

***Progressive Methods Presenter Abstracts & Bios  
Friday, June 8<sup>th</sup>  
Music Building, Room 242***

**Flavia Narita**  
***Popular Music Education: Calling the Tune in Educational Concerts***  
***Practice Strand***  
***9:40-10:10am***

This presentation will focus on educational concerts carried out in October 2017 as part of our university outreach activities in partnership with a Brazilian government-funded programme to promote initial (music) teacher education. As the coordinator of a music teaching project, I adopt a dialogical model that interprets music teachers' knowledge as the mobilization of the domains of: 1) teachers' authority, theoretical and propositional knowledge; 2) teachers' practical musicianship; and 3) teachers' relationship with learners' musical worlds. The planning and the implementation of educational concerts offered music undergraduates the possibility to mobilize those domains. During the planning, undergraduates were asked to choose the repertoire and to think how school pupils could participate in those concerts. Issues related to the (in)appropriateness of lyrics and of videoclips, as well as representativeness of groups in terms of both gender and musical genres were pondered before we decided on the final repertoire. We included Brazilian and international musics, ranging from popular (folk) root examples such as maracatu and xote to the worldwide known rock style. During the performances, the main difficulty was to balance the dual role of being both teachers and musicians on stage, making interactions with audiences a means of teaching strategy. Undergraduates' feedback were mainly positive because they gave (educational) meaning to their musical practices. Awareness of the power music can have in disseminating harmony, ideas, ideals, makes us rethink on the many values involved both in the choice of repertoire and in our interactions amongst ourselves and pupils.

Flávia Motoyama Narita has been a lecturer at the Universidade de Brasília (UnB), Brazil, since 2006. From 2007 to 2010 she coordinated the distance education undergraduate music course in that university offered within the Open University of Brazil programme. Since 2015 she has been coordinating the Music Teacher Education course and is currently the deputy head of the Music Department. She did her first degree in Music Teacher Education at the Universidade de São Paulo (USP), Brazil. She carried out her M.A. and Ph.D studies at the UCL Institute of Education, where she studied under the supervision of Professor Lucy Green. Her research interests include informal learning, critical pedagogy, popular music, social justice and music teacher education

**Christopher Wiley**  
***From Research-led Teaching to Teaching-led Research: Keeping Curricula Contemporary in  
Higher Education Popular Music***  
***Practice Strand***  
***10:10-10:40am***

***\*Please note that Christopher Wiley's presentation will be given via skype***

This paper explores the relationship between teaching and research with respect to the delivery of taught university curricula that endeavour to incorporate genuinely contemporary content. Envisaged as a piece of autoethnography, it departs from the author's experience of designing a first-year undergraduate module devoted to Adele's 25, initially presented in the 2015–16 academic year during the period in which this album topped the UK charts. The decision to base the course on an up-to-the-minute case study, as opposed to a historical one, was made on the grounds that the focus on contemporary mainstream popular music would be of greatest benefit to the students, many of whom will ultimately aspire to employment in the popular music industry. However, it raised substantial pedagogical challenges concerning the teaching of a topic so newly emerged that no scholarly discourse had yet appeared to address it, since its history was still unfolding while the module was being delivered. Successful realisation of such innovative teaching required the undertaking of substantial original research on the lecturer's part, such that the result may be more accurately regarded as 'teaching-led research' rather than 'research-led teaching'. Correspondingly, its subsequent public dissemination has fallen primarily within the realm of pedagogic research instead of musicological research. This unanticipated consequence invites reconsideration of Skelton's (2012) tripartite model of teacher identities in higher education, as well as calling into question the perceived dichotomy between subject-specific and pedagogic research, in which the latter has traditionally been held to be the less worthy endeavour (Yorke 2000).

**Dr. Christopher Wiley** is Senior Lecturer in Music at the University of Surrey, UK and holds postgraduate degrees in both Music and Education Studies. He is the author of journal articles in *Arts & Humanities in Higher Education*, *The Musical Quarterly*, *Music and Letters*, and *Comparative Criticism*, as well as book chapters on subjects as wide-ranging as Michael Jackson, Ethel Smyth, and the music of *Buffy the Vampire Slayer*. His doctoral dissertation, *Rewriting Composers' Lives: Critical Historiography and Musical Biography*, was undertaken at the University of London, UK. Other research interests include popular music studies, music and gender studies, and learning and teaching in higher education. As a university teacher, Chris is best known internationally for his pioneering work on electronic voting systems in the arts and humanities. He is a UK National Teaching Fellow (2013) and a Principal Fellow of the Higher Education Academy (2017).

**Patrick Feely**

***I am the Regime: A Foucauldian Analysis of Power within the Private Guitar Studio***

***Lightning Talk***

***10:40-10:50am***

In this presentation I identify popular and classical music as metapowers, or "regimes of truth". I look critically at those sets of musical practices that, when coupled to a regime of truth - according to Foucault - function as "apparatuses" of "power-knowledge". I explore my teaching practice, to identify how discourses surrounding popular and classical music condition my practice, to identify what these discourses create and suppress, both within myself and my students, and to imagine what would be needed for me to view things differently. I identified two settings where conflicting regimes of truth presented themselves, each vying for attention and dominance. On closer inspection, however, I began to realize that these regimes were not external, somewhere out there, but instead, were internal, situated within myself - I was the

regime, or more accurately, both regimes. The first setting examines actions that contradicted my personal beliefs, ideals, and values; in particular, when utilizing teaching methods that aligned with the classical regime, and that were at odds with my informal music making roots. The second setting examines issues of learning to read notation within a group of beginner guitarists aged six to ten. I perform an archaeological analysis of guitar notational systems from the Renaissance to the present day and present my findings. While essentially theoretical in purpose, non-the less, the *dispositif* that I have attempted to construct has afforded me with new ways of seeing that which was previously veiled; I conclude by discuss some of these ways.

