum
- Problems with the Distribution of Wealth and Ways Education is Funded



Arts Education in the Core of the Action

- Need to Convince Stakeholders of the Value of Arts
- Zaps Energy of our Teachers
- Problems with Advocacy Positions
- Need to be Seen as Not Part of the "Specials" but as Core and Part of the Whole School



Music Profession as Conservative and Risk Averse

- Tendency for Music Teachers to be Closed Minded About Social and Political Issues
- Avoid Trying New Ideas
- Not Willing to Risk



BIG IDEAS!!



I. Adaptive Constructivism

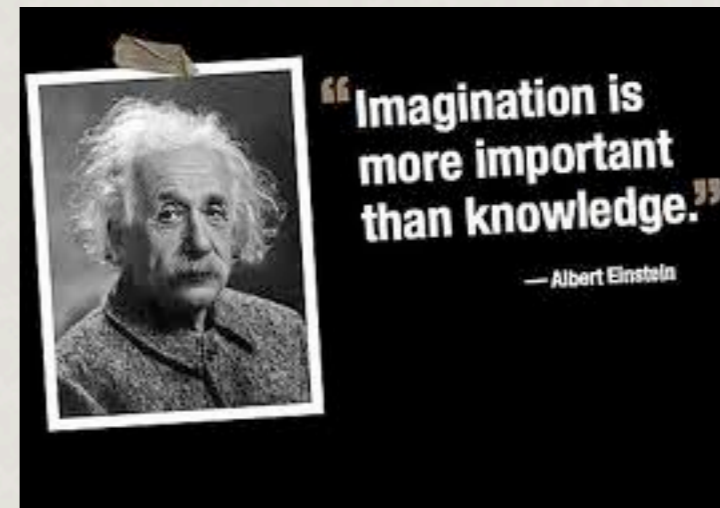
- ✿ *Individuals Constructed Their Understanding*
- ✿ *Interaction with Ideas, Experiences, and Others in Social Settings*
- ✿ *Individuals Learn by Direct Instruction Too, Combination of Both*
- ✿ *Great Teaching Happens When Both are Used Appropriately*
- ✿ *Project-Centered Learning*



2.

Creative Thinking

- ✿ *Allowing Students to Think “In” Sound and to Create Their Own Music*
- ✿ *Ask Questions About the Music in Ensemble Settings--Experiment with Sound*
- ✿ *Combine Convergent and Divergent Thinking*
- ✿ *Push the Edges a Bit*
- ✿ *Look for Ways to Assess This*
- ✿ *Base Work on a Working Model*