**Patrick Feely** is a first year PhD Music Education student at the University of Western Ontario. His Master of Music thesis investigated the effects of video recording on the self-regulated learning behaviors and achievement levels of adults in a beginner classical guitar class. Patrick is a sessional faculty member at McMaster University, and teaches guitar courses at the University of Western Ontario. His students have been accepted into Graduate and Undergraduate programs across Canada and Europe. Patrick examines guitar candidates across Canada and the USA for the RCM, is the Artistic Director of the Guitar Society of Brantford and has performed across Canada with his duo partner Brad Mahon. Patrick holds a Masters of Music Degree in Performance from the University of Toronto, a Masters of Music Education Degree from the University of Western Ontario, and Guitar Performance and Guitar Pedagogy Degrees (ARCT) from the Royal Conservatory of Music.

**Clint Randles**

***Changing the Face of Music Teacher Education: Lessons from Tampa, Florida  
Practice Strand  
11:10-11:40am***

Among the challenges facing the future of music education is what to do about preparing music teachers to teach classes that do not yet exist widespread. Philosophers in music education have helped the profession think about change and curriculum. Conferences have been devoted to the theme of change. Institutions around North America have begun taking leadership in putting theorization in this area into practice.

Music Education at the University of South Florida is a visionary laboratory for the preparation of the next generation of music educators and scholars, and serves as a dynamic site for progressive and foundational teaching/learning and research in music education, within the context of contemporary life. Classes have been removed and new ones added to promote change in music teacher education with learning objectives and learn-centered pedagogy a foremost consideration.

This session will be the sharing of personal experiences from undergraduate music education majors at the University of South Florida about their experiences in this innovative program, their professional outlooks at this point in time, and their prospects for bringing more students into music classes. They will discuss how they have been encouraged to be creative in their coursework, to think about developing classes in their future jobs, and to dare to be different.

**Clint Randles** is Associate Professor and Coordinator of Music Education at the University of South Florida School of Music where he teaches “Creative Performance Chamber Ensemble” at the undergraduate level, and “Creative Thinking in Music Teaching and Learning” at the graduate level. He’s the series editor of *Routledge New Directions in Music Education* book series, and runs a custom guitar shop out of his garage.

**Colleen Maybin**  
***Disrupting the Status Quo: Educating Pre-Service Music Teachers through Culturally Responsive Pedagogy***  
***Lightning Talk***  
***11:40-11:50am***

While scholars theorizing in the area of social justice and music education argue that music has the potential to prepare students to engage in a society that cultivates personal freedom and democratic participation (Elliot, 2012; Jorgensen, 2007; Bowman, 2007), the profession has been slow to consider change. For many teachers, a quality music education emphasizes skills and repertoire and focuses on being well prepared for performances and competitions (Heuser, 2011). A small minority of teachers recognize the value of grounding their practice in social justice in aid of equality for all students (Reimer, 2007). Teacher education provides the opportunity to disrupt the status quo by educating pre-service teachers through culturally responsive pedagogy. This paper begins with a discussion of the importance of social justice within music education. It continues with a review of the related research that has been completed on post-secondary music education programs. Finally, it addresses the question of what the literature on culturally responsive pedagogy might have to offer music educators at the post-secondary level to assist student teachers in cultivating social justice practices in the music classroom.

**Colleen Maybin** is a PhD candidate in Arts Education at Simon Fraser University. Her research interests include social justice in music education and the interaction between western arts practice and Indigenous education. She holds a Bachelor’s Degree in Music from the University of Victoria as well as a Bachelor’s and Master’s Degree in Education from the University of British Columbia where she was a sessional instructor and faculty advisor working with pre-service teachers. An accomplished music educator, Colleen has worked with children and youth from pre-school through to secondary music students in both public schools and community arts organizations. She is currently the Director of Education and Community Engagement at Vancouver Opera.

**adam patrick bell, Kathleen Ahenda, Ryan Stelter**  
***Integrating popular music pedagogy into a Canadian post-secondary music education program***  
***Practice Strand***  
***11:50am-12:20pm***

While there is much advocacy for popular music education in schools and universities globally, for the most part Canadian music education continues to adhere to a model steeped in the traditions of band, choir, and orchestra. adam is a Canadian popular musician working in the field of music education at the post-secondary level, and is attempting to bridge these seemingly

different worlds of ‘band’ and ‘bands’ in an effort to mentor future music educators who can teach to a diverse population of students, typical of a major Canadian city. While there are ample and excellent resources available to school teachers wishing to teach popular music such as Musical Futures and Little Kids Rock, there are few resources on how to train pre-service teachers at the undergraduate level.

In this presentation adam will discuss the rationale and strategy for evolving a typical Canadian undergraduate music education program designed primarily to prepare band teachers into a program that integrates training in popular music pedagogy. Given that the University of Calgary has only begun this process, it is our hope that by sharing our experiences of this transition, others considering or engaged in similar initiatives might benefit from learning about our experiences as teachers and students. We will present our perspectives on teaching and learning popular music within a conservatory-style undergraduate curriculum. In addition, we will share some of our experiences, both good and bad, of learning popular music-making practices including but not limited to group dynamics, instrumental skills (drums, bass, guitar), improvising and jamming, songwriting, live looping, and effects processing.

**adam patrick bell** is an Assistant Professor of Music Education in the School of Creative and Performing Arts at the University of Calgary, Canada. He is the author of *Dawn of the DAW: The Studio as Musical Instrument* (Oxford University Press, 2018), and has written several peer-reviewed articles and chapters on the topics of music technology in music education, and disability in music education. Prior to his career in higher education, Bell worked as a kindergarten teacher, elementary music teacher, and support worker for adolescents with disabilities. Bell has also worked as a freelance producer, creating commercial music for clients including Coca-Cola.

**Kathleen Ahenda** is an interdisciplinary performer and aspiring music teacher. Her vocal studies at the University of Calgary’s School of Creative and Performing Arts range from popular music in media, to music theatre, to opera. Her passions include vocal health, music pedagogy, and activism through music performance.

**Ryan Stelter** is a trombonist, composer, and student at the University of Calgary where he is pursuing a Bachelor of Music degree. He has performed with the University of Calgary Jazz Orchestra, Wind Ensemble and Chamber Choir, and has had his works performed at the Eckhardt-Gramatté Hall. He also has an interest in musical pedagogy in a variety of different musical styles. He currently studies trombone with James Scott.