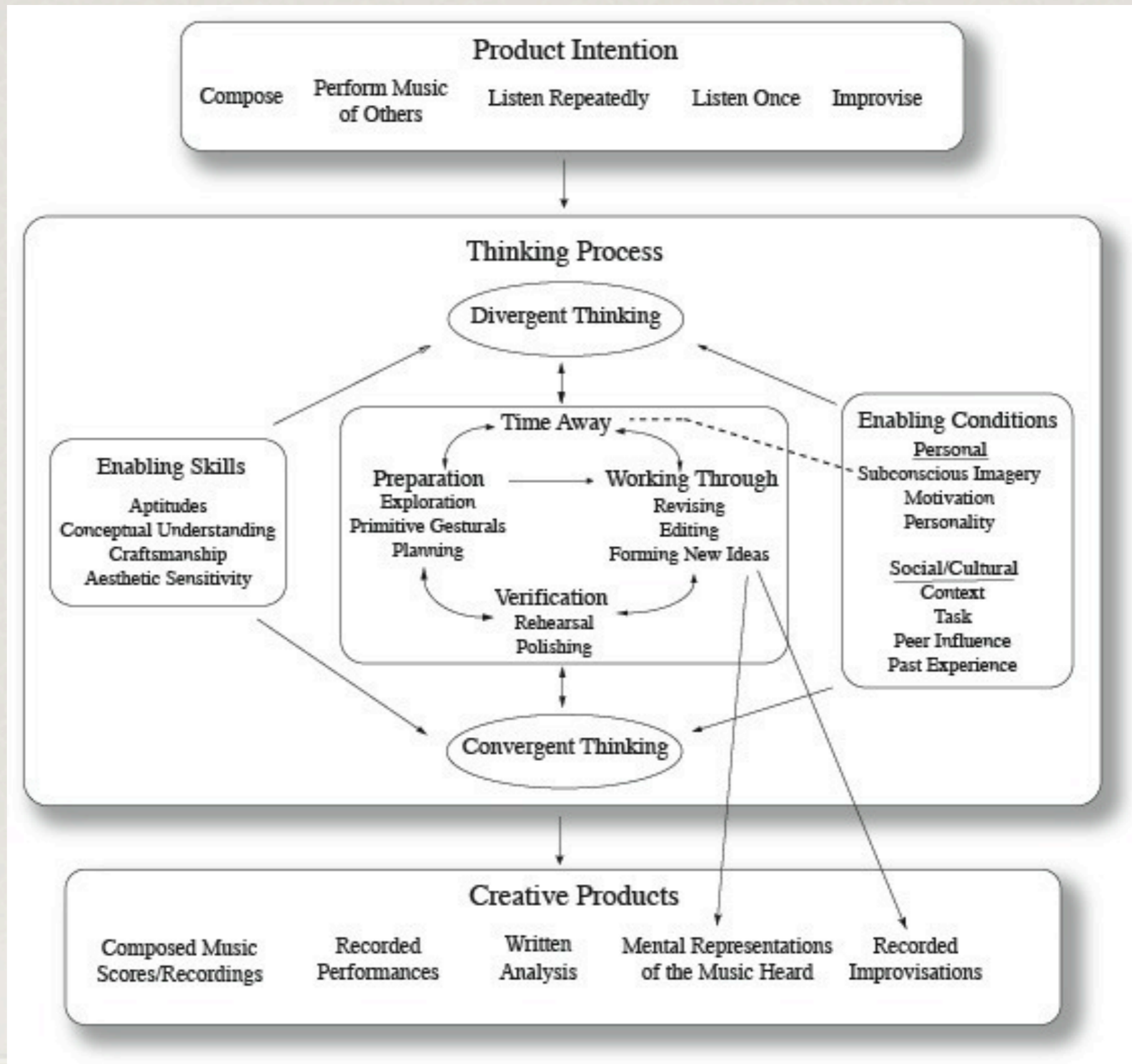


Measure of Creative Thinking in Music

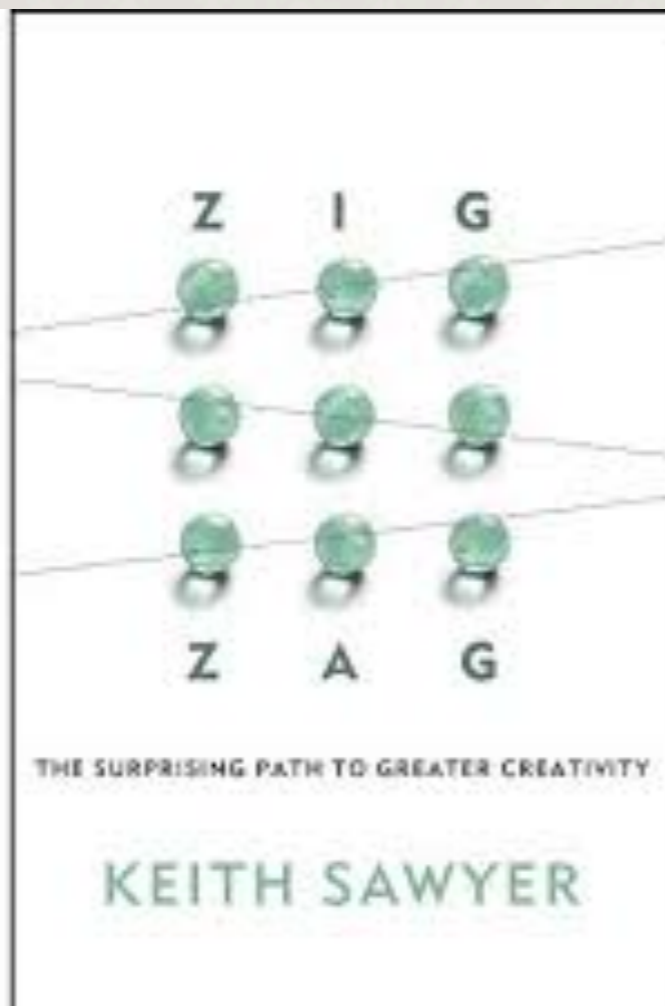
SUMMARY SCORING SHEET

TASK	Musical Extensiveness (ME)	Musical Flexibility (MF)	Musical Originality* (MO)	Musical Syntax* (MS)
1 Rain Bucket		_____		
2 Elevator		_____		
3 Truck		_____		
4 Robot Song	_____	_____	_____	
5 Talking Blocks (Responses)	_____	_____	_____	
6 Talking Blocks (Stimuli)	_____	_____	_____	
7 Frog Music	_____	_____	_____	_____
8 Space Pictures	_____	_____		
9 Space Voyage	_____	_____	_____	_____
10 Free Composition	_____	_____	_____	_____
Raw Totals	_____	_____	_____	_____
Standard Score	_____	_____	_____	_____
Standard Score Average	_____			



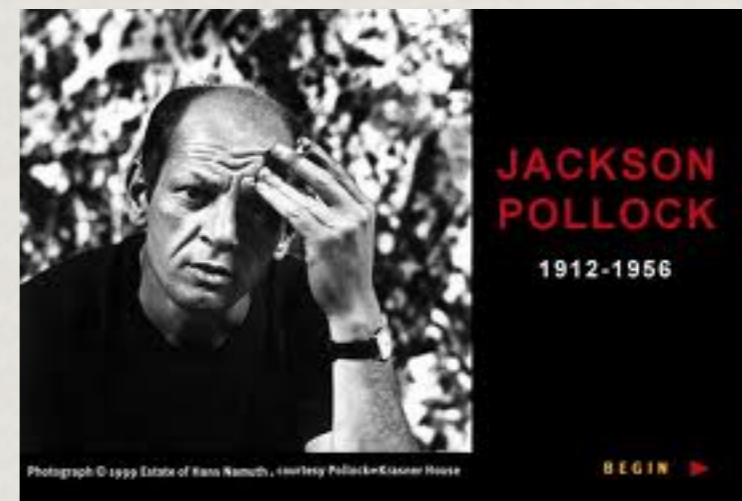






3. Interdisciplinary Thinking

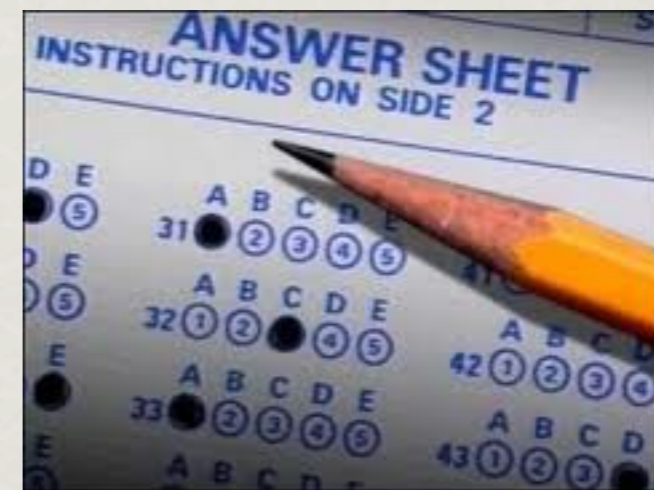
- ✦ *Connections with Other Art Forms and with Social Context*
- ✦ *Great and Lasting Learning When We Collaborate with Other Teachers*
- ✦ *Ways to Extend This Idea to Music Content Areas in Music Schools*



4.

Embedded/Balanced Assessment

- ✦ *Built into the Fabric of Teaching (Systematized)*
- ✦ *Assessment Based on Lower and Higher Level Thinking*
- ✦ *Paper/Pencil & Standardized Testing Fine, But Blend with Portfolios and Self-Assessment*



Name _____
 Period 1
 Instrument Flute

ENSEMBLE REHEARSAL CRITIQUE

Date 11/15/89
 Piece Santa Claus

3/23/89 version

Write down your critique of the ensemble performance specifying LOCATION (where you performed particularly well or need to improve) and MUSICAL DIMENSIONS (such as rhythm, intonation, tone, balance, articulation, phrasing, interpretation, etc. or any dimension specified by the teacher). Using words such as "because" be sure to mention any links between your own or your section's performance and the ensemble as a whole. Also include remarks concerning REVISIONS OR PRACTICING STRATEGIES for yourself or the ensemble. Be sure to include the main problem in terms of its dimension and location in the piece you or the ensemble should practice on before or during the next rehearsal.