**Jess Mullen**  
*Toward a critical pedagogy of popular music*  
**Lightning Talk**  
**12:20-12:30pm**

Music education scholars have discussed the value of bringing popular music into k-12 classrooms and cite its potential for connecting students’ lives to the classroom (Rodriguez, 2004), providing new pedagogical frameworks for teaching music (Green, 2002), and creating democratic spaces in music education (Allsup, 2004). More recently Kruse (2016) argued for a

music education based on the principles of hip hop. The role of popular music in teacher education, however, has been less discussed. This paper interrogates the possibilities of a critical pedagogy of popular music in teacher education for creating more equity-minded practitioners. Drawing on Hess's (2015) notion of a multicentric music classroom, I argue that popular music offers a rich opportunity for pre-service teachers to examine issues of power and identity connected to race, class, and gender. Based on my experiences teaching an undergraduate course on popular music pedagogy, I advocate for a critical pedagogy of teaching popular music where music education students use popular music and its related pedagogies to examine their own musical values. Rather than simply replacing so-called traditional music pedagogies, a critical pedagogy of popular music in teacher education allows music education students to interrogate their own musical epistemologies, thus better preparing future music teachers for a multicentric approach to music teaching.

**Jess Mullen** is a doctoral candidate in music education at the University of Wisconsin-Madison where he teaches two courses on popular music pedagogy supervises student teachers. Prior to graduate school, Mr. Mullen taught high school general music and band in Chicago Public Schools. Mr. Mullen has presented research posters and papers at national and international conferences addressing a variety of equity related topics in music education. His research interests include music teacher education, equity in music education, critical race theory, and education policy.

**Alison Butler & Kelly Bylica**

***Interrupting Democracy: Mean girls, leftover boys, and the struggle for power in a popular music education classroom***

***Diversity & Inclusion Strand***

***1:30-2:00pm***

This paper originates from a study investigating issues of gender and popular music learning in 3 Grade 7/8 classrooms in Southern Ontario, Canada. The majority of research on gender, popular music, and informal learning suggests that musicking in this genre is gendered and favours males (Abramo, 2011; Björk, 2011a, 2011b, 2013; Clawson, 1999; Green, 2002; Tobias, 2014). Observations and interviews during the course of regular weekly music lessons helped us interrogate questions of inclusivity and gender roles within this context. While both mixed- and single-gender groups participated in the study, in this paper we discuss our findings about roles within single-gender groups, specifically one all-girl group. We use our own developed framework to analyze dominant, resistant, passive, and harmonizer roles as they played out in this particular group. We also discuss how the development of these roles contributes to issues of power, control, and the claiming of space within a group (Björk, 2011a, 2011b, 2013), and the implications of gendered characteristics within the roles, especially male traits in the positions involving power. We infer that within these single-gendered groups, students articulated these roles regardless of gender, with both males and females claiming spaces of power and control. Our data suggest that, whilst single-gender groupings can offer a musical space for girls to claim as their own, they are still sites of power struggle, with girls replicating similar roles and relationships seen in mixed-gender groupings.

**Alison Butler** is a Trillium Scholar in the Don Wright Faculty of Music, where she is a third year PhD candidate in music education. Her dissertation research examines teacher and pupil perceptions of charisma and success in English school music education, using a dual theoretical framework that draws on Bourdieu's theory of practice and labelling theory. Alison has taught primary and secondary music in a variety of independent and state schools in England. These experiences sparked her interest in education policy and pedagogical approaches, both of which have influenced her research and engagement with the wider community at Western.

**Kelly Bylica** is a PhD student and Trillium Scholar in music education at Western University in London, Ontario. Her current research focuses on student lived experience as a creative and critical pedagogy. Prior to her doctoral work, Kelly taught general music and choir in Illinois and Indiana. She holds a Bachelor of Music Education and Humanities from Valparaiso University and a Master of Music in Music Education with departmental honors and a specialization in choral curriculum from Northwestern University. She has presented nationally and internationally on her work.

**Cary Campbell**

*Dwelling in Music: Conceptualizing Creative Improvisation Classes*

*Lightning Talk*

*2:00-2:10pm*

Over the last decade, I have been involved in teaching, implementing and designing a variety of exploratory improvisation classes, to a wide demographic of students. In this article, I will present some of the ways in which I have come to gradually understand my role as teacher and participant-observer in the implementation of these creative music classes. I put forward an ecological theory of music-learning that works to align two main theoretical perspectives: anthropologist Tim Ingold's (2000; 2017) *poetics of dwelling*, and a Peircean informed (edu)semiotic educational philosophy (cf. Stables and Semetsky, 2015). I will discuss how these two theories enrich one another, and in fact share similar implications for reimagining working with small groups of students on creative and collaborative music activities. Whatever the particular type of class or student demographic, the defining mark of this pedagogical approach involves an emphasis, not merely on musical content or repertoire, nor explicitly student-directed inquiry, but rather; on active music-making through co-participation in a shared environment, (cf. Ingold, 2017) and the cultivation of 'habits of feeling'.

**Cary Campbell** is a music educator, musician, writer, and scholar residing in Vancouver BC. He is a member of several musical groups, including the band 'Moondle'. He is finishing up a PhD in arts education at Simon Fraser University, in which he has worked closely with Susan O'Neill and MODAL research group on a Canada wide music-learning project called the Creative Music Practice Program. He is also co-editor of the arts and culture organization [philosophasters.org](http://philosophasters.org).

**Vincent Bates**

*Country Music Education  
Diversity & Inclusion Strand*

*2:10-2:40pm*

In this presentation, I consider some possibilities, problems, and recommendations for Country music education. This could be considered a “first step” in bringing the expanding literature of Country Music Studies (Stimeling 2017) to bear in K–12 school music. Heretofore, Country music, often associated with conservatism, appears to have been marginalized in the more progressive field of popular music education, even though Country music is currently one of the most popular genres in North America and is increasing significantly in popularity among school-age children and teens (<http://www.cmaworld.com/research/>). Yet, it remains virtually absent in school music programs, despite the “common sense” reflected in the words of legendary Country guitarist, Chet Atkins: “Country music is our heritage. They oughta teach it in the schools” (Tichi 1998). In this presentation, I consider the groups whose heritage is reflected in Country music, drawing specifically from ethnographies of musicians from Alberta, Canada (Watson 2017). I further discuss how this important genre might function for school students as a site for personal expression and critical thinking relative to race, class, place, and gender.

**Vincent Bates** teaches elementary arts integration and foundations of education at Weber State University in Ogden, Utah. Most of his scholarship relates to social class and rural music education. He is currently serving as editor of *Action, Criticism, and Theory in Music Education*, and as director of the Weber Snow Music Licensure program that adds teaching licensure courses to the Snow College Bachelors in Commercial Music degree. Vincent has earned degrees from Brigham Young University (BM in music education and MM in orchestral conducting) and from the University of Arizona (PhD in music education). He lives in Layton, Utah, with his wife and four children.

**Jashen Edwards**

***“Just another brick in the wall” – Group improvisation and collaborative composition as progressive and critical pedagogy***

***Lightning Talk***

***2:40-2:50pm***

The Wall project illustrates a progressive methods approach to popular musicking utilizing found sound composition techniques and online digital audio technology. Drawing inspiration from Pink Floyd’s concept album “The Wall” and current US President Trump’s threat to build a wall, high school students interrogated their own definitions and conceptions of walls, critically engaged in debates about democracy, racism, and exclusion, and examined music’s social-political role in addressing injustice. Utilizing Russoloian methods of instrumentation, students collected and classified found sounds, improvised and composed using Soundtrap (a collaborative online DAW) and produced three tableaux delineating the construction, deficits, and crumbling of walls. For six weeks, students worked collaboratively developing their aural, improvisation, and performance skills while composing an original sonically stimulating piece. This project pauses to reflect on the vitality and relevancy music teachers may bring to the educative experience of young people – lest we become just another brick in the wall.

**Jashen Edwards** is currently pursuing a PhD in Music Education at Western. His research focuses on group improvisation and collaborative composition as a creative and critical pedagogy. He founded *sounds of life* ®, a composition centered music curriculum and has facilitated it in a variety of settings including the Bayview Opera House, Ile Omode School in



East Oakland, and Hamilton Homeless Shelter for Children and Families. Together with Dr. Maud Hickey, Jashen co-facilitated a Garage Band beat-making program at a juvenile detention center and co-authored a paper about the effects of undergraduate mentoring at that facility. Findings were presented ISME conference in Glasgow, 2016. His compositions include music for stage, circus, and concert settings. A graduate of UC Berkeley, 2012-13 DAAD fellow, and McNair scholar, Jashen's work promotes the notion that musicing is a human right, and that every voice can use sound, rhythm, melody, and harmony to be heard.

**Ed Sarath**

***Jazz and Popular Music Pedagogy: Transforming Hidden Hegemonies into Artistic Gateways  
Diversity & Inclusion Strand***

***2:50-3:20pm***

Since the 1970s, lines between jazz and popular music have become increasingly blurred, with the vast majority of jazz musicians traversing terrain that, at least at times, clearly falls within the 'pop' category. While both genres are part of a seamless and ever-evolving African American musical continuum, the black roots of popular music have largely eluded popular music discourse, thus obscuring the jazz/popular music relationship. In addition to adding to the litany of ways the cultural contributions of African Americans have eluded due recognition, this oversight has also resulted in a significant pedagogical lapse, whereby the significant tools jazz has to offer popular music pedagogy are overlooked in curricular deliberations. Jazz composition, encompassing small and large ensemble formats provides strong foundations in popular music songwriting, arranging, and orchestration. Jazz harmony, with its extended and altered chords and high-density harmonic rhythm, similarly delivers a rich tonal-modal palette from which popular musicians may draw. The globally resonant rhythmic foundations of jazz yield a further core realm of expertise for the contemporary pop musician. Furthermore, the seminal place of improvisation in jazz pedagogy enables all of these areas to be situated within a broad and organically integrative educational model that not only uniquely promotes innovation and excellence in popular music, but navigational skills that extend to an exceptionally wide range of the contemporary musical landscape.

**Ed Sarath** is Professor of Music at the University of Michigan, director of the U-M Program in Creativity and Consciousness Studies, and active nationally and internationally as performer, composer, recording artist, and scholar. He is founder and president of the International Society for Improvised Music, and has recently launched the Alliance for the Transformation of Musical Academe. His most recent book is *Black Music Matters* (Rowman and Littlefield 2018). His prior book, *Improvisation, Creativity, and Consciousness* (SUNY/Albany, 2013) is the first to apply principles of Integral Theory to music. An earlier book *Music Theory Through Improvisation: A New Approach to Musicianship Training* (Routledge, 2010) is based his innovative approach to core curriculum musicianship. He is lead author of the widely-read CMS Manifesto, which appears in a co-authored book *Redesigning Music Studies in an Age of Change* (Routledge 2016). His recording *New Beginnings* features the London Jazz Orchestra performing his large ensemble compositions.

**Emanuel Nunes**  
*Composition as a strategy for enhancing the relevance of learning and teaching the guitar in  
Brazil*  
**Lightning Talk**  
**3:20-3:30pm**

This presentation considers the use of composition as a pedagogical strategy within the context of teaching of guitar in a Brazilian context. Scarduelli & Fiorini (2015) have confirmed the lack of culturally relevant repertoire for beginner and intermediate guitarists in Brazil. Aspiring guitarists find it difficult to find links between commonly-used pedagogical material and their interests in popular solo Brazilian guitar music. Drawing on frameworks concerned with composition as a pedagogical tool (Hallam, 2006; Lehman, 2007; Sloboda, 2008) we consider the strengths and challenges in using composition as a strategy to more fully engage developing guitarists with their learning.

The Brazilian guitarist **Emanuel Nunes** is a PhD student in Music Education at the University of Laval, Quebec, Canada, under the guidance of Dr. Andrea Creech. He completed his undergraduate and masters studies in Brazil, where he is a professor at the Federal Institute of Piauí. He is interested in the production of compositions and arrangements as strategies tools for guitar's teaching, with emphasis on Brazilian music. In 2015, he published the book «25 small studies for guitar». As a guitarist, he performed in Brazil, Mexico and Canada.