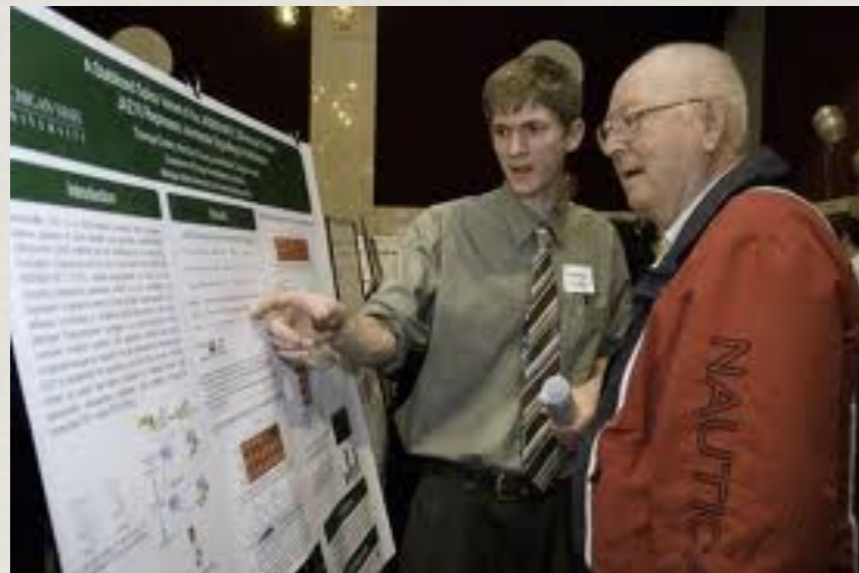
CRITICAL COMMENTS		REVISIONS OR PRACTICE PLANS	
Location	Dimension	My (Section's) Performance <small>(filled out immediately after performance)</small>	For Myself (My Section)
9 th meas.	rhythm	It didn't connect right when I slurred them didn't sound right.	the tie was not as good together Here also
1 st 4 meas.	notes	Sound didn't go right because I played B ^b .	I played B ^b instead of F. Nice comment
Location	Dimension	Ensemble's Performance <small>(filled out after listening to recorded performance)</small>	For the Whole Ensemble
2 meas. before C.	rhythm	Notes messed up just a bit and a little off track. <i>try to be more specific!</i>	little slower can be improved. <i>Do you mean PLAY slower for practice</i>

ARTS PROPEL assessment form Specifics Suggested Revisions Critical Perspective
 USE OTHER SIDE OF PAGE FOR ADDITIONAL COMMENTS

Figure 2.2 Middle school student's Ensemble Rehearsal Critique with teacher's comments



UNDERGRADUATE RESEARCH & INTERNSHIPS

A collage of four images. The first image shows a hand holding a clump of soil with roots. The second image shows a street view with buildings and a car. The third image shows a person in a lab coat working in a laboratory. The fourth image shows a person sitting on a bench with a dog.

5. Who We Teach

- ✦ *Engage More than Those that Choose to Play and Sing in Traditional Settings*
- ✦ *Look for Opportunities to Expand What We Teach in High School*
- ✦ *Bring Music Teaching to More Diverse Settings Outside of the School Setting*





6. What Kind of Music

- ✿ *Popular and World Music in Schools*
- ✿ *Little Knowledge of What Students Enjoy from These Styles*
- ✿ *Look for Quality*





Before the Music Dies

a film by Andrew Shapter

"An exceptionally important, timely and affective film"

Paste Magazine

"Five Stars! A fantastic piece of filmmaking"

eFilmCritic.Com

A work of inspiration, certain to thrill!"

Salon.Com



Erykah Badu Dave Matthews Band

Eric Clapton Elvis Costello

Doyle Bramhall II

7. Learning in New Venues

- ✦ *Blended Models of Instruction*
- ✦ *Learning Happens Where there is Electricity and Internet Connection*
- ✦ *“Flipped” Classroom and Teaching for Deep Structure*
- ✦ *MOOC in Higher Education*



Paul Andersen, Biology Teacher in Montana

The image shows a YouTube video player interface. The video title is "Classroom Flipbook" in large white text on a black background. Below the title is a video thumbnail showing a man with glasses and a blue shirt speaking. The video player controls at the bottom include a progress bar, a play/pause button, a volume icon, a timestamp of "0:15 / 6:54", and icons for comments, closed captions (CC), settings, a clock, a full screen button, and a share button.

The MIT Media Lab & P2PU Present...

Learning Creative Learning

A course for designers, technologists, and educators interested in creative learning

- > [About this course](#)
- > [Week by week outline](#)
- > [FAQ](#)



New Directions

- *Constructive Philosophy*
- *Openness to Comprehensive Approaches*
- *Embrace Interdisciplinary Work*
- *Create More Effective Assessment*
- *Include More Non-traditional Students and Adults*
- *Expand the Kinds of Music We Teach*
- *Consider Alternative Venues for Teaching*