**Bryan Powell & Gareth Dylan Smith**  
*New Tricks and New Licks: Perspectives of Modern Band Fellowship Participants*  
**Practice Strand**  
**3:50-4:20pm**

Many contemporary music education scholars and practitioners envision and enact a more open, democratic, and participatory type of music education for school-age persons (Allsup, 2016; Partti, 2012; Powell, Smith & D'Amore, 2017). A vital way to connect deeply with students is through the music that they like (Powell & Burstein, 2017; Randles & Smith, 2012; Smith, 2013; Stålhammar, 2003; Williams & Randles, 2017; Wright, 2010). As such, there is an increased presence of popular music education at the primary and secondary levels in the United States. However, music teacher education programs face many roadblocks to integrating popular music pedagogies into curricula. Most music teacher educators are inexperienced in popular music styles and commensurate, progressive approaches (Green, 2008; Price, 2006; Purves, 2002). Aiming to address this skill deficit, the non-profit organization Little Kids Rock recently piloted a professional development workshop for higher education professionals in the form of a week-long Modern Band Higher Education Fellowship (MBHEF). The MBHEF provided attendees with hands-on instruction in playing popular music instruments, operating relevant technologies, rapping, movement, and guidance on incorporating progressive pedagogies into pre-service music teacher education programs. At the end of the MBHEF, participants received donations of popular music instruments and curricular resources. This session features analysis of survey data, video interviews, and follow-up conversations with the participants about their experiences at the Fellowship, exploring successes and challenges faced when incorporating and seeking to

incorporate popular music education into pre-service music teacher education programs. Wider implications for music education will also be considered.

**Dr. Bryan Powell** is the Director of Higher Education for Little Kids Rock. This coming Fall, Bryan has accepted a position as Assistant Professor of Music Education and Music Technology at Montclair State University. Bryan is the founding co-editor of Journal of Popular Music Education, the Executive Director of the Association for Popular Music Education, the Chair of the NAFME Popular Music Education SRIG, and is a Musical Futures International Affiliate.

**Gareth Dylan Smith** is Manager of Program Effectiveness at Little Kids Rock, President of the Association for Popular Music Education, and Visiting Research Professor at New York University. Gareth's performance career extends from punk, hard rock and psycho-celidh bands through jazz and musical theater to international folk-fusion. He has taught from Kindergarten to doctoral level in the UK and the US, and written for magazines including Rolling Stone and Rhythm. He is a founding editor of the Journal of Popular Music Education and is contributor to several encyclopedias including the Grove Dictionary of American Music. He was lead editor of 2017's Routledge Research Companion to Popular Music Education and Punk Pedagogies: Music Culture and Learning. His research interests include embodiment in performance, democracy and symbolic violence in pedagogy and curriculum, identity and eudaimonia. Gareth's first love is to play drums as loudly as he can with people who don't mind.

**Meghan Hopkins**

***Innovative technology for composing in the music classroom for students with Autism Spectrum Disorder***

***Lightning Talk***

***4:20-4:30pm***

Students with Autism Spectrum Disorder (ASD) are prevalent in today's classroom. The best estimate of the prevalence of autism amongst children in Canada is 1 per 94 children (Autism Ontario, 2016). With an increasing population of children with ASD, accommodating them in popular music education programs can be a challenge. This paper will explore how innovative technology, such as Skoog, Lego, and Roli Blocks, can assist with creative composing of popular music for students with ASD.

Previous research shows that the use of technology, specifically iPad apps, can benefit all students, while significantly enhancing the learning experience of students with ASD. Research from Kärnä et al. (2015) shows how a software program contributed to active participation and enhancement of communication skills for students with ASD. The importance of iPad apps is explored in research from Hiller et al. (2015), when the iPad was used to create compositions in comparison to the traditional method of writing out music. The results indicated lower levels of stress and anxiety for students with ASD. While previous research on iPad technology has been done, literature still questions what musical learning will take place when students engage in a musical activity without traditional performance skills or instruments.

This paper will address the current gaps and propose how new technology can create an opportunity composition and performance for students with ASD in the popular music

classroom. My paper will enhance and further knowledge about how technology can assist and improve popular music learning for students with ASD.

**Meghan Hopkins** is a second-year Master's student in Music education at the University of Western Ontario, interested in marginalized individuals with disabilities, technology, and pedagogy in the music classroom. Prior to her Masters, she received a Bachelor of Music from Western University. Her research has led her to present at conferences such as Western University Graduate Symposium on Music and McGill Music Graduate Symposium. Along with having a large private studio and teaching at The Academy of Music, Meghan is an active performer across Canada. Her roles include Zita in Gianni Schicchi, Mrs. Ott in Susannah, both performed with the Halifax Summer Opera Festival. Other roles include chorus in Falstaff and third place for Kiwanis Provincial Competition. Meghan is also the recipient of the Ontario Graduate Scholarship for her research interests and the Western Graduate Research Scholarship for her Academic Excellence.

**Kristine Musgrove**

*Practical Approaches to Including Popular Music in the Secondary Ensemble*

*Practice Strand*

*4:30-5:00pm*

Secondary ensemble directors generally do not demonstrate a strong interest in engaging with music differently from the traditional paradigm. Directors, often, create spaces where classrooms are driven by reproducing traditional literature in a very specific manner (Apfelstadt, 2000; Hopkins, 2013; Reynolds, 2000). Performers lack autonomy since they have little to no creative control over what and how pieces are being performed (Small, 1998, 17). Students are regularly being required to perform music they do not feel a connection towards or interact with on a normal basis. The reasoning instrumental directors often convey to support the notion of centering an ensemble around traditional repertoire is that they consider this music to be the most prestigious. However, some would argue that this an archaic paradigmatic notion that does not hold substance since musicking can be approached from many avenues and genres.

The insistence on predominately performing traditional works could deter students from participating in musical ensembles. Students, generally, have a connection with music and it is an innate part of their style, culture, and identity. Traditional musics have strict predetermined parameters that are rooted in reading standard notation whereas other genres are free to take informal approaches (Allsup, 2016, p. 119). It would be advantageous to include popular musics in the classroom to provide students with less restrictive, progressive tactics that connect with their experiences. In the paper, I will explore practical methods music teachers can employ within secondary ensembles to include popular musics to better meet the needs of their student population.

**Kristine Musgrove** is a Music Education Ph.D. student at Western University in London, Ontario. She holds a Master's Degree in Music Education from Florida International University in Miami, FL and a Bachelor of Music from Stetson University in Deland, FL. She has taught middle vocal ensemble, as well as high school Wind, String, Vocal, Guitar, Indoor Percussion,

Marching Percussion, Concert Percussion, and Music Theory. Kristine's primary research interest focuses on pedagogy employed in secondary instrumental ensembles.

***Progressive Methods Presenter Abstracts & Bios***  
***Friday, June 8<sup>th</sup>***  
***Music Building, Room 254***

**Adam Kruse**  
***Crash Course in Trap Beats and Spitting Bars***  
***Workshop***  
***10:10-10:50am***

While music educators might consider including Hip-Hop musicianship in their classrooms, few educators have meaningful experiences with creating or performing Hip-Hop music themselves. Successful forays into Hip-Hop music in school settings will likely require increased reliance on student knowledge and community experts, but music educators may also benefit greatly from some personal exploration into the world of Hip-Hop musical creation and performance. However, this music may be foreign for many music educators with primarily classical music backgrounds. Hip-Hop also evolves quickly creating a seemingly insurmountable challenge to stay fresh. Attempts to connect and achieve relevance with younger students will be difficult if music educators' knowledge of Hip-Hop music ends with golden age artists in the early 1990s. This workshop will introduce basic concepts of beat production and rapping, with a focus on contemporary trends. Attendees will deconstruct and reconstruct a trap style beat, participate in entry level freestyling, and compose an original rap verse combining fundamental principles and modern techniques.

**Adam Kruse** is Assistant Professor of Music Education at the University of Illinois at Urbana-Champaign where he teaches graduate and undergraduate courses in music education. Kruse has presented sessions at numerous conferences and symposia and his work has been published in many of the field's leading journals. His scholarship engages issues of diversity, justice, and vernacular musicianship focused on Hip-Hop. A recipient of a Creative Research Award from the University of Illinois at Urbana-Champaign's College of Fine + Applied Arts, Kruse also received an Excellence in Diversity Award, a Dissertation Completion Fellowship, and research enhancement awards from Michigan State University as a doctoral student. His dissertation, "They Wasn't Makin' My Kinda Music": Hip-Hop, Schooling, and Music Education, was awarded the 2014 Outstanding Dissertation Award by the Council for Research in Music Education. Most recently, Kruse was recognized with a 2017-2018 Technology Initiative Award from the College Music Society.

**Andrew Waite**  
***Authentic Implementation of Songwriting in the Classroom***  
***Workshop***  
***11:10-11:50am***

This practical workshop will focus on the authentic implementation of songwriting in the classroom, from an experienced songwriter who has been writing for over 10 years. It will

incorporate the unique perspective of a working musician in the industry who is also a qualified and passionate music educator. What does a songwriting unit look like? At what age can this type of creation take place? How much progress can be expected from one class to the next? What curriculum outcomes is this achieving and what gear is needed? The workshop will also address the incorporation of technology, as well as practical information on implementing rock and pop ensembles in schools. Many educators are feeling a push from their students to incorporate music that is relevant to them, but finding a way to do this without feeling overloaded is a difficult task. Teachers should not feel that incorporating songwriting and popular music is an added burden to their workload. Instead, they should feel inspired and uplifted by the results they will see in student engagement.

**Andrew Waite** is a songwriter and educator from Summerside, Prince Edward Island. He completed his Bachelor of Music from the University of Prince Edward Island and has since been recording and touring across the Atlantic provinces as Andrew Waite & the Firm ([www.andrewwaitemusic.com](http://www.andrewwaitemusic.com)). His debut album was awarded Rock Recording of the Year by Music PEI in 2016, and his song “Burning through the Night” was nominated for Song of the Year in 2017. He will be releasing a new record in September 2018. Along with being a passionate songwriter and performer, Waite is currently completing his Bachelor of Music Education at Memorial University. He is the owner and operator of Island Rock Camps ([www.islandrockcamps.com](http://www.islandrockcamps.com)), and is passionate about sharing his love of music composition and performance with students

**Christopher Cayari & Cara Bernard**  
***Participatory Music Making as Pedagogical Approach to Music Education***  
***Workshop***  
***11:50am-12:30pm***

Music making is experienced through diverse contexts from staged performances to socialized community expressions. This workshop discusses participatory music making, which welcomes all participants to make music communally, regardless of prior knowledge, skill, and background; all are welcomed to experience, make, and learn music through social interaction with low risk and easy entry points (Turino, 2008).

Music educators often choose or balance between informal music learning and conductor-led ensemble pedagogies. Informal music pedagogies have shown to develop autonomy and student-driven creativity through musical projects, conceiving the teacher as a facilitator instead of an instructor. However, this approach can leave the teacher encouraging students as a passive observer. Director-lead ensembles, while efficient for the presentation of performance, often requires students to follow their teachers’ directions without critique or interpretation. A participatory music making pedagogy for the classroom can bridge the gap between informal approaches and presentational conducted approaches.

This demonstration shows how two courses at different universities implemented a participatory music making pedagogy through ukulele playing, supplemented by informal music learning and directed instruction. This pedagogy helped both music specialist and elementary generalist undergraduate students engage as music makers in the classroom and through performance.

Informal, directed, and participatory activities will be demonstrated including in-class, recorded, and live performance projects. Participatory music making helped some students feel comfortable in new musical experiences and find success quickly in making music as they learn from one another and veteran musicians within their groups.

**Christopher Cayari** is an assistant professor of music education at Purdue University in West Lafayette, IN. He holds a Ph.D. and M.M.E. in Music Education from the University of Illinois at Urbana-Champaign. Christopher's research interests include mediated musical performance, YouTube, informal music learning, virtual communities, and online identity, and was a recipient of the Outstanding Dissertation Award from the Council of Research in Music Education. He is an avid YouTube video creator. Christopher regularly publishes online performances, tutorials, and vlogs. He enjoys collaborating with his students to make user-generated content for YouTube. His secondary research agenda addresses marginalized voices in music education, specifically LGBTQ+ individuals and Asian Americans. Christopher has presented across the United States and internationally in Canada, China, Norway, and the United Kingdom. His research has recently appeared in the *Oxford Handbook* series, *Music Education Research*, *Tech Trends*, *General Music Today*, and the *International Journal of Community Music*.

**Cara Faith Bernard** is Assistant Clinical Professor of Music Education at the University of Connecticut in the Neag School of Education, where she teaches courses in choral and elementary methods, curriculum, and supervises student teaching. She has presented at various international, national, and regional conferences. Cara currently serves on the advisory board committee of *Music Educators Journal*, as well as CT State Education Department's Arts Equity Incentive Committee and National ACDA Diversity Initiative Sub-Committee, creating policy, curriculum, and outreach to make the Arts accessible and equitable for all students. Cara began her career as a high school music teacher in New York City, teaching chorus, general music, and piano. Her research areas include music teacher evaluation and policy, teacher education, choral music education, urban music education, and diversity and access. She is the co-author of the upcoming book *Navigating Teacher Evaluation: A Guide for Music Teachers*, published by Oxford University Press.

**Petter Dyndahl, Sidsel Karlsen, Siw G. Nielsen & Odd S. Skårberg**  
***Aesthetic Cosmopolitanism, Cultural Omnivorousness, and Musical Gentrification***  
***Workshop***  
***1:30-2:10pm***

With Norwegian higher music education as an empirical backdrop, this workshop will present and discuss the conceptual framework of an extensive study of the academization, institutionalization and 'gentrification' of popular music in this specific context, which does not prevent its transferability to international contexts. Theoretically, the study builds on the sociology of culture and education in the tradition of Bourdieu and some of his successors, in the sense that the concepts of cultural capital, social fields and practical sense have been further developed and re-conceptualised in the forms of cultural omnivorousness (Peterson, 1992; Peterson & Kern, 1996), aesthetic cosmopolitanism (Regev, 2013) and musical gentrification (Dyndahl, Karlsen, Skårberg & Nielsen, 2014; Dyndahl, Karlsen, Nielsen & Skårberg, 2017). The former includes popular culture in the concept of cultural capital, while the latter ones

emphasizes the existence of cultural hierarchies within the popular culture itself. Having a specific interest in the hegemonic sides of the processes of popular music academization and institutionalization, the workshop will discuss popular music inclusion and exclusion, legitimate scholarly expressions of the aesthetic and cultural expansion, as well as how structural forces seem to condition the processes of academization of popular music in higher music education and research, possibly ending up with the emergence of new power hierarchies.

**Professor Dr. Petter Dyndahl** is professor of musicology, music education and general education at the Inland Norway University of Applied Sciences. He has been project manager for the research project *Musical gentrification and socio-cultural diversities*, funded by The Research Council of Norway's funding scheme for independent projects (FRIPRO), 2013-2017. From 2018 to 2022 he is researcher in the project *The social dynamics of musical upbringing and schooling in the Norwegian welfare state – DYNAMUS*, also funded by FRIPRO.

**Shoshana Gottesman**  
***Our Home: Dialogical Musicking Through Improvisation***  
***Workshop***  
***2:10-2:50pm***

Is music an expression of our reality or the creation of our reality? Where does technique meet (re)authoring (DeJaynes, T., & Vasudevan, L., 2013) and where does learning meet technique in the modern music education space of J.S. Bach and Beethoven, YouTube and SoundCloud, remixing and covering of popular music through and across genres? How can multiple truths and perspectives exist in the same co-created space, and how can youth witness and express these multiple truths and perspectives with and through musicking (Small, 1999) as a method of developing empathy and critical thinking? In the workshop, "Our Home: Dialogical Musicking Through Improvisation," we will explore through "doing and undergoing" (Dewey, 2005) and inquiry-based practice how music education infused with a critical pedagogy and values-based education can lead us to build a critical and dialogical educational practice in our multifaceted classrooms and rehearsal spaces with youth of multiple backgrounds, origins, and realities. Based upon a series of workshops I teach at a music festival for Tunisian youth in Beni Mtir, Tunisia, we will explore the concept of "home" musically and dialogically through co-creation, as a way to access creativity, imagination, and narratives. By providing a place in which youth have the space to hear and be heard, to author and re-author, to learn and relearn, education can be "ever incomplete, ever emergent" (Hansen, 2008), enabling the possibility for, "individuals to choose intelligently and authentically for themselves" (Greene, 1973, p.273), to as bell hooks (1994) says, manifest "locations of possibility."

**Shoshana Gottesman** devotes her time to the exploration and development of dialogical musical spaces as locations for youth-led conflict transformation. By combining her years of experience in the fields of music education and values-based education with her studies in peacebuilding and human rights education from Teachers College, Columbia University, Shoshana has enjoyed invaluable experiences in teaching budding musicians, teacher and facilitator preparation courses, program and curriculum writing, and publishing. The cross-section of critical pedagogy, music education, values-based education, education philosophy, and curriculum writing are her current exploratory spaces of play. Shoshana has worked with Israeli-Palestinian music



education – encounter dialogue programs, such as Heartbeat and The YMCA Jerusalem Youth Chorus, in addition to Cultures in Harmony-Atlas Music Festival, and the Nawa Music Center in Taybieh. The methodologies she uses are continuously being developed and explored as a violist and music educator – activist.

**Mark Reid**  
***Music Education and Canada's Creative Economy***  
***Workshop***  
***2:50-3:30pm***

The connection between music education and Canada's creative economy cannot be understated. In fact, multiple publications from Music Canada identify and spotlight the role of music education in the future sustainability of a music industry that has had to reinvent itself in the DRM and streaming age. Students in Canadian secondary schools ought to have increased access to learning experiences and academic guidance directly enhancing both career versatility and satisfaction. Canada's music economy depends on students knowing more about business opportunity, professional collaborative relationships, entrepreneurial demand, and economic contributions driven by a new generation of artists.

It is also crucial to examine the status of policy and compliance that ensures a mindfulness of musical career (meaning life journey, not solely employment) readiness from an early age. What good is curriculum for K-3 music if it isn't mandated in legislation or, perhaps worse, has a mandate that is widely ignored?

This workshop is a discussion opportunity to talk about designing meaningful cross-curricular learning, First Peoples Principles of Learning, Universal Design for Learning, and strategic policy and advocacy action that elevates music learning within education systems.

**Mark Reid** is a leader in British Columbia's diverse music education community, with a record of program development and growth. He has served as Curriculum Coordinator and Music Education Strategy Lead at the British Columbia Ministry of Education, Past-President of the Canadian Music Educators' Association, and Director of Bands & Choirs at Vancouver Technical Secondary School. Mark is proudly a Conn-Selmer Educational Consultant. Recognized for his inclusive and innovative practice, Mark was presented with a JUNO Award as the 2013 MusiCounts Teacher of the Year and was a Finalist for the 2015 Global Teacher Prize. He has also held leadership roles at the British Columbia Music Educators' Association and Coalition for Music Education in Canada. Mark is a member of the Adjunct Faculty at VanderCook College of Music and has spoken at the Global Education and Skills Forum (Dubai, UAE), Qudwa Teachers' Forum (Abu Dhabi, UAE), and International Summit on the Teaching Profession (Berlin, Germany).

**Matt Stahl**  
***Popular Music as (Social) Field and (Political) Voice: Critical Media Studies Approaches***  
***Culture & Society Strand***  
***3:50-4:20pm***

In this presentation I will outline a pedagogy for “popular music and society” courses that uses the ideas of “field” and “voice” in order to help students contextualize cases and examples of popular music making by and for members of stigmatized, marginalized, or otherwise subordinated social groups. This pedagogy enables students to question and manage their own musical prejudices (and social-cultural prejudices more generally), and to see popular music as social and political, not just aesthetic. First, I will discuss Attali’s insight that, in music, aesthetic judgments frequently articulate, mask, and justify social fears (as when authorities declare a form of music “noise”). Then I will discuss the ideas of “field” and “voice” and give examples of their use. How do members of marginalized social groups fare in their musical practices or professions? How can musical practice enable them to become “politically relevant” people? “Field” prompts students to identify rules, norms, values, institutions, and other social phenomena in order to understand the trajectories, pressures, and obstacles that confront music makers and audiences as members of differently empowered social groups. “Voice” enables students to identify music makers and music listeners as making demands for cultural and political recognition, autonomy, participation, and value. Finally, at UWO, women make up the majority of media studies undergrads; the pedagogy presented here makes extensive use of contemporary feminist analyses of women’s and girls’ experiences and struggles in male-dominated worlds of Western popular music.

**Matt Stahl**, associate professor of media and information studies, UWO. Matt’s book *Unfree Masters: Recording Artists and the Politics of Work* (Duke U. Press) won the International Association for the Study of Popular Music’s 2013 book prize. His current research focuses on the history and politics of contracts between music performers and their employers. Every year Matt teaches “Introduction to Popular Music Studies” and “Popular Music and/as Cultural Labour”—second- and third-year courses (respectively) for media studies undergrads. These courses examine popular music as sites where performers encounter both support and obstacles in expression of their voices.

**Alison Butler**

***Middlebrow Idol? The Implications of Music Talent Reality Television for School Music Education***  
***Culture & Society Strand***  
***4:20-4:50pm***

The relationship between music talent reality television (RTV) and school music education is unclear. RTV is a significant part of contemporary culture (Biressi and Nunn, 2004; Negra, Pike and Radley, 2012) and many UK schools host music performance events that are inspired by shows like *X Factor* and *Britain’s Got Talent*. Yet school music curricula, and the government policies that influence them, privilege musics and processes associated with the Western classical tradition, and teachers are often dismissive about music talent RTV and its participants.

This paper uses Bourdieu’s (1984/2010) concept of charisma and Rist’s (1977) account of labelling theory to frame an exploration of the literature about RTV in 21st century society. RTV is a site of both aspiration and shame, in which judgments of participants and viewers frequently demonstrate the inequities and biases associated with social class (Tyler and Bennett, 2010; Reijnder et al, 2007). Peterson and Kern’s (1996) discussion of cultural omnivorousness,

particularly highbrow responses to *lowbrow* and *middlebrow* musical genres, offers an interpretation of attitudes towards music talent RTV. These themes provide opportunities for educators to reflect on their own attitudes towards RTV, the social and cultural groups it represents, and how these groups are represented in their own school music departments and curriculum choices.

**Alison Butler** is a Trillium Scholar in the Don Wright Faculty of Music, where she is a third year PhD candidate in music education. Her dissertation research examines teacher and pupil perceptions of charisma and success in English school music education, using a dual theoretical framework that draws on Bourdieu's theory of practice and labelling theory. Alison has taught primary and secondary music in a variety of independent and state schools in England. These experiences sparked her interest in education policy and pedagogical approaches, both of which have influenced her research and engagement with the wider community at Western.

**Zara Pierre-Vaillancourt**  
***Teaching Music Appreciation***  
***Lightning Talk***  
***4:50-5:00pm***

As part of my doctoral thesis, I documented and analyzed the teachers' pedagogical practices and the students' perceptions of them. An inductive approach was adopted in order to conduct this research in the field, in collaboration with music teachers and students. The combined analysis of qualitative and quantitative data revealed that teachers who took part in the study often adopted pedagogical practices based on the teaching paradigm (Durand et Chouinard, 2012). The use of popular music in teaching music appreciation was discussed with teachers and students. I will present their points of view on the subject. Students identified factors, including the use of popular music, that have the potential to facilitate the teaching and learning of music appreciation in addition to fostering their motivation.

**Zara Pierre-Vaillancourt** had a Bachelor's degree and a Master's degree in Music Education when she began her career as a music teacher. For 8 years, she taught music in high school. Ms. Pierre-Vaillancourt found herself alternately in front of classes of piano and choral singing, but it is mainly by conducting harmony orchestras that she passed on her passion to her students. An active member of Quebec's music teacher's association (FAMEQ), she participated in the organization of several conferences. Zara Pierre-Vaillancourt is pursuing her doctoral studies at Laval University, under the direction of Valerie Peters. As part of her thesis project, she studies the teaching and assessment of the appreciation of musical works in adolescents. In addition, she is teaching assistant and research assistant. Ms. Pierre-Vaillancourt is a member of the OICRM and the MODAL research group.